The Moving Picture Weekly



5 Cents

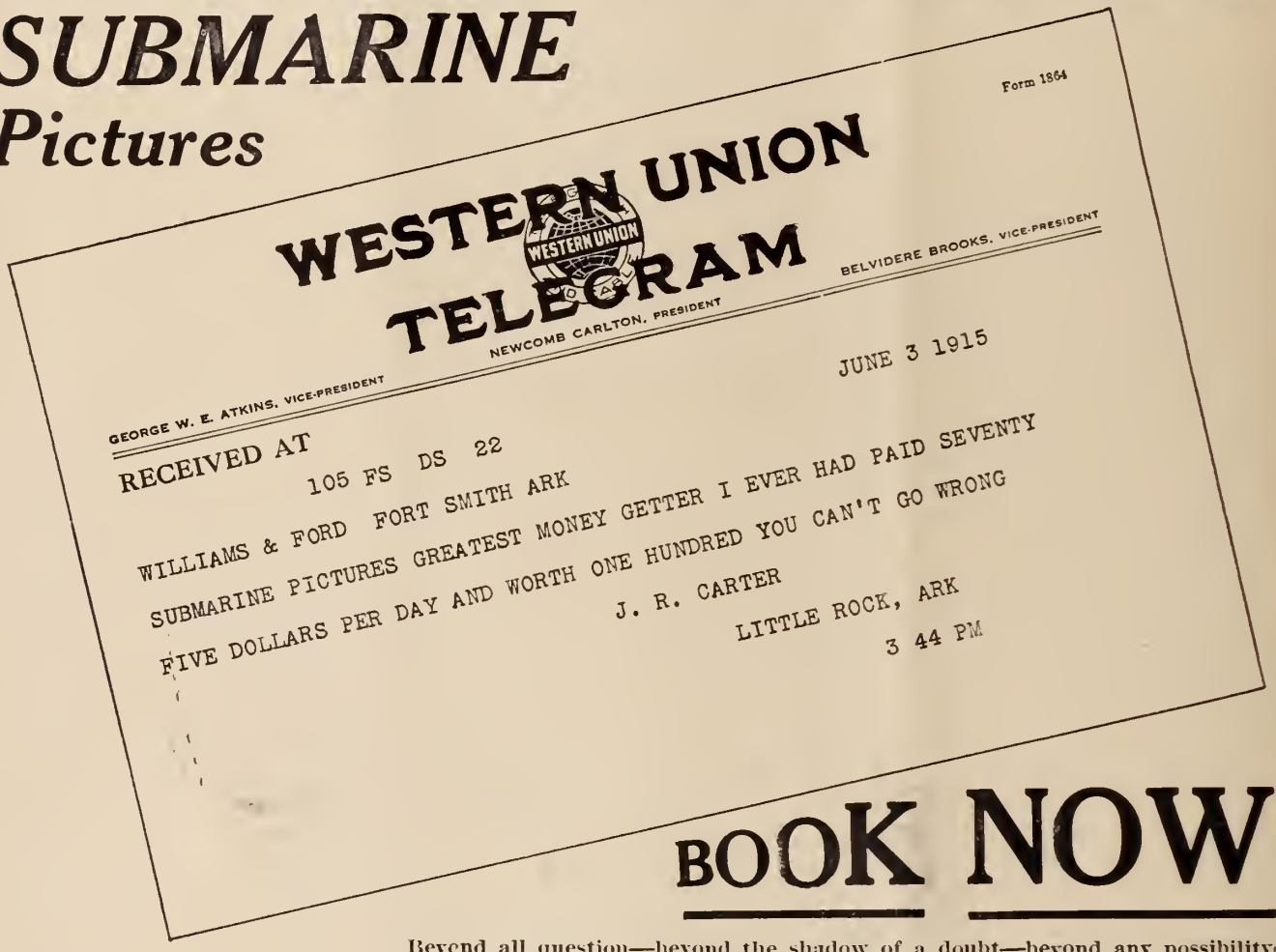
JANE COWL

VOL. 1 JULY 3, 1915. NO. 1

"You Can't Go Wrong!"—

Writes One Exhibitor to Another After Showing

The Famous WILLIAMSON SUBMARINE Pictures



Form 1864

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, VICE-PRESIDENT

BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVED AT

JUNE 3 1915

105 FS DS 22

WILLIAMS & FORD FORT SMITH ARK

SUBMARINE PICTURES GREATEST MONEY GETTER I EVER HAD PAID SEVENTY

FIVE DOLLARS PER DAY AND WORTH ONE HUNDRED YOU CAN'T GO WRONG

J. R. CARTER

LITTLE ROCK, ARK

3 44 PM

BOOK NOW

WRITE FOR FREE Copy of Story of Submarine Pictures and Advertising Campaign Book.

Beyond all question—beyond the shadow of a doubt—beyond any possibility of successful denial—the WILLIAMSON SUBMARINE PICTURES are the greatest success of any popular price film attraction ever produced or exhibited anywhere in the world. This is a strong statement amply supported by the sort of facts that appeal to the wideawake exhibitor. By that we mean BOX OFFICE RECEIPTS. Records are broken wherever these marvelous pictures are shown. They are the marvel of the film and the educational and the scientific world. They interest old and young alike. They played to over a quarter of a million people in one Chicago theatre in eight weeks at 25 and 50 cents admission. Write today for full particulars and open bookings. Get busy if you want the real thing with the fat purse at the end of it. Any Universal Exchange, or

Williamson Submarine Expedition Company

ROOM 301 MECCA BLDG., NEW YORK

What's the Matter with the Exhibitor?

No. 89. Straight-from-the-Shoulder Talks by the President of the Universal Film Manufacturing Company.

THE Universal has the most famous screen stars in the world on its regular program. **What's the matter with the exhibitor?**

¶ The Universal pays the biggest prices ever paid for scenarios and so secures the best stories in the world for that regular program. **What's the matter with the exhibitor?**

¶ The Universal scours the world for the best directors and pays them the best salaries in the business to produce Universal photoplays. **What's the matter with the exhibitor?**

¶ The Universal, when war makes everyone else retrench, throws a million into a special city wherein to make the classiest and most stupendous films that were ever known to man. **What's the matter with the exhibitor?**

¶ The Universal spends another barrel of money on the largest glass studio in America and also an enormous new laboratory in New Jersey just to obtain perfection in photography and factory work. **What's the matter with the exhibitor?**

¶ The Universal realizes the value of good advertising to the exhibitor and gives him the best posters and more solid advertising than any other ten movie concerns combined, not to mention lining up the biggest newspapers everywhere as Universal publicity dispensers. **What's the matter with the exhibitor?**

¶ And last but not least—the Universal, by absorbing the terrific extra expense into the cost of its present program, is going to issue feature pictures of the most successful Broadway plays, the biggest selling books, to contain genuine Broadway Stars—and is going to issue these on that regular program. **What's the matter with the exhibitor?**

¶ What's the matter with the exhibitor? Nothing's the matter with the exhibitor. Seven thousand of him are using Universal films. If there is some other program on God's green earth that can say THAT, let it step up and yell "ME!"

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **NEW YORK**

JANE COWL

THE BEAUTIFUL BROADWAY DRAMATIC STAR IN

"THE GARDEN OF LIES"

A GRIPPING DRAMATIC NOVELTY BY

JUSTUS MILES FORMAN

RELEASED

JULY 12



BROADWAY UNIVERSAL FEATURES

The UNIVERSAL presents ITS FIRST BROADWAY FEATURE RELEASE



This is the most important announcement ever made to Exhibitors. It is the proof positive that we have made good on our promise to release every week on the regular UNIVERSAL WEEKLY PROGRAM a great (and genuine) Broadway Star or a famous Broadway play or best seller book. Arrangements have been made far in advance. There will be no break in our plans.

The first release on July 12 is more than a truly great production. It is the end for you of paying more for a "capacity" feature than your capacity receipts amount to. The advance in cost over the old program is so slight that the net to you means more money than you have ever made before.

Write or wire your Exchange for complete details. Magnificent advertising matter has been prepared. Everything is ready for a tremendous success. The Universal assures you that this is the greatest opportunity presented to Exhibitors. When the Universal says it, it's true.



UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
The film industry is agreed that the Universal has "put one over."

BROADWAY UNIVERSAL FEATURES

GET THESE FEATURE AD CUTS

Now Ready JANE COWL IN



THIS remarkable life drama is too real, too human, for mere words. It hits you and me and our neighbors. It makes us remember and regret every word of idle gossip we have ever repeated. From plot to production this film satisfies. Do not fail to see it for it is one of the biggest plays ever produced.

(This Space for Your Theatre Name, Program, etc.)
Order No. B05. Price 35c.



DO not fail to see this unusual photoplay. It is a story based on the evil that follows idle gossip. It will make you think of every mean thing you ever said of anyone. It will fascinate you with its everyday true to life plot development, and it will grip and thrill you in the startling climax. Be sure to see this masterpiece.

(This Space for Your Theatre Name, Program, etc.)
Order No. B06. Price 25c.

BROADWAY UNIVERSAL FEATURES

READY NOW—A corking line of admission-pulling advertising supplies for the first two releases of the "Broadway Universal Features" Brand—Jane Cowl in "The Garden of Lies," released July 12, and The Smalleys in "Scandal," released July 19.

BANNERS: You never made a better investment in your life than in the fine waterproof canvas banners, handsomely gotten up in two colors—the same fine quality that we have heretofore had for serials and others—10 feet long by 3 feet high. Price, $1.85. Send in your order now. Banners will be ready for both "The Garden of Lies" and "Scandal."

SLIDES: You can place your order for two styles of handsomely colored slides. They will serve to announce to your patrons the two great Broadway Universal Features in a most attractive way. Two styles for both "The Garden of Lies," released July 12, and "Scandal," released July 19. Better order both styles for each. Price only 25c each.

PHOTO-GELATINS: For your Lobby Displays. Ten beautiful scenes from each of these two great plays. Some of the handsomest we have ever produced. There are two colored photos, each 16x23, and eight in a rich photo-brown, 11x14. Ready for both "The Garden of Lies" and "Scandal."

THROWAWAYS: Real ones that you will be proud to pass out announcing the coming of these big features to your house. Specially drawn design with ample space for the name of your theatre. All ready for both big plays, at only 60c per thousand.

BROADWAY UNIVERSAL FEATURES

AND SUPPLIES FOR ALL

BROADWAY UNIVERSAL FEATURES

"The Garden of Lies"—"Scandal"

Released July 12 — Released July 19



A Drama You'll Never Forget—in Five Reels
WRITTEN BY LOIS WEBER AUTHOR OF "HYPOCRITES"
PRODUCED BY LOIS WEBER & PHILLIPS SMALLEY

HERE is a wonderful and unusual play. Not scenically, but emotionally superb. A play about everyday people such as we meet in daily life. But it is as big as human passions are deep; it is as strong as human nature is weak. You must make it a point to see this—it is too big a picture to miss.

(This Space for Your Theatre Name, Program, etc.)
Order No. B07. Price 25c.



AT THIS THEATRE To-Day

NO mere description can do this play justice. It is too real and human and too near to your life and mine for mere words. Crystal clear photography; homey, everyday realistic and intensely interesting settings give this superb production a finish that entitles it to rank among the big special features of all time. It will keep you up to a high pitch of emotional tension for five full reels. See it.

(This Space for Your Theatre Name, Program, etc.)
Order No. B08. Price 35c.

BROADWAY UNIVERSAL FEATURES

BROADWAY UNIVERSAL FEATURES

POST CARDS: These are handsomely printed in two colors and are very much out of the ordinary. These are ready for both "The Garden of Lies" and for "Scandal." They will help to pack your house. There is space on the address side for the name of your theatre, and at the price you can afford to use them liberally. Price $1.10 per thousand.

ADVERTISING CUTS. Here they are, right above. Aren't they attractive? You know it. And the best of it is that if you use these in your local paper you can call on your editor for plenty of free reading matter to help boost things along. We have not room to show the set for Jane Cowl, but send in your order to your Exchange and you will be supplied. Order Nos. for Jane Cowl cuts are B05, B06, B07, B08.

Get your order in for these crackerjacks EARLY so as to have the time to make the best use of them. ORDER FROM YOUR EXCHANGE—FROM YOUR EXCHANGE—but if your Exchange hasn't got them, you may send direct to the Supply Department (enclosing cash with order).

UNIVERSAL FILM MANUFACTURING CO.,
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 Broadway — New York

See Universal Weekly June 26th for cuts of Jane Cowl in "The Garden of Lies."

BOOK NOW

For FIFTEEN Big Weeks of Screaming Smashing Success

The good old kale is awaiting you in "THE BROKEN COIN" and there are forty ways and means provided to help you get it. This big play, which one of our biggest Exhibitors calls the "world's greatest serial," was released on June 21. The bookings—well, they are more than satisfactory for the very good reason that the wise ones recognized that in a story by the great American author, Emerson Hough; a scenario by Grace Cunard, who wrote and played the lead in "Lucille Love"; directed by Francis Ford, who also directed and played the lead in "Lucille Love," they would get a really big serial. They knew, too, that the "mighty helping hand" of the Universal would be behind it to PUSH IT and LEAD THEM TO SUCCESS. And so the bookings are pouring in. This is a tip to you to get the big FREE Campaign Book advertised on the opposite page. Read the story of "THE BROKEN COIN." Then you will know that it's a whale of a picture with a real punch and a tantalizing suspense scene at the end of every episode. You can't read that story without wanting to book the play.

"The Broken Coin"

Is the play of the year. Fifteen episodes—thirty reels. Wire, write or 'phone your exchange at once for your booking date. Get in your standing order for all the business-getting advertising supplies. You can't afford to overlook this one. It's a winner. And when the Universal says it, it's true. BOOK NOW.

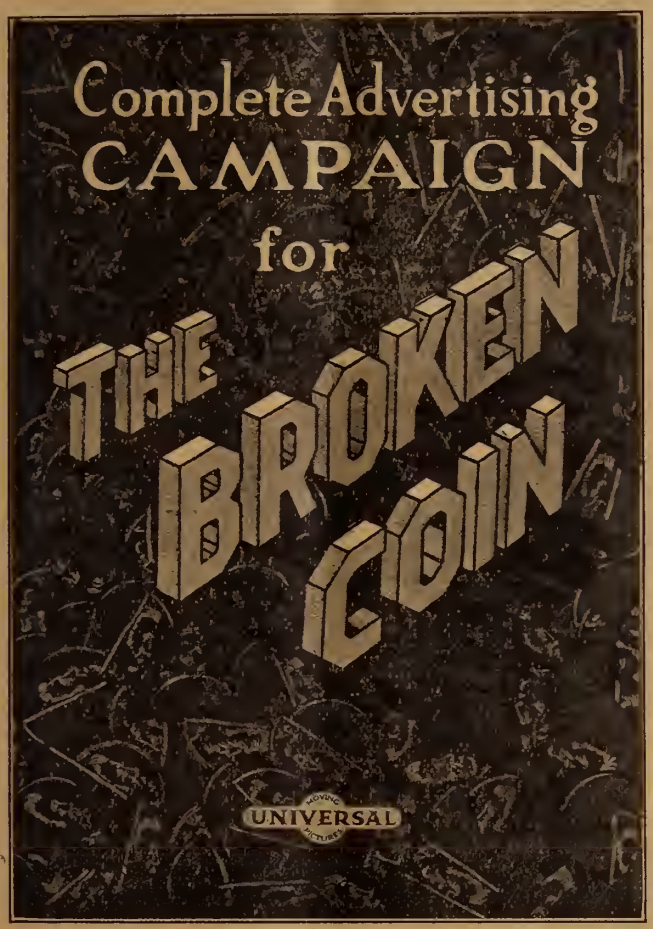
UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, - - - - - NEW YORK CITY

GET IT!



You Need It—FREE

Follow the lead of all our successful Exhibitors and book "The Broken Coin." If you have done so and have had this book, all well and good. If you have not, you NEED THIS GREAT BOOK. Or if you have booked the world's greatest serial and haven't got the book, SEND FOR IT IMMEDIATELY. It tells you how to make a great, big, smashing whale of a success of this tremendous photoplay serial. It tells you how to use posters; how to use newspaper space and get free newspaper readers; it tells you all about the crowd-getting advertising supplies we have prepared for you at prices almost too little to mention. There are heralds, throwaways, banners, slides, photos of players; lobby photo displays; player post cards of the leading man and woman. There are handsome bronze coin pocket pieces and a splendid line of posters. These posters are reproduced in miniature in full color in this FREE book. Get the book and read the story of the play in it. Then look over the supplies and figure the best assortment to order. SEND FOR YOUR COPY TODAY to your Exchange, or to

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 BROADWAY NEW YORK

Hi! There! Mr. Exhibitor-

BEAUTIFUL FELT PENNANTS IN FULL COLOR ONLY

$12

Per Thousand

PACK'EM IN!



ORDER THESE

Boosting Pennants

for

BILLIE RITCHIE NIGHTS

Here's the kind of good stuff you've been looking for. These handsome pennants are printed in SIX colors on heavy weight felt. The pennants come in various colors so that an assortment makes about as attractive a lot of novelties as we have ever offered you. Get an order in to your Exchange for a lot of these at once, and the first time you have a Billie Ritchie feature on your program, use these to pull the crowds. Work a novel stunt. Give one to every tenth person or to the persons making the nearest correct guess on the number of admissions for the day, or something like that. There are a hundred ways you can use these. You can sell them if you want to—but you will get more out of them by being liberal with them and making a lot of noise about them and your house and BILLIE RITCHIE. Get in touch with your Exchange at once, and if your Exchange cannot supply you, write direct (enclosing cash with order—$12.00 per thousand), to Supply Department

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK



1ST BROADWAY UNIVERSAL FEATURE
RELEASED JULY 12
JANE COWL IN "THE GARDEN OF LIES"
FIVE REELS



2ND BROADWAY-UNIVERSAL FEATURE
RELEASED JULY 19
LOIS WEBER & PHILLIPS SMALLEY IN "SCANDAL"
WRITTEN BY LOIS WEBER AUTHOR OF "HYPOCRITES"
FIVE REELS





3RD BROADWAY UNIVERSAL FEATURE
RELEASED JULY 26
LAWRANCE D'ORSAY IN "THE EARL OF PAWTUCKET"
FIVE REELS



4TH BROADWAY UNIVERSAL FEATURE
RELEASED AUGUST 2
HOBART BOSWORTH IN "FATHERHOOD"
4 REELS

"And Still They Come"



Edwin Stevens.

BROADWAY UNIVERSAL FEATURES

To Be Released on the Regular Universal Program


Blanche Walsh


Helen Ware


Cyril Scott


Nat. C. Goodwin


Henry E. Dixey


Marie Tempest


Wilton Lackaye


"Hap" Ward


Julia Dean


Harry Vokes


Frank Keenan


Charles Evans


Henrietta Crosman


Hobart Bosworth


Jane Cowl


Lois Weber


Emmett Corrigan


Marie Cahill


Lawrence D'Orsay


Herbert Kelcey


Effie Shannon


Phillips Smalley

SCANDAL!

"Wid" Gunning

Famous Film Critic of the N. Y. Evening Mail Has this to Say of

"SCANDAL"

"THE DRAMA YOU'LL NEVER FORGET."

Written by Lois Weber, Author of "Hypocrites."

"Dear Mr. Laemmle: I want to say that 'Scandal,' which I saw today, is the greatest feature I have ever seen, viewed from a standard of dramatic construction and a realization of the possibilities of film production. It is tremendous and you cannot advertise it too strongly."

This remarkable play is to be released on the regular Universal program July 19 as a Broadway Universal feature. Wire or write your nearest exchange for complete booking particulars and information regarding strong special advertising which will bring you capacity houses at every performance.





UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe."

1600 Broadway NEW YORK

The UNIVERSAL presents LAWRANCE D'ORSAY

THE EMINENT ENGLISH COMEDY STAR IN

"The Earl Of Pawtucket"

PURE COMEDY
ALL LAUGHS



Direction of HARRY MYERS

RELEASED JULY 26

ON THE REGULAR UNIVERSAL PROGRAM

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, PRESIDENT
THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE
1600 BROADWAY NEW YORK

BROADWAY UNIVERSAL FEATURES

Some Scenes from the Universal Animated Weekly



Finish of 500-mile auto race, Chicago.



Aviator Niles after looping the loop, Columbus, O.



Yale crew wins over Harvard in four-mile race, New London, Conn.



London Italians celebrate Italy's Declaration of War.



Celebration of New York's 250th anniversary.

With the News Film Cameramen

Whipple Makes Daring Flight of 4000 feet to Obtain Remarkable Pictures. New York City Cheers the Presentation of the Flag Presented by Amsterdam, Holland.

RUNNING a weekly of pictorial eveuts is as nearly like publishing a newspaper as anything else could be. It means that up-to-date "live" news must be filmed and developed and priuted ready for exhibition very ofteu the same day that a picture is takeu.

For this week's topical films a series of current pictures have been filmed whic hare fairly overflowing with interest. From Buffalo comes a picture of the Shriners at drill, taken at the national couvention; from San Francisco, a thrilling picture of the "Westward," the Lipton Cup Winner, winning the trophy in her first race at San Francisco Bay, Califoruia. The naval celebration at the Atlantic City carnival makes an elaborate feature while an interestiug film showing a swarm of bees so tame they can be handled fearlessly by a child. This comes from Los Augeles. The much-talked-of 500-mile race on the Chicaog Speedway, showing the noted drivers in thrilling race, and the world-famous aviator, Niles, performing dangerous tactics iu the clouds at Columbus, Ohio, are two of the real animated thrillers.

The cameraman takiug the "battle of the hose," at Sapulpa, Okla., where rival firemen bombarded one another with harmless volleys at the State Tournament, had a hard time dodging the shots, but he took a crackerjack picture.

The thousands cheeriug as the city's new official flag presented by Amsterdam, Hollaud, and unfurled at City Hall, New York City, is one of the most iuspiring sights ever filmed. Good "close-ups" of A. Van de Saude Bakhuy-Zen, Consul-Geueral of the Netherlands, presenting the ffag to Mayor Mitchell, a swell as one of Governor Whitman, are features of this week's Animated.

With the Zeppelin balloon playing havoc over iu Englaud and the aeroplane being put forward as one of the real valuable engines of war, young U. K. Whipple, the Universalist cameraman, stands to be called to Washington for his remarkable nerve and daring, successful work in a plane while working on a picture at Fenton, Michigan, just a week ago. Goiug up with O. E. Williams in a plaue that developed speed estimated at nearly one hundred miles au hour, which had dropped bombs on a plane two hundred feet below in which was Aviator Alfred Boshek, Williams descended on a glide at a speed of fully one hundred miles an hour and headed directly at the spectators, while Whipple was cleverly grinding his camera away, getting the most remarkable picture ever taken in the clouds. It was a mimic battle between two planes. The plane Whipple was in came with terrific force until within ten feet above the crowd, then it turued upward. There was a scattering of the spectators and several women fainted. Whipple displayed great nerve by standing by his machine, although, after it was all ovre, he admitted he nearly deserted his post when the plane seemed to be beyond control and certain to be crushed by coutact with the earth. The exhibition was the first of its kind ever attempted. The Universal can well afford to be proud of this great achievement by Mr. Whipple, whose daring has attracted the authorities at Washington.



Cameraman U. K. Whipple taking one of his most daring uictures. Preparing to ascend 4,000 feet in an aeroplane.

What more thrilling sight can be imagined than the great Yale-Harvard regatta at New London, Conn. Yale's powerful crew winning the victory over Harvard at their annual four-mile contest on the Thames is seen so plainly that those unfortuuates unable to attend the real race can enjoy it fully as well by witnessing the race on the film.

Oue of the most timely subjects of this week is the dariug air raid in Paris, France, of which the American newspapers have written so much. Powerful bombs, causiug much damage in the streets of the French capital, are seen descending on their erraud of destruction. Such pictures are the greatest advocates of uuiversal peace.

Scenes showing ovatious given the ambassador in London by Italiau enthusiasts upon uews of their country's entrance into the war are followed by the iuimitable cartoous by the famous caricaturist, Hy Mayer, of Puck. These cartoons are always the most delightful and topical subjects, depictiug current styles and showing the horrors of war.

Most of the film companies make it a poiut to secure only the best current news events for their Weekly, and employ cameramen in all parts of the world. Often films come all the way from the four corners of the earth iu one day, each oue more interesting than the other. The demand for these current events shown on the screeu has been as great as for the stories, aud are undoubtedly enjoyed as much.

Ada Gleason, former star of the spokeu drama, and a well-known stock player iu Chicago and the East, has left the Selig Company and hereafter will play in Murdock MacQuarrie's company at Universal City. All of which goes to prove that sooner or later *the Universal gets 'em if they're good.* Elsie Jane Wilson, who played the lead with the "Everywoman" legitimate compauy and is well known ou the Australian stage, has arrived in Universal City, where she will play leading roles, iu the place of Pauline Bush, with Joseph De Grasse.

The Universal companies have outgrown even the great new stage at Universal City and while some of the companies will temporarily use the old stages at Hollywood while another monster stage is being erected in Universal City, J. Warren Kerrigan and the other players of the Kerrigau-Victor company will leave for Lake Tahoe, near San Fraucisco, where another permanent Universal studio will be built for the filming of San Fraucisco sceues.



THE FIRST APPEARANCE

Moving Picture News from Everywhere

JOHN R. FREULER heads Mutual; John Harvey, New Universal Director—Griffith announces New Production—An Exhibitor to Make Pictures.

UNOPPOSED by any other candidate, John R. Freuler, head of the North American Film Company, was elected President and General Manger of the Mutual Film Corporation, at the meeting of the board of directors in New York, June 23.

He succeeds Harry E. Aitken, who as announced recently, will be actively interested in a new highly capitalized corporation which purposes making pictures to be shown at $2.00 a seat all over the country.

Mr. Freuler began his film career with the old Calumet Company, which subsequently was sold to the General Film Company. In association with Mr. Hutchinson, he organized the American Film Manufacturing Company.

JOHN D. SPRECKELS LOANS YACHT.

John D. Spreckels, the San Francisco millionaire, has granted permission to the Universal Film Manufacturing Company to use his yacht during the filming of Joseph Medill Patterson's novel, "A Little Brother of the Rich." Permission to use the yacht, "The Venetia," was granted only after an exchange of reams of correspondence and a personal interview with the millionaire.

The trim little craft is to be used for the water scenes in the production of the film adaptation of Joseph Medill Patterson's novel and is now lying in the harbor of San Diego. Hobart Bosworth is starred in "The Little Brother of the Rich," playing the lead in the character of Leavering, with Hobart Henley in the title role and Maud George as Muriel Evers. "A Little Brother of the Rich" will be released as a Broadway Universal feature.

CLUNE, EXHIBITOR, TO PRODUCE PICTURES.

W. H. Clune, owner of the Auditorium Theatre, Los Angeles, has purchased the studio at Hollywood, recently acquired by the Famous Players from The Fiction Film Co., of which Louis Joseph Vance was the moving spirit, and will begin making pictures for his theatre at once.

Clune purposes making four or five big productions a year, selecting such subjects as will be adaptable for presentation in a big way theatrically, with atmospheric effects and special music.

ELMER BOOTH DIES IN SMASH-UP.

Tod Browning and George Seigmann, two of D. W. Griffith's staff, are in a hospital, seriously injured, and Elmer Booth, noted stage and film comedian, is dead, following an automobile accident in Los Angeles recently. A heavy fog caused the collision.

Booth, previous to entering motion picture work, appeared on the legitimate stage with Arnold Daly, Douglas Fairbanks, and created the name part in "Stop Thief." He had won a good name also as a magazine writer.

JACK HARVEY, DIRECTOR, JOINS UNIVERSAL.

Violet Mersereau and Billy Garwood are now being featured in a big three-reel production called "The Wolf of Debt." It will be in the able hands of Jack Harvey, formerly a Thanhauser director, and, judging from the extensive preparations which were made, promises to be a banner production. Considerable night photography will be one of the big features of this picture. Jack Harvey is called by some who know him and his work well, "The Wizard of Night Photography."

MARY PICKFORD EASTWARD BOUND.

Mary Pickford, accompanied by her mother and Allan Dwan, her director, is on her way to New York to complete a picture, part of which was made in Los Angeles. While in the East Miss Pickford will appear in film versions of work by Edith Barnard Delano, Rupert Sargent Holland and Mary Johnston.

CARL M. LE VINESS TO DIRECT SYDNEY AYRES.

Carl M. Le Viness, for two years director with the Eclair Company, has been employed by the Universal Film Manufacturing Company to direct Sydney Ayres and his company of Big U players, including Doris Pawn, Val Paul and Rea Martin. His first production will be a two-reel story entitled, "Around the Corner."

LUND FINISHES FIVE-REELER.

Oscar A. C. Lund and his company of feature players have finished their first big five-reel Universal production, "Just Jim," a sensational Western story of the real West and not the imaginary West of present-day fiction and cheap moving picture companies.

GRIFFITH ANNOUNCES NEW PRODUCTION.

"The Mother and the Law" is the title of the next multiple reel feature to be made by D. W. Griffith, at the Reliance-Majestic studios at Hollywood, Los Angeles. The plot and theme other than has been indicated by the title has not been made known. The cast will include Mae Marsh, Florence Cameron, Robert Harron, Miriam Cooper, Mary Alden, Ralph Lewis and Walter Long.

Mr. Griffith is now collecting his data for a denouncement of the censorship, which has so seriously interfered with the presentation of "The Birth of a Nation" in certain sections of the country. This speech, "The Rise and Fall of Free Speech in America," will be delivered by him at the National Exhibitors' Convention, in San Francisco.

UNIVERSAL COMPANIES TAKE TO THE HILLS.

The Burton King and Joseph De Grasse Universal companies have left Universal City for the mountain country back of Los Angeles for ten days, in order to make exterior scenes in Western productions soon to be released.

The Burton King Company is in the Bear Lake country, 7,000 feet above the sea, making "His Nemesis," by Edward Sloman, and "In the Heart of the Hills," by F. McGrew Willis, of the Western scenario staff. Adele Lane, Edward Sloman and C. E. Bradbury will play the leading roles in both productions.

The Joseph De Grasse Rex Company is located at Fallow's camp in San Gabriel canyon, where they are at work on a two-reel story by Julius Furthman entitled, "Mountain Justice." Artbur Shirley, Lon Chaney and Roy McCray appear in the leading roles.

UNITED FILM SERVICE IN HANDS OF RECEIVER.

The past week has seen some radical changes in the motion picture map, not the least of these being the practical failure of the United Film Service, which is now in the hands of two receivers appointed in an action in bankruptcy and what appears to be the abandonment of that distributing organization by the group of producers, the United Producers' Corporation, which has been providing the United Film Service with pictures.

HANDLIN' THE BEAUTS

BY H. H. VAN LOAN

DETAILED account of one of the Cicerones on the Universal Beauty Special from Chicago to Universal City and covering a very exciting three weeks.



ELL, they're back!

I'm glad. Though I, personally, loved every darn one of them, and would spend six consecutive months barefooted at the North Pole just to receive a smile from any one of the "hull bunch," yet I've got rather a hickory idea that I was not scheduled to drape myself in a crowd where three or more "beauts" are gathered together. I never seemed to he ahle to handle myself correctly at the right time. When I looked nobody was lookin' my way, except my wife, and when I attempted to step back once in a while I always landed right plum on a dainty No. 2, width B.

However, not since the fat tenor in the village choir was caught kissing the parson's wife in the old school-house has there been such a fuss as the Universal Beauty Special stirred up on its trans-continental cruise.

From the girl who persistently referred to a certain range of mountains as Sarah's Nevadas, to the diminutive Miss, from Pittshurgh, who declared that Pike's Peak was nothing more, nor less, than an ice cream cone turned inside out, there was always something to keep our minds off the constant purring of the car wheels.

The three male chaperones, Joe Brandt, who stirred up the idea; Nathaniel G. Rothstein—who much prefers to be called Nat—and the first section of the Van Loan family, felt just about as comfortable among that five dozen heauties as a school-boy does when he muffs the hall while his favorite teacher is looking on. At times they seemed to look on us with pity; at other times in sympathy and oftener with contempt. We counted noses until we could accurately describe the location of the freckles on every beaut's nose. We photographed them so much that they got the habit of stopping in front of every photographer's shop. We "shot"them until they were filmistically killed. Then we proceeded to take a few snap-shots of them.



A section of the Beauty Stage.

Excitement was always at fever heat. There was always something stirring. Some of them were stricken with pains in the Rockies, while others came very near heing tickled to death by the feather in the Feather River Canyon. The janitor forgot to close the door after we entered this canyon, and, as a result, some of the girls caught bad colds. To add to the excitement, one of the girls toppled out of a top herth just as the train was about to enter the Royal Gorge, and it took all the strength of Dr. Carver, whose name suggests her profession, and a couple of huskies—New England girls—to persuade a rih to go back to its location. Now the Gorge undoubtedly has heen compared with everything from the Erie Canal to the lower end of Broadway, looking south, but when Edith Maas, who represented all the heauties of Detroit, exclaimed that the "darn thing looked like an avenue of Huyler's" I keeled right over. Alameda Holcombe, who shouldered all the dignity of Atlanta, retorted that it looked like a range of fudge. But Joe Brandt put an end to all arguments when he declared that it wasn't such a great sight after all for the Universal Beauty Special had had a Royal Gorge in the diner ever since the train left Chicago. Immediately thereafter the chattering ceased and the little group disbursed, many of them going as far back as the ohservation platform.

That was a very exciting night. One or two of the girls had proved, hy test, that it is beyond human endurance to compel French peas to remain in a dignified condition on a silver-plated knife even in a Rio Grande diner, while another made an attempt to put the Missouri River in the hed of the Arkansas, much to the horror of Nat Rothstein, who, according to historians, is a topological expert.

Before things had assumed a normal state, and while the Pullman conductor was making an effort to sneak over a couple of snores on one of the tahles in the diner, another thoughtless creature deliherately placed the littlest finger on her right hand in the path of a down-falling window. That's all. The girl had just previously declared she would love to go into the movies, but that she was as free from dramatic ahility as a frog is of feathers. But, after that window had settled comfortahly on her little digit she portrayed more emotion than Eve did after she was picked out of Eden. But, for me it was the pleasantest moment of the entire trip. I skidded to the scene and with Herculean strength raised the window. That was me! But the hig scene followed when that dame, semi-negligee. oceaned brine all over my shoulder, and when I saw she had spent nearly all of her tears, brute that I was, I was half tempted to drop the confounded window again in order that I might rehearse the scene.

Now I have had some johs during my kaleidoscopic career and have filled various roles. from manicuring dishes in a tramp steamer to serving gasoline cocktails in the hack-room of Dirty Dick's, that select dive in Whitechapel, where the patrons never associate with water for fear of hecoming rusty, hut I wish to state that I cherish with fondest memories the paramount position I filled on the Universal Beauty Special. I was the guy who called the beauts every morning! ? ! ? At the close of the third day I decided that though the judges of each state had decided just who was who in their respective states the fellow who really got their number was the chap who came to call them in the morning. That was me! Artists declare that the real time to judge heauty is when the hair is hrushed

straight back and the alfalfa is a la pigtail. If she looks beautiful then, before she's been upholstered, she'll pass any committee of judges. I saw them in their pigtails, and beyond this, I refuse to be quoted.

Up until the time the chewing gum had been distributed the funniest thing I had ever seen was two Irishmen digging a grave in the north of Ireland and singing "This Is the Life," but imagine, if you can, sixty maidens, each wrestling with six sticks of pepsin, reclining Olga Nethersole like and reading such species as "Blown From Home, With No Rudder to Guide Her," and you will get a partial idea of how the Universal Beauty Special looked as it ascended the Rockies.

Wherever the special stopped, hesitated or paused all industrial progress was punctuated. The smithy left his forge; the baker rolled out of his shop and bank clerks and cashiers cycloned from their institutions leaving thousands behind them. Denver just knocked off entirely and proceeded to pack its thoroughfares with eager multitudes. The city was at fever heat a couple of days before the train arrived and when the special pulled into the town the old herg just threw up its hands and became delirious. Twenty big motor cars, filled with America's beauties, preceded by a band and mounted police, crept slowly through the huge crowd which lined the streets on either side, and while the beauts stared the crowd craned its neck and jahbered, and argued and fretted and frowned. It was a poor day for corns, but a great day for the beauts.

Then, just as everything was going along smoothly, as per schedule, something went wrong up above, and the 48-hour man was blamed. It started to rain. Not one of these mild, silky rains, but one of those drenching affairs, which, if they get one without an umbrella, make one look as though they had been poured into their clothes. Everybody made a dash for anything that resembled shelter, and the male chaperones saw more of the beauties in that grand dash than they had during the entire trip! And when the shower ceased—great horrors!—Nathaniel Rothstein was discovered seeking mercy in the entrance of a Methodist Church! Joe Brandt found him and remarked casually it was a lucky thing Denver wasn't Salt Lake City!

Hoping to even up matters, the party then adjourned to Fisher & Daniel's, where they partook of tea and other refreshments. The tea had evidently been affected by the storm for it was really too weak to run out of the pot. After leaving Denver the next stop was Grand Canyon—not Colorado, as half the landlubbers think, but Arizona—where the party used the El Tovar for their headquarters.

"Some cavity!" said Opal Crumhliss, of Omaha, as she leaped from the dining-room to the front porch which borders right on the Rim.

"Some hole!" eclaimed Pauline Turner, the Missouri blonde.

"Some ditch!" chimed in Margaret McDonough, who eased right out of a Boston convent into the beauty procession.

Nat Rothstein, who was always there with the epilogue to everything, finished it with "Som-me sewer!" Before the girls had inhaled a nickle's worth of Grand Canyon air a regular cowboy approached the party and asked how many of the crowd would like to take a trip down the canyon on burros. Now it's only three and a half miles deep in front of the El Tovar, and, as each girl walked to the Rim and peeped over, the words, "Not me," seemed to leap from each mouth automatically.



Rather than he divested of any credit for bravado he might possess, Joe Brandt declared that he was just yearning to take such a trip, but explained that he would have to remain where he was to keep the girls from going down. The cowboy shot an implicit-confidence-in-that-statement look at Joe and then turned away in search of more business.

On a trans-continental journey one starts to forget the chill upon leaving the flat country of Iowa and Missouri; they start to perspire a little after leaving Kansas and hegin to peel their clothing as they enter New Mexico and Arizona. By the time the purgatorial desert is reached the traveler has grown so hot at the mere thought of the blasted place that the only thing left for him to do from The Needles to Barstow is to sit out on the observation and tan. And that's just what the beauts did. The result was that when the time came for us to pick the winners in the contest we were all out of gear, for half the girls had peeled the complexion they had when they left home and all were olives. They had left their beauty along the line of the Santa Fe! It is safe to say that today the real beauty of this country is assisting in the up-keep of the road-bed of the Santa Fe system. This is the first time this fact has been disclosed, and the only reason we publish it in The Moving Picture Weekly is because we desire to keep it secret.

At Las Vegas, New Mexico, the girls were treated to the unusual. Sixty of the cowiest cowboys and the wildest looking Indians in captivity, treated the girls to a breakfast that made a Waldorf-Astoria menu card look like an illiterate program in a Bowery soup kitchen. It cost each of the cowhoys $2.50 a throw, and they threw it in about the same easy fashion that a chocolate brother of the South throws his dice. But it was worth it, for the girls sacrificed a great deal. The train arrived there at 6.30 a. m., which the girls declared was "an uncivilized time for any maiden to put on her switch." However, Phil Le Noir, who trumpets the scenic qualities of the town in everything that's readahle, declared that at this hour in Las Vegas the day is half gone.

One fellow who spends an exciting life up in the Cayuga Canyon keeping the moths from nihhling the bark off the ash trees, rode twenty miles that morning into Las Vegas in order to get his first squint at a white woman in seven years. He had his pockets filled with gold nuggets and his cow-hides covered with the dust from the pehhles. But all that he found upon reaching Las Vegas station was the crumbs of the ham and eggs. He thereupon sat down at the first hecrumbed table and addressed a note to "Any one of the Sixty," and promised her enough of the nuggets to purchase a license and a "pianner" if she would come back and finish the crumbs he was willing to provide for her the rest of her life. That note, like many another, fell into the long fingers of Joe Brandt, who answered it quite formally. Now that it is all over, and we have been given time to take an inventory of the trip we are inclined to think we handed a good time to the girls. We gave them a lot of things, including our patience, good-will, best wishes, scoldings for their own benefit, flattery when they deserved it, and so on.

It's all over now, so even though we did worry and fret ahout these dear beauties, we loved each of them jointly and collectively, and we will do the same darn thing over again—providing we are given the opportunity.

Noted Authors Contributing to the Screen

With Particular Reference to Emerson Hough, Author of "The Broken Coin."

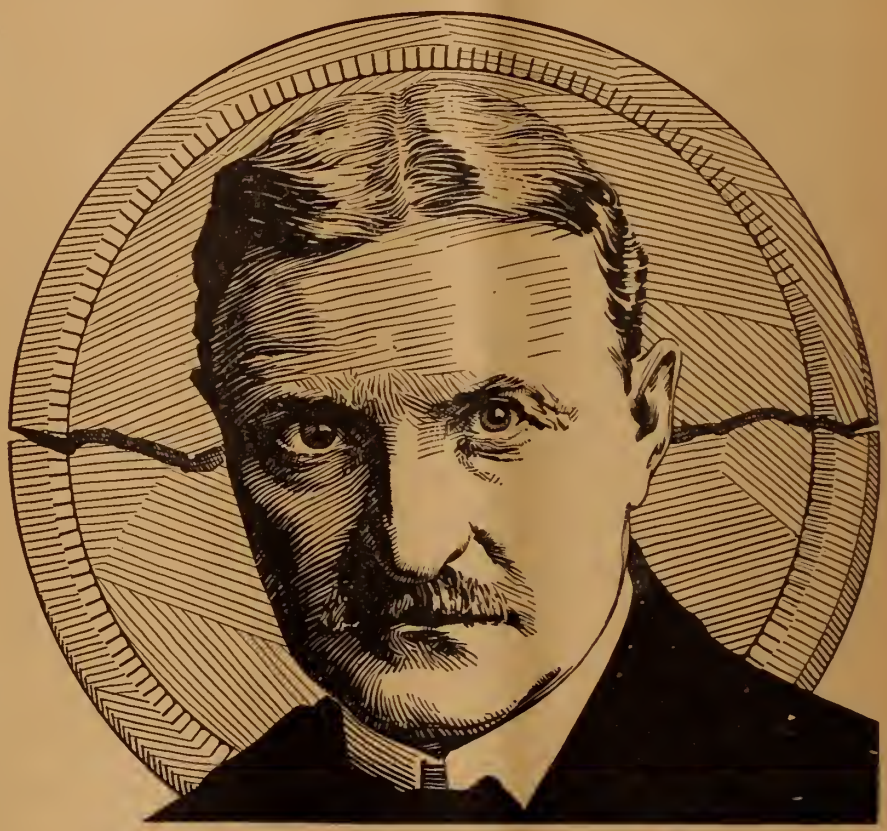
TO mention all the famous authors who have had their works reduced to moving picture form or who have tried their skill at scenario construction would virtually amount to naming every prominent literary worker the world over. Just who started writing for the pictures first will probably forever remain a matter for argument, for at least half a dozen prominent authors claim that distinction.

Some award the honor to Roy McCardell, of the New York World, but as a matter of fact, Mr. McCardell had not attained his present distinction as an author at the time he started writing scenarios for the nickelettes in Fourteenth street twenty years ago. Within the last three years, however, nearly every prominent author has "gone into pictures."

The serial field first made its appeal to the craftsmen of the profession and at the same time the Will Irwin story, "Beating Back," was being filmed by the Mutual Film Corporation, the Universal was busy dramatizing Edwin Bliss' "Lucille Love." Then Harold MacGrath wrote "The Million Dollar Mystery" for the Mutual, and E. Phillips Oppenheim started work on "The Black Box" for the Universal. In the meantime, D'Annunzio's masterpiece, "Cabiria," came over from Italy to open American eyes. Sienkiwicz's "Quo Vadis" had shortly before disclosed the possibilities in the production of photoplays from novels.

In the last eighteen months the following authors have adapted their ideas to photoplay form: Irvin S. Cobb, George Ade, Ella Wheeler Wilcox, Meredith Nicholson, Louis Joseph Vance, Gouverneur Morris, Winston Churchill, Mrs. Carter Harrison, Will Irwin, Harold MacGrath, Augustus Thomas, Hal Reid, Anthony Hope, Edward Sheldon, George Barr McCutcheon, Frank Harris, Ida Tarbell, Arthur B. Reeves, Edward Peple, Avery Hopwood, George Randolph Chester, Clara Louise Burnham, Lottie Blair Parker, Rex Beach, Anne Katherine Green, James Oliver Curwood, James Oppenheim, E. Phillips Oppenheim, Jack London, Roy Norton, Charles E. Van Loan, Emerson Hough, Richard Harding Davis, Homer Croy, David Belasco, Willard Mack, Justus Miles Forman and a host of others.

It is only natural that authors, so pathetically underpaid in years gone by, should now seek to secure the greatest possible profit from their brain children. If the author of, say, a "Peg O' My Heart," wishes to novelize the drama, write a song with the same title, compose a poem or short story with the same theme and then reduce the plot to scenario form—well and good. Many authors, however, have found that writing solely for the moving pictures is as lucrative as, if not more lucrative than, magazine work.



Emerson Hough, who has succumbed to the call of the "Movies."

Emerson Hough, author of the new Universal serial, "The Broken Coin," when interviewed recently declared that an author should frequently change in his mode of expression from time to time. Some authors are forced into specializing in a particular form of fiction or in a certain field. Kyne and Connor write sea stories, Kipling excels in Indian barrack tales, Doyle in detective yarns.

Dare an author change his field—dare he deviate from his customary form of book? Will his readers believe that in doing so he is taking liberties with them? Every author must answer these questions for himself. Perhaps it is true that all authors do change in their style, in their treatment, in their themes, as they advance in life. The one who by accident breaks into one narrow field of interest, which for the time means popular approval, finds after a while that his clientele is falling away from him—his theme is not wide enough—his hold upon human interest is not sufficiently universal. The merely local, therefore, will not customarily serve any great author for a life work. He must, therefore, change his field sometimes, and perhaps, incidentally, change his style, his form, his method.

Some authors have made great successes in writing society fiction, others have clung to the historical novel and made like successes. Some handle by preference philosophical or political or sociological themes incidentally in their fiction. Some have for a time become famous through dialect work, or local handling of some little known region, or some less known phase of life. In their fiction, as in every other work of life, no one actually can tell what the public are going to want to-morrow or the day after to-morrow.

But what the public will demand in any expression of art is a wide and catholic grasp upon the great emotions of

(*Continued on page 47*)

Jane Cowl, a Fashion Star.

By Mlle CHIC

"THE Garden of Lies!"

A startling title, to be sure! Jane Cowl, the beautiful Broadway star, makes her debut in the films in an unusually strong play by Justus Miles Forman, who lost his life on the Lusitania. But what we are interested in mostly, from a fashion standpoint, is the array of magnificent gowns and wraps which Miss Cowl wears.

It is hardly necessary to dwell on this talented star's beauty of face and form. That is a well-known fact and, although Miss Cowl has traveled extensively throughout the country, thousands of movie fans have not had the pleasure of seeing Jane Cowl in any of her remarkable characterizations. "The Garden of Lies," however, will be the means of introducing this charming new screen artist on the regular Universal program.

Apart from the splendid plot of the play, the picturesque scenery, the fine acting by the entire cast, Miss Cowl appears to great advantage in an exquisite creation of marron satin and tulle with cream lace frills and drapery. Here we see her in a brocade satin of rose-pink simply draped with a lace bodice and satin girdle. You will be charmed by this new big feature without a doubt.

Anna Little in "The Grail."

A prettier picture can hardly be imagined than Anna Little in her lovely frock of satin and net which she wears in a new Laemmle play called "The Grail." Edged with black velvet, the full net overskirt hangs gracefully over a foundation of black satin, while the bodice is made up entirely of pale blue flowered chiffon. Miss Little also wears a gorgeous hat of black lace trimmed with flowers.

Anna Little is one of our most versatile screen stars. She has a charming personality, a great ambition to do big things, and a beautiful face, all conducive towards screen success. Miss Little came to the Universal about two years ago, a full-fledged star, and has continued to add to her tremendous popularity until today she is considered one of the most famous film stars in the land.

Especially does Anna Little take interest in the "dressing" of her roles. She has a wardrobe consisting of dozens of beautiful frocks of every description, and her greatest delight is to appear in any one of these confections on the screen.

In "The Grail" she has more than outdone herself in point of beauty. Her acting, as always, is finished and artistic. But her pretty gowns are delightful.

Billie Rhodes in Lovely Frock.

Nestor comedies are always a welcome number on any program, and when they feature pretty Billie Rhodes with her winsome smile and jolly manner, together with Lee Moran and Eddie Lyons, then, indeed, they are immense. Billie is one of our youngest Universal comedy stars and has only been in the films about a year. But in that time she has accomplished wonders, and today is known as an extremely popular comedy actress.

In "When Their Dads Fell Out," a new Nestor comedy, Billie appears in a charming summer frock of flowered silk trimmed with ruffles and black velvet ribbon. There are three demure little ruffles at the hem edged with the narrow black velvet ribbon, while a deep girdle of black velvet encircles her slender waist. A black straw bonnet trimmed with ribbon and one rose towards the side finishes a charming picture.



JANE COWL.

Dorothy Phillips in Odd Costume.

Smart, tailored and plain is the afternoon costume worn by Dorothy Phillips in "Souls in Pawn," a Rex one-reel picture in which both Ben Wilson and Miss Phillips are starred. An interesting feature of this frock is the loose-fitting black velvet jacket-bodice with a large white collar of sheerest lawn so fashionable these days. The skirt is tan satin. Her hat, too, is distinctive. Black and white in the order of the mode, it is faced with straw of the same color. On the band is caught a smart little French feather.

"Souls in Pawn" is a thrilling play of stage life, or rather the life of an actress, who interferes with the welfare and progress of an ambitious boy, who is too young to realize the danger into which he is falling. The play is particularly well acted and staged and very well dressed.

"Right Off the Reel" Very Funny.

Gale Henry, Max Asher, Lillian Peacock and William Franey are playing in a new Joker comedy called "Right Off the Reel," and it is just sparkling with fun. Lillian Peacock wears a frock of old-blue voile, embroidered beautifully. A satin plaited girdle lends an air of daintiness which is altogether lovely.

"Copper" a Fashion Parade

The Imp drama, "Copper," in which Violet Mersereau and Billy Garwood are featured, is a veritable fashion show. Many costly and new creations are displayed in the ballroom scene which are worthy of especial mention. Florence Crawford, for two years leading woman in a Western film company, is now a member of the Universal Coytesville studios and has distinguished herself in her first play, "Copper."

The Moving Picture Weekly

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THE EDITORS THANK PUCK

In the centre of this first issue of the new Moving Picture Weekly will be found an exquisite cartoon of activity at Universal City, the capital of the Film World, drawn by the celebrated caricaturist, Hy. Mayer. This drawing was made for Puck and was printed there a few weeks ago. It is used here by the kind permission of that magazine, and the editors wish to acknowledge their great indebtedness to Puck for their courtesy in permitting them to reproduce it.

THE EDITORS.

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VOL. 1 NEW YORK, JULY 3, 1915 NO. 1

Miss Lulu Glaser Now a Picture Star

THE latest legitimate star to join the ranks of the moving picture cohorts is Miss Lulu Glaser. She has been signed to appear on the regular Universal Program in one of the Broadway Universal Features which the company is starting on July 12 with Jane Cowl in "The Garden of Lies." Miss Glaser has had a singularly successful career as a singer and as a star. Going on the stage in the chorus, she had the satisfaction of singing the leading role in "The Lion Tamer," her first venture, the following season. Miss Glaser commenced her career as a star in "Sweet Ann Page," and has been consistently successful ever since. During the present season she has appeared in vaudeville in a musical sketch. No announcement is made by the company which would give a clue as to what she will play in pictures.

The Passing of the Historic Eden Musee

RICHARD B. HALLAMAN, its proprietor, was the first moving picture exhibitor in this country. Building to be torn down after thirty-two years to make way for skyscraper on West 23rd street.

THAT perennial fareweller, the world's most famous living artist, Mme. Sarah Bernhardt, has a rival in the farewelling business. The Eden Musee has announced that this will be the last summer of entertainment there and that the famous building, which is known to more people in the United States than any other in the city of New York now standing, will be torn down to make room for a commercial structure of many stories. The memories clustering about the old place would fill a thriving young library of interesting experience and if a roll of visitors had been kept it is safe to say that it would carry more names than the next census will, and that there will be very few names of any prominence in this country which would not be included.

There are a number of interesting things about the Eden Musee, not the least of which is that it has never left the ownership of the company which built it thirty-two years ago. The famous amusement place was built in 1883 by a company styled The Eden Musee American Company. If you look in the telephone book you will find the same company doing business at the same old stand. And strangest of all there you will find that the president and general manager of the Eden Musee, Mr. Richard B. Hollaman, was one of the original stockholders. He has been the president of the concern for twenty years, succeeding Theodore Hellman, the first president.

If there is any consolation in the fact, it may be of interest to the millions of friends of the one-time centre of the amusement world in this country to know that the collection now housed in the Eden Musee, will in all probability not be broken up. There are several buyers looking at it, and two in particular from South America. So that when the building finally comes down in the fall there is a probability that the Eden Musee will enter on a long farewell tour like all the other great stars.

But for the readers of the Moving Picture Weekly the most interesting thing about the Eden Musee is that it was the first regular amusement house where moving pictures were regularly shown in this country. It was in 1893 that the Kinetoscope was shown at the World's Fair, Chicago. Mr. Hollaman was attracted to it, but found it very crude. Nevertheless, it suggested a happy thought to him, and he kept in correspondence with the owners of the Kinetoscope in hopes that he might find something worth while. In 1894 he acquired an improved Kinetoscope from Berlin which had been made by a celebrated electrical firm by the name of Siemens & Halske.

Two of these machines were installed in the Eden Musee, and remained there for six months. They were discontinued for the reason that no new films could be obtained. It was in the spring of 1896 that a private exhibition was given in a shop in Park Row, New York City, with pictures thrown on the screen. The picture was that of two prize fighters, but the images vibrated so violently on the screen and the film was so scratched that the eyes of the spectators were subject to a fearful strain; the apparatus was commercially valueless. The experimenter on this machine was a man named Latham. Sometime after Mr. Holloman received a letter from the firm of Raff & Gammon. They offered him state rights to a machine that was designed by Edison. Mr. Hollaman looked at the demonstration upon the screen which was ten feet in width and six feet in depth. One picture was "Mammy Washing the Child." The other, "The Gardener Playing the Hose." These films were made by Lumiere & Sons, Lyons, France.

In the autumn of 1896 the Lumiere apparatus appeared in the States, and Mr. Hollaman made a contract for the Eden Musee. The picture shown measured twenty-two by sixteen feet. From that day the "Cinematograph" has been shown to the public at the Eden Musee. It can be said also that Mr. Hollaman has been the pioneer of all developments in the field of "Cinematography" in North America. In November, 1897, Mr. Hollaman, with several others, formed a company and made the first big moving picture in America. This was "The Passion Play," with three thousand feet of film and forty-eight thousand separate pictures, the cost of which was $16,000. As there were no studios at that time it was taken on the roof of the Grand Central Palace. The stage manager was John Vincent, and the version used was "The Salmi Morse." It was exhibited in the Eden Musee and for six months played to capacity business, creating a world-wide interest. People from all over the States and Canada came to New York especially to see this wonderful picture. It was the *first* three-reel film picture ever produced in the world. To Frank Oakes Rose must be given the credit of being the first man to lecture on a picture. Several copies of it were sold to Edison, which afterward toured the country.

The Passion Play was the first feature to be manufactured in this country and it is worthy of note in this connection that the Edison Company, which purchased the negative, still carries this film on its catalogue and is still making prints from it.

In addition to the burden of gratitude which the huge moving picture public of this day should feel to the man who offered the first opportunity to the amusement public of twenty years ago to see pictures, the entire moving picture industry owes to Richard B. Hollaman an almost unbelievable debt of gratitude. He was one of the very few men in the world who had faith in the future of the movies and he was the strong champion of the films during the dark ages, as they are sometimes called, when the tide of newspaper, medical and ministerial criticism was so strong that the life of the movies hung by a very slender thread.

It is hard for us now to realize the desperate hazard of the future of the films twelve or thirteen years ago, but there is no man who remembers that time from personal experience who will not give Mr. Hollaman a world of credit for the brave and desperate battle he waged in the papers and in every conceivable way to make the continuance of the picture possible. There were no long pictures to be had in this country and the two hundred-foot lengths were not of the quality which was convincing to the ministers, doctors and newspapermen who were so vehemently attacking the moving picture show as an institution. So, Mr. Hollaman went to Europe and bought his subjects. Then he made them himself in this country.

Projecting machines were not good and were the cause of much of the antagonism; he made his own, and still uses them, too. Furthermore, to insure that the machine receives proper handling all the time and to obtain the best results, he has two men in the booth all the time. How many picture palaces in the world do that? It is to be regretted that this historic birthplace of moving pictures is to be closed, and it is more than likely that only a few are conversant with the fact that it was in this historic Eden Musee just nineteen years ago we first got the "movie habit." And to Richard G. Hollaman we should always have a good wish and a God bless you for giving the American people one of the greatest boons ever conceived by the hand and brain of man. But while the wax groups of noted assassins and regicides may pass forever, the moving picture industry continues uninterruptedly on its pathway to the zenith of popular favor.

"The Child Needed a Mother"

Hank hooks a prize-fighter.

As a lovey-dovey artist, Hank is "there."



Hank Mann.

Fatty Voss.

Little Gwendolyn vents her grief.

Gwendolyn howls for her mamma.

L-Ko Farce Comedy — Released July 7.

CAST.

The Child.....*Fatty Voss*
Her Papa.....*Kitty Howe*
The Man She Admired.....*Hank Mann*
Papa's Friend.....*Peggy Pearce*
The Grouch.....*Vin Moore*

Little Gwendolyn was just sixteen years old, but she resembled a young pachyderm more than a human being. Her disposition also resembled a young calf's and she loved to romp with father, who unfortunately was inclined towards anemia and only weighed ninety pounds.

Father couldn't stand these gamboliugs and went out in the park to look for a mother for his child. Not being particularly attractive, he attempted to win by wits what he couldn't by beauty, and wrote a note to a lady sitting on a bench.

This note contained belittling remarks about Hank, her escort. Hank unluckily got the note, but threw it away. It lit on the next bench where a prize fighter was talking with his lady frieud. The prize fighter naturally thought the disparaging remarks were intended for him and went over to remonstrate with Hank. Meantime, little Gwendolyn's huge heart got to fluttering like a trip hammer and she went out in the park to look for a mate.

Hank was the first speciman she encountered and she then and there decided he was her ideal. Hank tried to shake her but she wouldn't shake. Also her new found love made her frisky and she wanted to gambol about with Hank. Meantime, her papa had nearly landed a wife, when daughter breezed in with her 300 pounds, and ruined the match. Hank now decided this mastodon must be painlessly although surely murdered.

In making the attempt everything went wrong. The cops were involved, papa was also revolved, and Hank got dissolved. After the unpleasantness had subsided, papa found he had no wife, Gwendolyn had no mamma or no Hank, and Hank had no girl. In fact, no one accomplished anything they had started out to do.

HALF-MINUTE INTERVIEWS WITH QUEENS OF BEAUTY.

While at Universal City and San Diego the sixty-one American Beauties were approached by the Moving Picture Weekly correspondent and asked to make brief statements for this publication. Many of them had nothing to offer other than that they were "having a wonderful trip." This is what the others had to say:

Peggy Dolan of Newark, N. J., said she had had the time of her life and was loud in her praises of the management of the trip. "It couldn't have been improved upon, and the girls certainly have had a lovely time. Am I going into the movies? No; back to Newark for me. No place like home, you know."

Margaret Hague of New York could easily have been numbered among the June brides, as proposals of marriage were received by her at Chicago, Denver and Los Angeles. "But I'm in no hurry to get married," she said, "and I couldn't think of breaking up our happy party."

Fay Kimmel of Leavenworth, Kans., kept the party in good humor all the time. The trip was one grand lark for this happy Kansas beauty and the glooms kept out of sight whenever she was near. Dr. Edna Carver, who was the physician for the girls, said that Miss Kimmel was the life of the party, and it added to the joy of living to have her along.

Mabel Nelson, of Salt Lake, said the most exciting part of the trip for her was when she was permitted to ride on the engine of the Beauty Special when it pulled into San Bernardino.

Anna Schrader, of Brooklyn, N. Y., captured the hearts of half a dozen young men at various points along the line, and is carrying along with her a proposal of marriage from each one of the sextette.

Third Adventure of "The Broken Coin"

RELEASED WEEK OF JULY 11.

GRACE CUNARD and Francis Ford featured in serial written by Emerson Hough. Kitty saves the King from the machinations of Count Frederick.

CAST.

Kitty Grey.....Grace Cunard
Count Frederick.....Francis Ford
King Michael II.....Harry Schumm
The Apache.....Reese Gardner
Count Sachio.....Ernest Shields
Goryas, the outlaw.....W. C. Canfield
The Pawnbroker.....Doc Crane
Confidant of Frederick.....Bert Wilson
Rolleau.....Eddie Polo

THE third episode of "The Broken Coin." Oriental Special Feature Serial, relates the further adventures of Kitty Grey in the little Balkan kingdom of Gretzhoffen. Kitty has gained possession of the King's half of the broken coin and interesting developments follow.

Kitty, again face to face with her enemy, Count Frederick, holds out to him the King's half of the coin they are both in search of. Frederick makes a grab for the coin, but Kitty, ever on the alert, quickly puts it back of her, and smiles prettily as the King and Count Sachio enter the room. Sachio she ignores entirely, but she makes a very pretty and quaint curtsey to the King, asking his permission to return to her hotel, telling him she is quite strong enough, after the rest she just had. The King, smitten with Kitty and her breezy ways, tries to persuade her to remain at the palace as his guest, but Kitty, anxious to locate the other half of the coin which Frederick's man took from her on the desert, refuses.

Kitty, sorry to see the King in the hands of two such villains as Sachio and Frederick, and, liking him for himself, starts a little harmless flirtation which the King takes rather seriously and, after she has gone, remarks that she is "some girl."

Kitty, returning to her hotel, is snubbed by the women guests, who think her very questionable being American, and, then, too, she brought Rolleau to the hotel, and "no decent woman" would do that. Kitty takes their slurs for what they are worth, and promises herself to get even with them some day.

And that day was not far off, for the very next day the guests were surprised when the King's messenger came with a note for someone there. All gathered in the lobby to see who it was that the King knew in their hotel and all are much surprised to find it is Kitty, who receives through the messenger an invitation to a "Black and White" ball to be given at the palace in a few days. Kitty accidentally drops her invitation so the busy bodies may see it, then, just as they are all looking at it, asks its return. Hurriedly having a black and white gown made, Kitty tries to locate Rolleau, whom she left for dead at Sachio's lodge, and, failing to get any trace of him, she prepares for the ball.

She starts to conceal the King's half of the coin on her person, but, remembering her experience on the desert, is about to put it into a drawer when she hears someone sneaking along the hall. Quickly running to the door she is just in time to see the figure of a man disappear around the end of the corridor. Realizing the coin will not be safe there, she hits upon an idea and, wrapping it into a small package, sends for a telegraph messenger and tells him to deliver it to either Kitty Gray or King Michael at the palace, at 12 o'clock sharp. That off her mind, she finds she has all afternoon and part of the evening before the ball and, knowing Frederick is at the palace or at least thinking he is, she starts for his apartment, and slipping out a back entrance of her hotel, just misses one of his men whom he has put there to watch her. Sneaking into Frederick's apartment through a back entrance, she is startled by hearing his voice, and is about to turn and run back when she listens and overhears Frederick and the Prime Minister talking.

The Minister, believing Frederick to be a true friend of Michael's, tells him that the peasants and subjects of Gretzhoffen are threatening a mutiny or revolution if the King does not stop his drinking and association with loose friends. The Minister tells Frederick to speak to Michael and keep him sober during the evening as a band of citizens have planned to gather outside the castle during the ball, and if Michael is drunk, as they believe he will be, they will start an uprising and dethrone Michael, placing a man of their choice on the throne.

Frederick promises to do all he can and the Minister departs. He no sooner gets out of hearing distance, than Kitty hears Frederick call some of his men, relate quickly what the Minister has just told him, and then plot against Michael—to get him drunk, take sides with the citizens, and be put on the throne himself.

Kitty hurries out and, returning to the hotel, sends a message to Michael warning him that although it may seem very strange to him, not to drink anything that night and, should anyone offer him anything, to pretend to be intoxicated, and she will explain when she arrives at the ball. After sending

(*Continued on page 44.*)



Scenes from the third episode of "The Broken Coin," featuring Grace Cunard and Francis Ford.

Harry Myers Directs "The Earl of Pawtucket"



This is the Earl of Pawtucket.

UNIQUE in the film world is Harry C. Myers, well-known actor-director, who joined the Universal about a year ago, after spending five years with the Lubin, in Philadelphia. Although comparatively a young man, this talented director has gained for himself an enviable reputation as a finished and artistic producer of films. This is due to many reasons.

To begin with: Mr. Myers adopted the stage as his profession when a young boy, although he possessed rare talent for sketching and painting. He is the only son of a mother who is known in Philadelphia for her magnanimous work among the poor and for her religious work. Harry Myers is very proud of his pious mother, and always carries her last letter in his big leather document case.

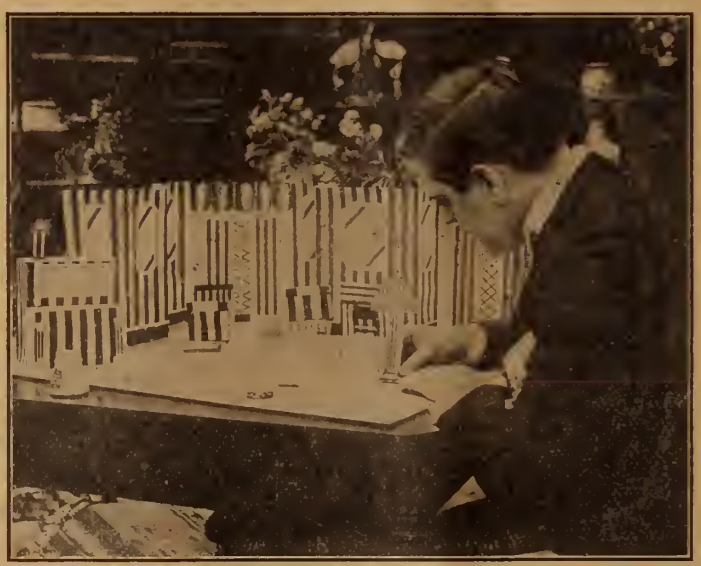
However, it is the remarkable talent for drawing and designing which we will discuss. Ever since he can remember, Harry Myers could draw pictures. Whether on his way home from school, drawing pictures on the sidewalk in New Haven, or at the breakfast table between courses, it was and always has been his hobby.

When Mr. Myers joined the Lubin company about six years ago, he played leading roles in many big productions, and always made it a point to especially note the technical stage-craft which was particularly effective. Oftimes he would make mental notes which later stood him in good stead. It is just about two years since the Lubin company recognized the inherent talent for directing which Mr. Myers possessed and he was given a company headed by Rosemary Theby and told to "fire away." And he did. The first thing he did was to resort to his beloved art of sketching. He drew up a plan for his first production which was considered at the time to be one of the most artistic sets ever built. Then he made a model, and this in turn was delivered to the scene painter and builder, who constructed the stage set under the supervision of the talened director. The idea proved immensely popular and Mr. Myers' services were in great demand by other directors, who came to him for original ideas.

In spite of the fact that Mr. Myers has been busily engaged in building a career for himself, he has never relinquished the hold which art has had on him since his birth. He takes private lessons from noted teachers and paints, sketches and models every spare moment that he can call his own.

Last August, the Universal contracted with Harry Myers and Rosemary Theby to produce films for the Big U company. Since then they have achieved many notable successes, the most recent being "The Hard Road," "Baby," "Mumps," "The Cheval Mystery," "The Prize Story," and "The Earl of Pawtucket," in which the famous star, Lawrance D'Orsay, is being featured.

One of the most remarkable sets ever conceived is the "black and white" set in "The Prize Story." The fashion for black and white stripes so prevalent these days gave Mr. Myers the idea for this unique scene. It took him many days to built his model from his sketch, after which he had the scenes and furniture made to conform with his original idea. At the studio, every one scoffed at the "ridiculous" idea, but when it was completed even the hardened film folks (accustomed as they are to all sorts of wonders) admitted that it was the most artistic and beautiful scene they had witnessed in many a day. The play called for a big fire, and the entire scene was demolished. Our illustration shows it just starting to burn.



Harry Myers constructing a scene in his studio.

In "The Earl of Pawtucket," the big feature in which Lawrance D'Orsay is starring for the Universal program, Mr. Myers, in conjunction with Frank Beresford, technical director of the Universal Coytesville studios, designed an exact reproduction of the lobby, lounge, and restaurant of the Waldorf-Astoria for the biggest scenes in the play. They

conferred with the famous "Oscar," of the Waldorf, and secured sketches, plans and a complete property list of the furnidraperies, etc., necessary for the huge set.

Fifty masons, carpenters, scene painters, decorators and electricians worked steadily for more than a week before the completion of what is purported to be the largest hotel lobby scene ever filmed. The services of five structural iron workers were also enlisted for the sole purpose of installing two steel elevators leading off the lobby. The stage on which the set is built was especially constructed, and is 150 feet deep and 75 feet wide. One hundred and twenty-five pieces of furniture, such as leather settees, tables, tabourettes, are arranged in the lobby and lounge adjoining, while in the restaurant leading off the lobby fifty tables decorated and set with costly linen, cut glass and silver and two hundred chairs are placed.

Five thousand yards of muslin were used in the sun diffuses which were made especially to diffuse the light and were handled by ten stage hands exactly like sails on a ship.

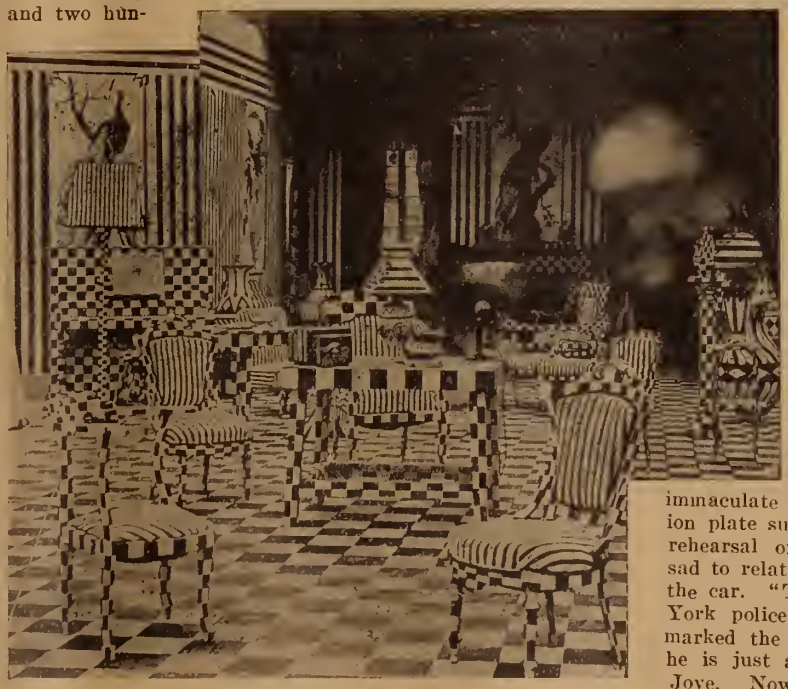
Sixty scenes will be enacted on this immense stage, some showing its entire length and width, others different sections, as the restaurant, lobby, registry desk, cigar-stand, newsstand, elevators, etc. It is estimated that $4,000 has been expended on this scene, which will be used only for about twenty hours.

Harry Myers is not only directing, but also playing the juvenile lead, while Rosemary Theby is playing opposite Lawrance D'Orsay.

It is a rare treat to see Mr. Myers direct, and most of all to see him direct the famous and ultra dignified British actor, Lawrance D'Orsay. In the first place Harry Myers is a diplomat. No one who is not should attempt to put on a huge comedy production. In the next place, he is a comedian at heart. It took a long time and one of the most enjoyable comedies of the entire year to make the Universal realize that. When "Baby," a two-reel comedy, was shown in the projection room of the company before a select audience whose duty there was to criticise every little thing, tolerant amusement grew to actual enjoyment on the faces of the picture-hardened patriarchs of the rear row, until they actually forgot their troubles. And before the last reel was well begun tears of laughter were running down their cheeks almost as freely as the crocodile articles seemed to be oozing from the agonized eyes of the baby-ridden Myers in the film. It was a sight for Gods and men. But it won for Mr. Myers the job of directing "The Earl of Pawtucket," and three others of the Broadway Universal Features.

Now, gentle reader, imagine for a moment that you are watching the filming of the big scene in this production at Coytesville. Myers is alternately on the ladder, where he can see all that goes on all over the entire scene, and where he uses a huge megaphone to direct operations, and down at close range directing a scene in front of the elevators or the desk.

Each group of actors has a number, and after innumerable starts they get the



Black and white set in "The Prize Story."

numbers right and all come out of the elevators with the real Waldorf-Astoria look on their faces. But still Mr. Myers is not satisfied. There might be a mistake which even his trained eye had not caught and that would not show until it was projected on the screen. So he "dupes" it.

This might not have had anything to do with the cloud which thereupon began to obscure the face of the sun. But the cloud was a fact and a very alarming one. In ten seconds about a hundred thousand dollars' worth of Waldorf-Astoria was scurrying for cover toward the glass enclosed studio on the heads of the handlers. It looked for all the world like great Birnam wood advancing upon high Dunsinane hill. Actors, extras, directors, and even press agents and newspaper men assisted the Waldorf to a place of dry safety, and when the storm broke, everything was as shipshape as a down east schooner before a gale.

Even this interruption was not enough to ruffle Mr. Myers' good nature, and he calmly sat himself down to dispose of the better half of a fried chicken. His calmness seemed somehow to tranquilize the elements, for in a short time it began to clear and the sun shone again. It was too wet to take the entire lobby, so they chose the elevator scene, you remember, where the Earl pushes them all out of the way and gets into the elevator and when he is half way up, stops and comes down to fool them. And in the meantime the arresting party, seeing that he has come down, follows. The Earl, alighting, looks at the elevator dial, sees that the other car will reach the bottom in a moment and re-enters his car and is whirled away into the upper regions.

The scene was almost pure slap-stick work, but Mr. D'Orsay entered into it with a vim and did not seen to mind at all that he was rather roughly handled, doncher know. A little out of breath and very solicitous as to the wonderful mustache, and the immaculate hang of the checked fashion plate suit, he waited for the next rehearsal of the elevator dials, for, sad to relate, they did not move with the car. "The trouble with the New York policeman, doncher know," remarked the Earl, "is that he thinks he is just as good as you are, Bah Jove. Now, take this fellow. His main idea seems to be to show me his blawsted badge, doncher know."

"That's all right," said Harry Myers. "The camera man has to see that badge, the audience wouldn't know he was a detective unless he showed it. We'll make a wonderful slapstick comedian out of you yet, Mr. D'Orsay," said Mr. Myers, admiringly.

By this time the dials were working smoothly, and they tried it again. Again! But try as they might, the pesky little dials would not look natural. It was getting dark and they had to work fast. Myers was good natured and kept every one feeling encouraged by his own good humor and the comedy of his reproofs. Finally everything worked perfectly, and then—the film ran out, and it began to rain, putting an end to things for the day.

"Martin Lowe, Fixer"

"What does 'plagiarist' mean, anyway?"

"Young feller, keep away from my gal."



Marc Robbins

Frank Lloyd

Martin pleads for the sweethearts.

Martin and the sweethearts enjoy themselves.

Laemmle Drama—Released July 11.

Scenario by Ben Cohn.
Produced by Frank Lloyd.

CAST.

Martin Lowe.....Frank Lloyd
Abner Stebbins.....Marc Robbins
Harry Matson.....M. K. Wilson
Helen Stebbins.....Vera Sisson

Abner Stebbins, Martin's crony, has a daughter, Helen, whom he wishes to marry to the bank clerk, Richard Willis, who is a "swell dresser," but addicted to the use of alcoholic beverages, unknown to Abner. Abner's clerk, Harry Matson, and Helen are simply "made for each other" and Helen does not take to the idea of tieing up with the bank clerk as she knows some of his bad habits. Abner, however, can't see things that way and insists that she marry him. He also takes the occasion to "bawl" Harry out for daring to think of marrying his daughter.

The two youthful lovers seek out their mutual friend, Martin Lowe, and find him engrossed in a very interesting magazine story. He puts his hook aside and they pour their tale of woe into his sympathetic ears. He agrees with them and promises to use his utmost efforts in bringing the girl's father to their way of thinking.

Martin finds his old friend engrossed in a magazine story and eating peanuts "by the peck." He is welcomed in and offered some of the "fruit." Martin tactfully tries to talk Stebbins into letting the two youngsters have their way, but in vain. At last, desperate, he tells Abner of a seemingly true story wherein a father forces his daughter to marry a man of his own choice, who turns out to be a drunkard and abuses his wife shamefully.

Both old men are touched by the story and wipe the tears away. Just as the story is finished, Willis comes in with a "jag" on. They tell him he has been drinking and he indignantly disavows the charge and leaves. The two lovers come along and give him the merry ha! ha! which insults his dignity more.

The two lovers come into the office to learn their fate, and so diplomatic has been the work of "the fixer" that her father grudgingly agrees to the match. Martin then takes out the two to a celebration at the soda fountain, wherein they indulge in soda water and ice cream cones.

Stebbins, although he appears to have been taken in by Martin's story, is not so dense as he appeared and, slyly going to Martin's room, finds the identical magazine he had been reading telling the story that Martin claimed as his own. In a spirit of fun he marks across the page the word "plagiarist" and gleefully leaves.

Martin, coming home from his celebration with the two lovers, finds the hook. His poor old brain whirls when he tries to figure out the word. As the story closes the old man is seen painfully searching out the word in the dictionary.

HALF-MINUTE INTERVIEWS.

(Continued.)

Anna Nessel of Chicago said she enjoyed the "eats." "And would you believe it?" she went on, "I've gained fifteen pounds on the trip. Well, I guess that's because I never cheated myself once. Me a movie actress? Never. Why? Because my face won't let me."

Nellie Bell, of Pittsburgh, Pa., met at San Diego an aunt whom she had never seen before—Mrs. Anna Sarver. "After the visit to the San Francisco Exposition," said Nellie, "I'm coming back to live with my aunt. She wants me and California looks better to me than old Pennsy."

Daisy Fulwiller of Oklahoma is "just crazy about the movies," and plans to return to Los Angeles at the earliest opportunity. "I hope to have a chance with the Universal," she said, "as I feel I will be able to make good."

Mary Fuller in "The Little White Violet"

RELEASED JULY 5.

VICTOR star featured in two-reel drama, the first of the Flower Wreath Series of charming photoplays by Olga Printzlau Clark. Produced by Lucius G. Henderson.

CAST.

Violet.....*Mary Fuller*
Phillip.....*Pedro De Cordoba*
Mother Superior.....*Lydia Knott*
Old Tom.....*Charles Ogle*

TO many a girl at the age of eighteen the life of the cloister, tranquilly shielded from the buffets of the world as it is, has a powerful appeal. Especially is this true if the young woman is of a religious bent of mind. A child's and especially a girl's early years, if moulded into religious channels, leave a lasting impression all through life.

In "The Little White Violet" this point is brought out. Violet (played by Mary Fuller) has been educated by the nuns and shielded from the rough buffeting of the world. To her life holds forth a limitless prospect of peace and quiet and contentment. Nothing would seem more natural to her than to spend the rest of her life in performing little religious duties, in mending altar cloths and embroidering in silk and gold the vestments of the ministers of her church and in spending long hours in contemplation of the spiritual.

But the call of the world came to Violet over the convent walls. It came during the hot, sultry days of midsummer when the deep red leaves of the roses in the convent garden dropped their petals in the rich loam after having delighted the nuns with their overpowering fragrance. The call came without Violet realizing it. The very leaves on the tree branches which rustled outside her convent cell seemed to whisper of life in the great world outside, and, although she had announced her intention of becoming a nun, Violet sometimes wondered whether she had fulfilled her destiny in life, whether she could best serve her Maker by living out her life in contemplation of the symbolic mysteries of the Church when Love and Life beckoned to her from beyond the vine-entwined convent walls. Mary Fuller was confronted with a difficult role when first she undertook the delineation of the little white-robed novitiate in the first of the Flower Wreath Series of charming photoplays by Olga Printzlau Clark. But she has handled her part with a charm and an understanding which could offend no one. The story of "The Little White Violet" is an appealing one:

Phillip Randell, a wealthy young Southerner, in search of health, travels in a coach to a little woodlawn resort, called Ardmore Inn. There he is cared for by old Tom Babcock and his lame wife, Rosa. The daughter, Sarah, is to be married the next day.

In the garden of a near-by convent, Viola, a beautiful girl of seventeen, meets the Mother Superior, who reminds her that her eighteenth birthday is approaching, when she is to take the Holy Veil. Viola apparently is well pleased with the prospect of becoming a nun.

On the wedding day of Sarah, the innkeeper's daughter, Viola gathers a large basket of roses for the bride. The village guests have assembled at the inn and Phillip, at the request of old Rosa, acts as best man. After the ceremony Viola gives the roses to Sarah. She becomes self-conscious under Phillip's admiring gaze.

Going to church alone one evening, Violet starts as she sees the figure of Phillip rise up before her.

There in the moonlight they meet. Phillip confesses his love and impulsively kisses Viola with tender passion. The girl, alarmed at his passionate pleading, tells him she cannot be false to her vows, and seeks refuge in the convent.

Some days later Phillip is thrown from his horse in a hunting party and is seriously injured. Viola witnesses his fall. For a month he lie ill at the inn, while Viola looks eagerly forward to his recovery. A week before Viola is to take the veil, Phillip comes out of his delirium, and longs to see her again. He finds a pencil and pad on the table near his bed, and writes her a note in which he asks her to become his wife if God grants his recovery. On reflection it occurs to him that it would be wrong to make her break her vows, and he is about to destroy the note, when he faints from undue exertion in his feeble condition.



Charming scenes from "The Little White Violet," featuring Mary Fuller.

Old Tom, however, finds the note, and hands it to Viola, who, after reading it, rushes from the convent garden to the consternation of all the nuns. Viola enters the sick-room and kneels at Phillip's bedside. When Phillip opens his eyes and sees Viola, he masters his desire to clasp her in his arms, and asks her forgiveness, telling her he knows that she intends to be true to her vows.

Surprised at Phillip's apparent change of attitude, she staggers to the door of the convent, where the Motbtr Superior catches the fainting girl in her arms.

Phillip, on discovering that the note he wrote to Viola has disappeared, learns from Tom that it had been delivered to her. Presently he finds the crumpled note at the foot of his bed, and realizes that Viola had come to consent to give herself to him instead of the Church. The shock causes him to have a relapse. After his recovery he goes to the convent. Looking over the hedge he sees Viola, draped in black. With a cry of grief Viola lowers her head and passes on, lost to him forever.

Broker Wins Fortune on Girl's "Tip"

RELEASED JULY 9.

"COPPER," two-reel Imp modern drama, features William Garwood and Violet Mersereau in timely story of Wall Street and Fifth Avenue.

CAST.

Bill.....*William Garwood*
Violet.....*Violet Mersereau*
Bert.....*Brinsley Shaw*
Florence.....*Florence Crawford*
Violet's Sisters.....*Jane Lee*, *Catharine Lee*

THE New York stock market from the time war started in August, 1914, until a month ago was stagnant. Brokers dismissed their clerks and stenographers wholesale. Perhaps ten thousand employes of the Wall Street district were thrown out of work and much distress resulted. Relief committees were organized and much was done to alleviate the distress of those who could ill afford to be out of work.

Brokers found that they would have to live on their savings until financial conditions adjusted themselves. Not long ago, however, the placing of large orders for ammunition and artillery in this country gave business an upward trend. The hint quickly went around that steel would make a good buy. When it was learned that the firm of J. P. Morgan & Co. were handling the large purchase of supplies for the Allies ammunition manufacturers the country over increased their plants and sublet their contracts to every large machine plant which might possibly be able to handle the making of cartridges, shells, rifles, machine guns or artillery.

In addition, the "bigger navy" movement, started in New York by the Navy League, induced big shipbuilders to look to the enlargement of their plants in anticipation of orders. From all this increased demand for armament and ammunition the steel manufacturers were the first to profit Steel stocks went up with a bound. On the other hand copper did not respond for some time to the upward trend in the market. At times it dropped several points.

Basing their story upon this current topic in Wall Street, the Universal Imp Company produced "Copper," a two-reel, up-to-the-minute drama, featuring William Garwood and Violet Mersereau. The story tells how a young broker, acting upon a false tip to buy copper, believes he has given an order to his stenographer to purchase that stock, but finds later on that his amanuensis, believing that her employer is being duped by a supposed friend, changes the order to read "steel" instead of "copper." Copper drops alarmingly, but on the other hand, steel rises to new high marks. The young broker thinks himself ruined until he receives a puzzling letter telling him that he has "cleaned up" on steel. Then, and only then, does he learn that his stenographer not only has saved him from financial ruin, but has made him a fortune as well. His rival for the hand of a heartless heiress tells the heiress that the broker has been ruined because of his investment in copper and the latter immediately accepts the broker's rival, only to learn to her chagrin later that the broker has "made a killing." Her change of heart comes too late, however, for the young broker, grateful to the young woman who has made him a fortune, proposes marriage and is accepted by his pretty little stenographer.

The story of "Copper" is intensely interesting and, in brief, is as follows:

Bill and Bert, prosperous young brokers, are rivals for the hand of Florence, the daughter of wealthy and socially prominent parents. Each seems to have an equal chance. Bert has in his employ a stenographer. Violet is the only support of the family, consisting of her mother and small brother and sister. Bert one day, realizing what a beautiful girl she is, makes advances to her which she scornfully rejects. Soon after Bert discharges her. The following Sunday, when she has the children in the park, they wander away during their play and Billy, also walking in the park, sees one fall. He takes the child to its sister. Bill, being in need of a stenographer, advertises in the paper for one and Violet, seeing the ad, makes application for the position. When she is taken in to see Bill he recognizes her and gives her the position. Bert, calling a few days later, finds Violet and, after taunting her, attempts to kiss her. The struggle is heard by Bill, who comes from his private office. He and Bert quarrel and fight. Bill gets the better of Bert and drives him from the office. Bert, smarting under his defeat and anxious for revenge, goes to Brown, the proprietor of a bucket shop and a mutual friend of both, and induces him to help him ruin Bill financially.



Scenes from the Wall Street Drama, "Copper."

Brown tells Bill he has the chance of a lifetime to make a fortune by buying copper, as it is going up fast.

Violet, the stenographer, sees something wrong, and when Bill comes to her to write the letter enclosing the check to Brown and telling him to buy copper, she, after he has gone, changes the word copper to steel, and the order goes through that way.

Bill sells out at an enormous profit. Bert meantime goes to Florence and tells her Bill is ruined. She consents to marry him. Bill finds Violet at her home and they both realize that they love each other. The story ends as they are about to embrace, spied upon and laughed at by Violet's two little sisters.

Colleen Saves Sweetheart from Death

RELEASED JULY 10.

"THE ULSTER LASS," Bison two-reel Irish drama, featuring Gene Gauntier and Jack Clark, tells wildly exciting story of Irish lad's adventures with the "White Boys" gang.

CAST.

Teddy O'Neill.....Jack J. Clark
Eileen.....Gene Gauntier
Phadrig O'Toole.....Albert MacQuarrie
"Red" Barney.....C. Wm. Bachman

MAXWELTON'S braes may be bonny and Llewellyn a fine place in the summer time, but on braw, brecht, moonlecht nechts there's no place like Ulster. Historians and foreign potentates from Menelik of Abyssinia to Kaiser Bill all agree that Ireland is without a doubt the finest country in the world. It's the place where the prettiest girls come from and the bravest men, be they Orangemen from the North or sons of the Southern counties.

And no Irishman is happy unless he has something to fight over and somebody to fight with. For several hundred years blundering England has afforded raw-fisted Irish lads with a good excuse for raising Holy Mercedes both at home and abroad. Woe betide England when she can't scrape up a quarrel somewhere for the Irish to engage in. If peace ever comes again to the island across the Irish sea, loyal Irish sons will begin their domestic bickerings in lieu of a scrap abroad. And those will be unhappy days for England. Just at present, however, they are busily engaged at Tommy Atkins' side in the trenches on the continent.

Now Gene Gauntier and Jack Clark, who jointly wrote and staged "The Ulster Lass," have spent many long years in Ireland. They know the country well, all parts of it, and out at Universal City they recently constructed a complete village of straw thatched huts—exact reproductions of the native dwellings in the smaller hamlets of Ireland.

This village was stocked with sheep, milch cows, frisky colts, pigs, collie dogs and chickens galore. In addition two hundred actors and actresses were costumed in the peasant garb of Ireland of a hundred years ago, a camera was set up in the foreground and as interesting a drama of love, hate and adventure as one could possibly hope for was thereupon enacted before the camera lens.



Charming scenes from "The Ulster Lass," Bison two-reel Irish drama.

Teddy O'Neill is a verdant Irish lad. He loves Eileen, a pretty colleen, who, in turn, loves him. Unfortunately, however, Teddy has never been able to make much money. He refuses to mix with the gangs of smugglers who swarm along the coast, turning a pretty penny by their secret traffic.

Teddy has been raised by his grandmother, a veritable old banshee, who has filled his noodle with weird tales of spirits and fairies and the wild things that happen down in the bogs at midnight. Teddy has done his best to rid himself of the superstitious fear which years of these stories had impressed upon his youthful brain, but finds it hard to do so.

Phadrig O'Toole, a scheming rogue, sees that Teddy is a strong young buck who would make a good addition to his band of ne'er-do-wells. The British soldiers have long been aware of the existence of "The White Boys" gang, of which O'Toole is the leading spirit. They have not discovered, however, who is directing the raids of the gang. O'Toole is suspected.

Phadrig realizes that he is being watched and determines to divert suspicion from himself by making it appear that Teddy is the leader of the gang. Accordingly he disguises himself as a seer and, through a confederate, induces Teddy to come to him for advice regarding his future course in life. Thinking that the seer will give him some good, grandfatherly advice, Teddy tells Phadrig all about his love affair with Eileen and of his hope to marry her. Phadrig chuckles to himself and tells Teddy he will soon put him on his way to make a fortune. He has Teddy draw a card from the pack, which happens to be the three of diamonds, and then mysteriously informs him that if Teddy will meet him in the glen at nightfall he will have some news for him.

The credulous Teddy places the card in his pocket and turns his steps homeward. Later Eileen sees the card sticking from his pocket and, thinking it is there for no good purpose, slyly removes it unknown to Teddy. Meanwhile, Phadrig and Red Barney have met a passing British army patrol who are out on the trail of the "White Boys." They tell the soldiers that Teddy O'Neill is the leader of the "White Boys," and carries upon him the three of diamonds as the sign.

The officers force Barney to accompany them to O'Neill's cottage, where Teddy and Eileen are together. Teddy is searched by the officers, but no card is found. Seeing the plot, Eileen slyly slips the card into Red's pocket, where it is found by the officers. Barney is placed under arrest. Phadrig learns of the downfall of his companion in crime and is exceedingly angry. He has treasonable papers planted in Teddy's cottage and informs the officers. Teddy is sentenced to be shot. Eileen saves the captain's life, later helping Teddy to escape, but he is recaptured. Eileen and the captain are captured by the "White Boys" and imprisoned. Phadrig exonerates Teddy on his dying bed and he is released.


IN THAT TOPSEY-TURVEY WORLD - AN INTRODUCTION: "AND THIS IS MY SON."
CHASES, HAVING BECOME AN INSTITUTION WITH EVERY COMEDY, ARE GETTING SO PLENTIFUL THAT THEY ARE BEGINNING TO INTERFERE WITH EACH OTHER -
HOTEL PROPRIETOR TO THE MOVING PICTURE DIRECTOR: "I WISH YOU COULD SEND ONE OF YOUR COMPANIES AROUND AGAIN TO ACT ON OUR VERANDA - OUR GUESTS ARE GETTING BORED."
SALOON
A STREET SCENE IN UNIVERSAL CITY -


BETWEEN THE ACTS - THE CALL OF THE WILD
THE FEARLESS CAMERA MAN IN THE ACT OF TAKING A JUNGLE INTERIOR -
IN THE ART DEPARTMENT
WINTER IN LOS ANGELES - "JAMES, SIX MORE ICICLES, SOME MORE COTTON FOR THAT WINDOW LEDGE AND PUT PLENTY OF SALT ON THE STEPS."
Hy Mayer

Stories of the One Reel Photoplays

"WAS SHE A VAMPIRE?"

Powers Drama—Released July 10.

Story by Geo. E. Hall.
Scenario by H. G. Stafford.
Produced by Al. Hale.

CAST.

Jim Rayburn.....T. D. Crittenden
Enid.....Edna Maison
Henry Desmond.....Ed. J. Peel
Alfred Desmond.....Alan Forest
Richard Desmond.....Richard Morris

Henry Desmond is a self-constituted guardian of his younger brother, Alfred. Alfred goes to the city to carry on his legal studies. He is put under the care of a wealthy old bachelor, Spencer.

Enid returns from a convent. She is an innocent girl, unspotted by the world, and is horrified to see that her father keeps a gambling house for a few select patrons.

Old Spenser, seeing the boy remain out late, follows him and sees he is a gambler. He misses him in the gambling rooms and searches for him. Then he hears his voice and, pulling the curtain of an ante-room aside, he sees Alfred speaking fondly to a young woman. He sees she is Enid, the daughter of the proprietor. Old Spenser thinks Enid is a handsome sireu who is bent on leading the boy to his ruin. He tears the curtaiu aside aud denounces her. She indignantly and tearfully denies his charges which defame her character. Then the fiery old man demands that Alfred shall return home with him. Alfred refuses and the old mau leaves after a parting warning to him.

The girl's pride is aroused and she refuses to see Alfred agaiu. He is a great deal shaken by his losses, the girl's annouucemeut that she will never see him again and the eutting off of his money, for old Spenser refuses to give him another penuy, and the foolish boy disappears. He is found dead and on him a letter saying he has ended all because the gambler's daughter refuses to marry him.

Enid goes to the country and changes her name. She has uever loved Alfred nor even encouraged him.

Henry, the elder brother, hates this girl with a dumb unreasoning hatred and hires a clever detective to trail her. In the country where he goes for a fishing and hunting trip and to forget the death of the foolish young brother whom he loved he meets her under her assumed name. She docs not connect him with the dead youth for the latter also used an assumed name. They love and become engaged.

The old bachelor, brimming over with love for Henry and cheerfulness at the thought of his wedding, arrives and is horrified to see that his fiance is the gambler's daughter. He reproaches her with crushing indignation, but is wou over hy her mental prostration and appeal and finally helieves that she was not guilty, but hegs her to tell Henry all. She refuscs because she fears the consequcnces.

The old man is won by her and keeps the secret. They are married and as soon as the ceremony is over the hired detective appears and tells Henry his wife is the vampire woman they have been seeking. Enraged at what he considers either the man's lie or stupidity, Henry is about to seek her out and denounee her when she appears and denounees herself. Henry is heartbroken and would drive her from him, but is won by her emotional appeal and takes her to his heart, while old Spenser, the bachelor, grins his approval.

UNIVERSAL ANIMATED WEEKLY NO. 173.

Released June 30, 1915.

Shriners at Drill.—Mystic Order of Veiled Prophets holds national convention.—*Buffalo, N. Y.*

Lipton Cup Winner.—Sloop "Westward" takes trophy in her first race.—*San Francisco Bay, Cal.*

New York's "Finest."—Crowds thrilled by daring stunts of mouuted poliee to raise money for Hero Fund.—*Gravesend Track, L. I.*

Atlantic City Pageant.—Naval celebratiou of elaborate charaeter is feature of earnival at famous summer resort.—*Atlantic City, N. J.*

Busy Bees.—Swarm of houey producers so tame they can be handled fearlessly by child.—*Los Angeles, Cal.*

First Race on Speedway.—Noted auto drivers in thrilling 500-mile raee.—*Chicago, Ill.*

Looping-the-Loop.—World-famons aviator. Niles, performs daugerous tactics in the clouds.—*Columbus, Ohio.*

Battle of the Hose.—Rival firemen hombard each other with harmless volleys at State Fire Tournament.—*Sapulpa, Okla.*

250th Birthday Celebration.—Thousands eheer as city's new offieial flag, presented by Amsterdam, Hollaud, is unfurled at City Hall, New York City.

Sub-Title.—A. Van de Sande Bakhuyzen, Consul-General of the Netherlands, presents flag to Mayor Mitchel.

Sub-Title.—Governor Whitman.

Yale-Harvard Regatta.—Yale's powerful erew wins great vietory over Harvard in aunual four-mile contest on the Thames.—*New London, Conn.*

Daring Air Raid.—Enemy's powerful bombs cause much damage in streets of Paris, Franee.

Great Italian Demonstration.—Tremendous ovations are given ambassador by Italiau enthusiasts upon news of their country's entrance into the war.—*London, England.*

Cartoons by the world-famous caricaturist, Hy. Mayer, of Puck.

"WHEN THEIR DADS FELL OUT."

Nestor Comedy—Released July 6.

Scenario by Al. E. Christie.
Produeed by Horace Davey.

CAST.

The Boy.....Jack Connolly
His Father.....Gus Alexander
The Girl.....Billie Rhodes
Her Father.....Harry Rattenberry

The small father of the great big boy and the large father of the little girl are bosom companions and neighbors. Both are interested in farming. It is the heartfelt desire of both dads to have the boy and girl marry and thus further bind the families together.

One day while the two old men are talking over their respective crops, they have a falling out and, as is usual with old people, both think they are the injured party. They refuse to speak to each other and order their respeetive offsprings to have nothing to do with the other family.

This break in the friendly relations eame at the wrong time for the boy and the girl for they had just about completed arrangements to be joined in the holy and indissoluble bonds of matrimony. They sneak off on every occasion to see each other and in these clandestine meetings finally decide to elope in spite of their dads.

The boy's father orders him to hitch up the buckboard, next day, as he intends to take a trip to town. The boy has made all his arraugements aud, instead of coming back for the old man, hurries to the girl's house. The girl, too, is ready when he arrives and they set out for the station.

The boy's father misses him and, in searching for him, sees his son and the girl in the buckboard speeding for the station. The girl's father has seen her departure and, getting his rig, sets out in pursuit. He meets his "enemy" and they join forces to catch the eulprits. They have a merry chase. The elopers see they are about to be overtaken and eateh a handcar at the track nearby. By a flying leap from the car they eateh the outgoing train and laugh in glee at the discomfiture of their dads. But the old men are not out of the running. They take the handcar and, although the big dad almost breaks his neck pulling with the little dad on the other end, they make good speed. Luckily they manage to get an auto and the chances of catching the pair seem better.

The boy makes a search of the train and digs up a minister who reluctantly agrees to marry them. All go out on the observation platform and the ceremony is performed in sight of the old couple who are frantically trying to eateh up.

At the next station the irate fathers arrive too late to take the couple to account for they are now man and wife, so they decide to make the best of the bargain.

"THE VIOLIN MAKER."

Victor Drama—Released July 9.

Scenario by Milton M. Moore.
Produced by Lon Chaney.

CAST.

Pedro.....Lon Chaney
Marguerita.....Gretchen Lederer
Maurice.....Wm. Quinn

Pedro is a violin maker. One day while his talented ward, Marguerita, is playing on a new violin that Pedro has made, Maurice Puello, director of a theatre, comes in with a violin of his own to have repaired. He hears the girl play and is enraptured. He persuades her to come to his theatre and give a rehearsal. She is shy at first, hut Pedro, too, urges her to accept, and she agrees. Her first appearance is a great success, and Pedro, in the audience, wildly applauds her.

Pedro decides to make a special violin for her and lavishes his love and experience in the work of art for his sweetheart. At last the work is completed and he goes to the theatre to give it to her. Waiting at the stage door, he sees Marguerita and Maurice come out arm in arm. He is overcome with jealousy and disguises himself as a hlind heggar in order to watch the girl.

One night as he is playing, Maurice and Marguerita come hy and are attracted by the music. The girl immediately falls in love with the violin and they try to buy it, but he tells them he has made it for his sweetheart and refuses to sell. He shows it to them and they see an imscription on the hack "To my Marguerita." Pedro, in anger, discloses his identity and furiously breaks the violin across his knees, throwing the pieces aside.

One night Pedro wanders into a cafe in the Latin quarter and while sitting at one of the tahles, sees Marguerita playing on the violin he had made for her, patched and battered though it is. A touching reconciliation takes place.

"BAFFLES AIDS CUPID."

Powers Comedy—Released July 8

The Mysterious Lady Baffles and Detective Duck—Episode No. 4.

CAST.

Lady Baffles.....Gale Henry
Detective Duck, Banker Shultz }.....Max Asher

Banker Shultz has not had a vacation for over thirty years. His doctor advises a rest or a breakdown will soon result. But it is impossible for Shultz to leave the affairs of the hank a moment. At last he hits on a great scheme! His old friend, the famous sleuth, Detective Duck! Just the thing! He will get Duck, who is so clever at disguising, to come and impersonate him while he takes his vacation.

Sure, Duck is willing. But before Shultz takes leave he acquaints Duck with the fact that Tom, one of his poor clerks, is persistently asking for the hand of his daughter, Lillian. He admonishes Duck to keep this pair apart under all circumstances. Then Shultz departs. And no one knows hut what Shultz is still on the joh, so slick is the disguise of Detective Duck.

Detective Duck's troubles soon start when Tom appeals to him as Lillian's supposed dad for her hand in marriage. The Mysterious Lady Baffles, in search of loot, with her mystic manner, enters the private office of the hank. Even she does not recognize her old enemy, the famous detective. But she witnesses the mean way he kicks the ardent Tom out and orders hiin ahout his business. Baffles is touched with womanly sympathy hy Lillian's sobs. She takes exception to the supposed crahhed old Shultz' manners to the loving couple and determines to use all means within her power to make this old fossil accept Tom as a son-in-law.

That night, while the real Shultz is far away enjoying hlissful repose from his days of toil, his bank is entered hy Lady Baffles. With her secret preparation, steelhurnite, which cuts through the hardest steel as if it were tissue paper, Lady Baffles gains entrance to the great vaults and rohs them clean as a whistle of ready money. Imagine Detective Ducks' chagrin when the faithful watchman calls him up in the dead of night with the awful news. The newspapers get wind of it and the next morning there is a wild rush on the hank.

Detective Duck finds a mysterious note, which reads: "When youse get ready ter hitch up yer Lill with dat guy Tom, just hang a sock in yer window. (Signed). Lady Baffles." For once in his career, Detective Duck was stumped. Determined not to give in to this woman crook he locks Lillian up and fires Tom off the joh. The howling hunch of frenzied creditors piling into the hank makes him sincerely wish he had never meddled with Shultz's joh. This sincerity is intensified when the real Shultz, after reading the awful news, arrives. His criticism of Detective Duck is hlistering hot.

The stampede of creditors hecomes terrifying. Baffles is grimly waiting from a lofty roof cornice taking it all in with a telescope. She patiently waits for the sock signal she knows is sure to come. And sure enough it does come. Banker Shultz, thoroughly disgusted with Duck, overrules the latter's ohjections and hangs out the sock. Immediately he receives the message: "Marry the parties at once." At this Shultz halks. Then he hears the howling moh outside. That settled it. A minister is soon secured from the frenzied line and the joyous young couple are married. Immediately comes another message to Shultz: "Take a glimpse in the waste-paper hasket." And sure enough! The hig basket is filled to the brim with the hanks' funds. The day is saved. But Detective Duck determines that the juhilant and daring Lady Baffles shall not slip through his fingers the next time.

"STEADY COMPANY."

Rex Drama—Released July 6.

Story by Julius Grinnel Furthmann.
Scenario by Ida May Park.
Produced by Jos. De Grasse.

CAST.

Nan Brenner.....Pauline Bush
Jimmy Ford.....Lon Chaney
Mrs. Ford....Mrs. Lydia Yeamans Titus

Nan Brenner is a toiler in one of the large department stores. Her family life is the joke of the quarter in which she dwells. Her mother, built on a large scale physically, virtually overawes the household. Her husband, failing to make a living in the past, she has taken in washing and forces him to do the lahor. As a compensation for his work she gives him ten cents on every dollar that she makes. This sum immediately goes to swell the funds of the liquor trust.

Nan's inward shame of her home life causes her to keep apart from the associates with whom she works and they have given her the title of "Frosty Mame."

Jimmy Ford is a shipping clerk in a large wholesale house. Although large in size he is as tender-hearted as a woman. Every evening he catches the car as it comes through the wholesale district and as the crowds usually get on downtown he always has a seat. He has noticed Nan many times and time after time, has gotten up and offered her his seat. She haughtily refuses each time. One rainy day he goes through the same routine and while waiting for Nan to take the seat, a laborer slips into it. Jimmy expostulates and a fight ensues, in which Jimmy throws the lahorer out. Nan is very weary and thankfully sinks into the disputed seat. Jimmy goes to the rear of the car in a daze over the kind smile the girl has given him.

When Nan goes to get off, she notices Jimmy has left his umhrella in the seat and takes it to him. He gets off with her and offers to share the umbrella with her. She at first refuses, and then reluctantly agrees. Jimmy gets a promise from Nan that she will go with him for a walk through the park the coming Sunday.

At last the long awaited day arrives and the two lighthearted young folks set out. Passing several of her acquaintances, Nan hears them remark that she has a "steady" and is filled with emharrassment. Jimmy treats her to a strawherry ice-cream and the time flies happily. They decide to take in the zoo and Jimmy buys a large sack of peanuts to feed the monkeys. She tells him to put it in his side pocket and on one occasion when hoth reached in at the same time and their hands touched, each felt a delightful thrill.

Near the zoo they see a poor drunken sot who is heing haited hy a crowd of boys. Nan, with horror, realizes it is her father. Jimmy, not knowing him, takes pity on him and runs the hoys off and offers to take him home. Nan tells Jim it is her father. Jim urges her to go on ahead while he brings him home. Nan thinks her newly found romance is over,

(*Continued on page* 45.)

"Right Off the Reel"

Lillian introduces the "Moving Picture Magnate."

Binks is derided by his fiancee.



Max Asher.

Gale Henry

Wedding bells before the camera lens.

A real marriage in the movie studio.

Joker Comedy—Released July 5.

Scenario by Clarence Badger.
Produced by Allen Curtis.

CAST.

Leading Man.....*Max Asher*
Lillian.....*Lillian Peacock*
Mamma.....*Gale Henry*
Binks.....*Wm. Franey*
Director.....*Arthur Moon*

Binks loves the wealthy widow. She promises at last to marry him. Everything would have been lovely if the widow's daughter, Lillian, had not come in on the scene just at this moment wearing an engagement ring. She confesses to her horrified mother that she is in love and has promised to marry the leading man of a movie company. Mamma puts her foot down very emphatically on Lillian marrying a movie actor and orders her to return the ring immediately.

But the handsome leading man sincerely loves Lillian and is upset by her mother's injustice. Then he gets an idea. "Just leave the matter in my hands," he tells her. So he frames up a little scheme on mamma, disguising himself as a Baron of wealth, and makes himself known in this identity to the widow. She falls. Binks is left in the cold. The supposed Baron is invited to call. The protesting Binks is ousted.

The leading man then invites Lillian and her mamma to "inspect his motion picture interests" the next day. Lillian, of course, accepts and mamma is delighted.

The next day the outraged Binks is let in on the frame-up. He is ordered to have a real minister on hand at the studio with the promise that he will surely have a chance to marry the widow.

So Lillian and Mamma accompany the supposed Baron. They arrive at the studio. The movie director is also let in on the frame-up and promises to aid the scheming couple. A wedding scene is set up on the stage. Binks arrives with the real minister. Mamma is awfully interested. She does not dream for a moment that the affair is real when the director approaches the supposed Baron and Lillian asking as a favor that they help him out by acting in his weddiug scene. They do this and go through the marriage ceremony watched by interested mamma. Imagine her horror when she discovers that the whole thing is real! After she recovers she realizes the humorous side and marries the happy Bings.

HALF-MINUTE INTERVIEWS.

(*Continued.*)

Louise Weldon, of Cincinnati, before leaving Universal City for San Fraucisco, said: "I do hope I'll not miss any more trains. At Denver they held the special for me because the automobile in which I had gone riding broke down, and at San Diego I missed it altogether because I was delayed in my room looking for a misplaced purse. Mr. Brandt and Mr. Rothstein tell me they are going to act as a special committee to take me in hand just before train time hereafter."

Anita (Billie) Lieberman of Boise, Idaho, is eager to become a motion picture actress. "I'm an athletic girl," she said, "and am ready to perform any kind of a sensational stunt, should I have the opportunity to become a member of one of the companies."

Madge Henry, of Sioux City, Ia., said she was having the trip of her life. "No movies for me," she declared emphatically, "from what I've seen at Universal City, it's all work and no play, and yours truly certainly likes some play."

Marguerite Koch of Helena, Mont., thought the trip was the "greatest thing that ever happened and an especial honor for every girl who participated in it."

Sallie Holliday, of Jackson, Miss., ached all over when she reached San Diego, having fallen from her berth during the night. When she learned there was to be an American Beauty ball that night she got Dr. Carver busy and long before the dancing began Sallie was O. K. again.

All Star Cast In "The Closing Chapter"

RELEASED JULY 11.

THREE-REEL drama scenariozed by H. G. Stafford from the story by Clifford Howard. Produced by Murdock MacQuarrie. Aged millionaire tool of scheming relative.

CAST.

Hamilton Walker...Murdock MacQuarrie
John, Jr., his son.....Charles Alexander
Martha Walker.....Adele Farrington
Lawyer.....Marc Fenton
Hamilton Walker, Jr.....James O'Shea
Adelaide, his wife.....Cynthia Kellogg
Beulah, her daughter.....Betty Nathan

HAMILTON WALKER, an elderly widower, is living with his unmarried sister, Martha. He is a gentleman of culture and means and of a dignified, commanding presence. His sister, however, has gained complete dominance over him by reason of her selfish, tyrannical disposition.

As the story opens, the Colonel receives a letter from his daughter-in-law, appealing to him on behalf of his grandchild, Beulah. The letter refers to the fact that the Colonel had disinherited his son, John, Jr., some sixteen years before for having married a poor girl, and that John, Jr., too proud to ask his father's assistance in time of trouble, had died of worry and overwork. The wife had supported herself and the child during the following years, but now, broken in health, she appeals to her husband's father to provide for Beulah.

Martha finds the letter before the Colonel sees it; and, suspecting its source, she clandestinely opens it. As a result of the Colonel's break with his son (which was due largely to the influence of Martha), the Colonel has willed all of his property to Martha; and Martha, now fearing that by some possibility her brother might be influenced in favor of the grandchild, is determined to thwart the possibility and is about to destroy the letter when she is interrupted by the announcement of a caller.

The maid finds the letter and returns it to the Colonel, who is greatly disturbed by its contents. After much stress of mind he determines to aid his grandchild for the sake of the love he once cherished for his boy David. He has never seen Beulah, and writes a note to his son's wife asking that Beulah call to see him.



Scenes from the intensely interesting Big U three-reel drama, "The Closing Chapter."

However, not to be thwarted in her selfish designs, Martha promptly interferes, and through the exercise of her sinister influence over the Colonel, she convinces him that Beulah's mother is a designing woman, bent upon gaining a hold on him. She persuades him to destroy the letter he has written her and to absolutely ignore her.

Beulah is a winsome, lovable, impulsive girl of about fifteen. Her mother, a gentle, refined woman, unable longer to work, has exhausted all of her savings and is obliged to sell her jewels to pay the rent. Failing in her appeal to the Colonel, she now tells Beulah for the first time of their desperate straits.

Beulah thereupon impulsively determines to make a personal appeal to her grandfather. She calls at the house. Martha intercepts her without giving her an opportunity to see the Colonel. She tells her that her grandfather will have nothing to do with her and warns her never to come near the house again.

A day or two later Beulah and the Colonel meet by accident in the park. Neither knows the other. The mother and the Colonel meet later and suddenly recognize each other. All is thereupon forgiven and the Colonel folds his grandchild to his breast.

Unknown to Martha, Beulah and her grandfather become devoted friends. Carefully concealing the fact from his sister, the Colonel calls frequently at the little bungalow home of Beulah and her mother and spends many happy times with his beloved Beulah. The love for his grandchild brings a new light and joy into the Colonel's otherwise lonely life. Martha notes the change in her brother, but is unaware of its meaning until one day she discovers a postcard photograph of the Colonel and Beulah taken together on the occasion of one of their happy clandestine outings to the beach.

The Colonel provides liberally for Beulah and her mother, and determines now to change his will in favor of Beulah, so that she may be provided for in the event of his death. For this purpose they call together at the lawyer's office. Martha follows them there and attempts to interfere. But, for the first time in his life, the Colonel asserts his independence and refuses point-blank to listen to his sister.

He arranges to return to the lawyer's office the following day and sign the new will. But the next day he is suddenly stricken with a fatal illness. The lawyer goes to the house to have the will signed, but Martha refuses to allow him to see the Colonel. The doctor, who is in love with Martha and in collusion with her in her determination to gain her brother's property, likewise positively refuses. Not to be outwitted, the lawyer gets into the house through the kitchen by helping the grocer to carry in a box of provisions. He succeeds, undetected by Martha, in getting the Colonel's signature to the will.

Beulah, impelled by a premonition that something is wrong with her grandfather, hastens to the house in spite of her fear of Martha and comforts her grandfather in his last moments.

Sixth Adventure of "Under the Crescent"

RELEASED JULY 6.

PRINCESS IBRAHIM HASSAN (Ola Humphrey), legitimate heir to the throne of Cleopatra, featured in "The Crown of Death," constituting the sixth and final two-reel episode of the Gold Seal twelve-reel serial of harem life in the Orient. Produced by Burton King.

CAST.

The American Actress..Princess Hassan
Prince Ibrahim Tousson...Edw. Sloman
Prince Tousson's Mother..Helen Wright
Zohra .....Edna Maison
Stanley Clyde.....Wm. C. Dowlan
Princess Uarda.....Carmen Phillips
Said Pasha, the Khedive.....Wm. Quinn
Sir Godfrey, Consul Genl..H. E. Canfield
Mchemid Ali, a spy....Orral Humphrey

THE sixth and final episode of the "Under the Crescent" serial opens with a scene showing Zohra, who has assumed a disguise and is employed in Prince Tousson's household. Zohra takes a secret poison from a vial she constantly carries and puts some of the liquid in a bowl. Later, when she has an opportunity, Zohra puts the slow poison in the prince's wine, from which he drinks deeply.

Meanwhile the princess, whose true identity is unknown, is accused of the murder of the khedive. She is sentenced to death and taken to her cell. The cabinet, which has just passed on her case, is informed immediately afterward that the heir to the Egyptian throne has been taken prisoner. Realizing that the enemy would lose no time in seizing an empty throne, the cabinet at once proclaims Prince Tousson king. They send word by messenger to Tousson of his accession.

The prince is discovered surrounded by his girls and officers. The poisoned wine has just begun to take effect and he faints. He falls exhausted on his lounge as a messenger hands him the document announcing his accession to the throne. The prince is overjoyed despite his weakness. All his harem and the soldiers bow low to him in acknowledgement of his sovereignty.

Meanwhile, Clyde, who escaped from the Khedive's soldiers by a ruse, has reached the British camp and notified the officers of the threatened massacre of the Christians by the Turks. The British soldiers assemble their artillery and thunder away to help the Christians.

The Princess next is seen peering from her prison cell at the grave which several slaves are digging in the courtyard of the prison, in anticipation of her execution. She is led out soon afterward and a priest offers up a prayer for her. The guards then lead her out to the place where she is to be executed.

Zohra watches the king as he passes in a stupor through the streets in his open carriage. For a time she fears that her poison has failed to work, but as she follows the carriage she sees the king's head sink lower and lower on his breast until at last the newly created monarch falls lifeless in the bottom of his carriage. A doctor examines him and pronounces him dead.

Consternation reigns among the cabinet officers and it is decided to suppress the news of the death of his highness in order that they may control the country under Mohammedan rule. A top is put on the carriage, and, closely followed by guards, they drive off. Zohra, her revenge achieved, hugs her baby more closely to her breast and offers up a prayer to her dead father, over whose body she had sworn to be avenged upon the prince.

Accompanied by a priest, the cadi and guards, the Princess is meanwhile led to the edge of the grave which has been dug for her. The soldiers raise their guns to fire when, at the last moment, the Princess takes off her veil and shows them who she is. The Cadi recognizes Prince Tousson's wife, now the country's queen. The Cadi tells the Princess that Prince Tousson is dead and that she is the queen.

The queen thereupon steps forward and addresses the people:

"Soldiers and citizens: The king is dead. As your queen I command the release of the Christians!"

The Cadi, hearing her confession, is overwhelmed. He quickly recovers and denounces the queen as a traitor and a Christian spy. Natives and soldiers rush up toward the queen, intending to kill her. Meanwhile, however, the English soldiers have reached the outskirts of the city and ride swiftly toward the palace with their artillery, Clyde dashing ahead on horseback.

The soldiers open up their machine guns, which mow the natives down mercilessly. Clyde fights his way through the native soldiers at the head of his band, reaches the queen and helps her down the palace steps to safety over the bodies of the natives. The picture fades with the Princess resting snugly in Clyde's arms.



Striking scene from the final episode of "Under the Crescent."

"Betty's Dream Hero" A War Drama

RELEASED JULY 7.

LAEMMLE two-reel story of the South in Civil War times. Scenarioized by Calder Johnstone from the story by Witt Cochrane. Produced by Robert Leonard.

CAST.

Betty.....Ella Hall
Her Dream Hero.....Robert Leonard
Confederate Officer.....Abe Mundon
Betty's Father.....Harry Carter

PRETTY little Ella Hall has an appeal all her own. Her charm is of the "different" sort. And playing in conjunction with Bob Leonard, as she does, the combination is irresistible. Miss Hall is not only a consummate little actress but her art is of such a nature that one feels that she is being photographed unawares.

In "Betty's Dream Hero," a Laemmle two-reel drama, scenarioized by Calder Johnstone from the story by Witt Cochrane, and produced by Bob Leonard, Miss Hall is cast as a dainty Southern girl of the Civil War period. In a crinoline gown and a poke bonnet Miss Hall is positively bewitching, and when one views her with her little white lace cap tied beneath her chin in one of the exciting incidents of the play, she exerts an appeal impossible for merely beautiful actresses to achieve.

"Betty's Dream Hero" has been lavishly staged by a master hand. Its settings are historically accurate and its lighter scenes have been executed so deftly that one can readily understand why photoplays with the Universal stamp upon them are of such a high order. Such superb photography, beautiful scenes and exciting action have come to be the rule instead of the exception in Universal plays. Truly, the progress made by the Big U in the last eighteen months has been almost astounding.

At the beginning of the Civil War there were many Southerners who felt that the South was in the wrong. At this late day, perhaps it would be better not to rake over dead ashes for fear of fanning a stray ember into flames. However, the cause of the South, from the standpoint of those who defended it so bravely, was a commendable one. State rights as opposed to the centralization of power in the Federal Government seemed a worthy cause to fight for and when one's home state had announced its intention of fighting for its contentions the native son of that state could not be blamed if he put the home town and commonwealth first in his affections. When a man like Robert E. Lee, educated at West Point, felt it his duty to defend the South, his choice wes influenced as much by his love of his home land as by his honest, honorable conviction that the cause of the South was a just one. There were other Southerners, however, who believed that the North, in its assertion that the state should be subordinate to the National Government, was right. Many of these non-slave-holding Southerners also condemned the practise of holding negroes in bondage. Some of them did not go to the extent of enlisting in the cause of the North, but many of them lent their silent support to that cause by their abstention from service with the Southern armies.

There were, however, many young Southerners of high intelligence who put their love of country above their local affections and, believing that slavery should be abolished, enlisted with the North. Such a Southerner was Bob Carter, a young lawyer in "Betty's Dream Hero," who had studied all phases of the problem. Carter had come to the conclusion that the North was right and, despite the scorn of his fellow Southerners, the young attorney left his native town to enlist in a Northern state and to put down the "rebellion." The story of "Betty's Dream Hero" is intensely engrossing. The following is a synopsis of it:

Betty is the daughter of a Southern planter and her self-imposed daily task is the distributing among her father's slaves of necessities and food. Betty is known and loved by all the mammies and pickaninnies on the plantation. One day while she is distributing her dainties an old mammy gives her a queer chain and tells her that if she will rub it three times she will see her future husband.



Scenes from the delightful Laemmle two-reel feature, "Betty's Dream Hero."

Feeling is high in the South over the slave question and one day Bob, a young Southern lawyer, while talking to a crowd, tells them that because of his love for the South he must fight against it. This angers his hearers and a fight ensues. Bob, overcome by numbers, takes refuge in flight. He finds safety in a hedge nearby where Betty lives and his pursuers fail to find him.

It is spring in the South and Betty, like all young girls, is full of thoughts of love and romanticism. She finds pleasure in solitude and while she is dreaming of her hero, she suddenly looks up and finds herself facing Bob. Both of them realize they have met their ideal. War is declared and there is a pall of sadness over the women of the South, for they know that they are taking their last look at many of the laughing faces of friends and loved ones. Bob, according to his convictions, goes to the North and joins the Federal forces. Meanwhile the war is on with all its horrors. Bob is chased by Confederates and takes refuge in Betty's room. She realizes that if he is captured he will be shot as a spy. Accordingly she hides him in her closet. The searchers leave. Betty makes Bob promise that he will never again take the part of a spy, and, overcome by mutual love, they plight their troth.

"Lizzie Breaks Into the Harem"



The Sultan has a male visitor.

Vicky makes a charming harem-scarum.

Victoria Forde.

Lee Moran.

The eunuch seek's Joe's young life.

Vicky and Ed flee from the Sultan's seraglio.

Nestor Comedy—Released July 9.

Written and Produced by Al. E. Christie.

CAST.

Lizzie.....*Victoria Forde*
Jed.....*Eddie Lyons*
The Sultan.....*Harry Rattenberry*
Harem Keeper.....*Lee Moran*

Lizzie is the household drudge and never a galley slave worked harder than she. Not only does she have to wash the dishes, but she also cuts the wood, brings the water and does many other tedious jobs. She pines for freedom and the day when she may be free. One day she sees a notice in the paper that one of the inmates of the Royal Harem of the Sultan of Turkey has escaped from her luxurious home.

She cannot understand why a woman should leave a life of ease. She cannot understand why she should be a slave when there are places in the world where women are merely kept in luxury for ornaments. Lizzie resolves to pack her belongings and get a place in that harem, where she will be kept in the "lap of luxury." Accordingly she packs her few possessions and sets out, even forsaking her faithful lover, Jed.

The keeper of the Royal Harem of the Sultan is having his troubles, too. His master is angered that his wives are escaping and notifies the keeper that the next time a woman escapes off goes the keeper's head. Lizzie arrives at this strenuous time and finds her way to the harem. She tells them that she wants to be one of the harem girls and tries to break her way in, when they attempt to keep her out of the harem. She finally wins her way in and is amazed at the luxurious sights that meet her eyes. She is determined to meet the Sultan and asks to be taken in, but all in vain, for the keeper of the harem throws her out. Just at this time another of the Sultan's wives escapes and the keeper is in despair for, if he can't capture her, off will go his head.

Meanwhile, Lizzie has gone dejectedly on her way. She is accosted by the escaped woman, who is still in her harem costume and tells her ambition to become a harem girl. The woman gladly exchanges clothes with her, in order to assist in her own escape. Lizzie comes on arrayed in the harem clothes and is pounced on by the keeper and his guard, who are searching the town for the fugitive, and taken to the harem, believing she is the one they seek.

Lizzie is brought in and thrown among the other women. They see she is a stranger and ply her with questions. Lizzie tells them she has come to be the favorite of the Sultan. Lizzie is taken before the Sultan and her ruse discovered. She is about to be thrown out, when the Sultan's favorite wife halts them and questions Lizzie.

Back at home Jed has been pining for his Lizzie and sells his possessions and sets out. He arrives in the Turkish capital via the "jitney bus" route—between the humps of a camel—and immediately sets out looking for Lizzie. He slips into the harem and wins his way into the Royal Baths, where the women are taking their ablutions. There is consternation and Lizzie is brought on during the excitement.

It had been decided to make a slave out of Lizzie and have her wait on the other women. This was quite a blow to her as she had expected to hold the highest place among all the women. She rebels and sadly thinks of the home she has left. When she sees Jed she is more than glad to join him in an attempt to escape.

There is a chase around the baths, which results in Jed and Lizzie breaking out of the harem safely. They make all speed for the boat, and, as the picture fades, they bid a heartfelt farewell to the land of the harem.

Ben Wilson Featured in "Souls in Pawn"

RELEASED JULY 8

REX three-reel society drama, written by M. B. Havey, tells engrossing story of self-sacrificing man of affairs who assumes the blame of murder to save a rival. Produced by Ben Wilson.

CAST.

John Tremaine.....*Ben Wilson*
Violet Ellis.....*Dorothy Phillips*
A Musician.....*Jos. W. Girard*
Dick Travers.....*William Courtley, Jr.*
Nina.....*Vivian Prescott*

ONE little realizes how easy it is to become a murderer. For instance, a family man is walking with his wife to his home. One of a gang of corner rowdies makes an insulting remark, holding the woman up to scorn. The husband strikes his wife's insulter and fells him. The gangster falls to the street, striking his head on a sharp corner of the curb and fracturing his skull. He dies several hours later in hospital. The family man is arrested and charged with murder.

Two youths with a difference engage in a fist fight. A well-directed blow paralyzes the heart action of one of the boys. His assailant, instantly repentant, is nevertheless a murderer in the eyes of the law.

Two ironworkers settle their long standing differences on a wooden platform high above the street. In their struggles one is accidentally pushed over the edge of the platform and falls down through the building, striking the steel girders in his passage. He is picked up, dead, at the bottom of the shaft. His assailant is arrested for murder, although he protests that he meant merely to give his combatant a black eye, at the most.

Quarreling on an excursion steamer, two youths come to blows. Backing away from his opponent, one of the youths falls overboard and before he can be rescued, is drowned.

Every man has heard of at least one of such instances. Sometimes the quarrels do not result fatally, oftentimes they do, and where it can be shown that enmity existed between the combatants the law usually deals harshly with the survivor. "I didn't meant to do it," is a poor plea in the face of death.

There occurs such an instance in "Souls in Pawn," a Rex three-reel society drama, in which Ben Wilson is featured, with Dorothy Phillips playing opposite. A boy of twenty-two fells his opponent, who strikes his head against the corner of a table, splitting his skull.

In this engrossing play the man is always the big dominant figure. His name is John Tremain. He loves Violet Ellis, but she has given her heart to Dick Travers, a boy of twenty-two, who, despite his engagement to her, is throwing his money away on an actress, Nina La Farge. Nina, of course, wants to get all she can from the boy and then throw him over. The boy worships her. John gets the whole pitiful story from Violet, whom he finds weeping alone one evening.

He goes to the woman and offers to buy her off. She laughs at him at first but he offers such a large figure that she finally listens. She is growing tired of the boy anyway. John offers her a check. She sneers. She wants none of his checks to be tripped up on. Money, that's what she needs, money and only that. He goes to the bank.

Her real lover, a musician, arrives. Dick comes in on them. A quarrel ensues. Dick strikes the other man and he goes down. His head strikes the table and he is killed instantly. As they stand, the boy bending over the figure of the dead man, the woman transfixed in horror, John enters with the money. He takes in the situation at a glance and wonders what he will do. The woman is hysterical and almost insane. John shows her the money. She recovers somewhat. Making the boy realize how worthless the woman is by her eager acceptance of the bills, the man says he will shoulder the crime and let the boy go, for Violet's sake. The boy cannot believe. The man sends him off—to freedom. Then he forces the woman to agree to all he says. The police are called. The man is questioned. "I murdered him because I was jealous of him," he tells them. They turn to the woman. She nods. "It is all true." Tremain is arrested and held for trial. He will not say he is innocent and is found guilty.



Scenes from the vitally powerful Rex three-reel drama, "Souls in Pawn."

The boy returns to Violet. Always he is haunted by a vision of the man behind prison bars—the man who is facing the gallows. And even when he attempts to respond to the girl's caresses the man comes between them and seems to interfere. Unable to stand life away from the woman, the boy goes to her apartment and begs her to run away with him. She refuses and laughs at him. The man is still in jail. Time for the trial comes.

The boy, seeking only a little rest, goes into the opium joints of his city and becomes addicted to the drug. The last day of the man's trial arrives. The boy is found and carried home, almost unconscious. Violet is sent for as his condition is alarming. The boy is in delirium and dying. When Violet comes to his bed he confesses to the crime in his delirium. Violet gathers enough to realize the truth, goes to court, and saves John at the last moment. Nina is called and, frightened, tells all the details.

John is vindicated and all go to the boy's home. The detective wants to go in, but they explain he is very ill. Violet stands in the door with John. The boy begs her forgiveness and then dies. The detective is dismissed and Violet falls on her knees at the boy's side and weeps. Silently and unobtrusively John steals away. But later, in the spring time, John comes to her, in the country—and she does not send him away.

Continued Stories of the Single Reel Photoplays

"THE WRONG LABEL."

Imp Drama—Released July 5.

Written by Raymond L. Schrock.
Produced by Clem Easton.

CAST.

Mary Grey.....Jane Gail
Chip Malone.....Allen Holubar
"Big Phil".....William J. Welsh
Detective Farnum.....Curtis Benton

Mary Grey, a young working girl, is in love with Chip Malone, a young fellow, who, while not bad at heart, has, through evil associates, learned to shirk work and spend in drink what money he is able to obtain. To Mary's entreaties to mend his ways he turns a deaf ear. Discouraged by her failure to reform him and hopeless when she loses her position, she can see no way out of her troubles but suicide.

An item in a newspaper to the effect that a man has swallowed bichloride of mercury, and is awaiting the slow death which that poison brings, suggests to her the means to carry out her plan. She goes to a drug store, asks for the same poison and takes the box to her room, where she swallows the contents.

Meanwhile in the room next to Mary's another tragedy is about to be enacted. Roric Graves is the son of the district attorney of the city, a boy weak in the face of temptation, who has sunk lower and lower until he has become a member of a gang of thugs, which is being prosecuted by his own father. When the gang decide to do away with the district attorney and the lot falls to Roric to carry out the crime he realizes the error of his ways and shrinks from the gang, who proceed to deal with the traitor.

Roric takes refuge in Mary's room and tells her his story. She decides to save him.

Together they hasten out to go to Roric's father. On the way there they learn that Roric's father has been shot by a member of the gang. This upsets Roric so that he enters a saloon with Mary to brace himself with a drink. There a moment later detectives, who recognize Roric as a member of the gang, arrest them, but as they lead their prisoners out Chip, who happened to witness the arrest, stands them off with his gun and Mary and Roric escape to Mary's room. There Chip, who has also made a getaway, joins them. Leaving Roric in her room, Mary hastens to the district attorney's residence and fetches Roric's mother, who is overjoyed to clasp her wayward boy in her arms again.

Meanwhile, the detectives have located the building where Roric is hiding, but Mary, by a clever ruse, decoys them to the gang's room instead, and the thugs, as well as Mary, are handcuffed and led off to the police station. There Mary awaits the approach of death. When Chip arrives with the doctor, who has examined the box which Mary believed would be her death, he brings the news that the contents of the box was harmless and that the wrong label was used. Surrounded by the laughing policemen, Chip, who has also learned his lesson, pledges his love for Mary anew.

"THE BROKEN COIN."

(*Continued from Page 27.*)

her message, Kitty, hoping to learn more of Frederick's plans, returns to his apartment.

Seeing him go, she enters his den and starts searching for the other half of the coin. In the meantime, Frederick's man, who has been watching Kitty's movements, tells Frederick about the coin she has had sent to the palace and that she is at the time in his apartment. They return, find her there and lock her in. Kitty, desperate, tries to get out and warn the King of Frederick's treachery and her coin that Frederick will get, should he succeed in getting Michael drunk, but she finds every door locked and the window two stories from the ground.

Frederick, sure Kitty will stay in his den until he lets her out, goes to the palace to carry out his plan to dethrone Michael and ascend the throne. Kitty, hearing him go down the stairs, beats her hands frantically on the door, but her only reply is a laugh from the man guarding the door—and there we leave her.

Frederick, at the palace, has everything in readiness for the revolution to take place that night, and goes out of his way to offer the King liquor, which he stealthily pours out of the glass when Frederick is not looking, having faith in the message from Kitty.

About eleven o'clock Kitty sees in a window across the way her old friend and helper, Roleau, who has been watching Frederick's windows for some time. Roleau, seeing Kitty's plight, hangs from the fire escape by his knees, and, telling Kitty to jump, catches her in his hands and pulls her into his room safely. Quickly telling him that they must be at the palace at twelve, they hurry to the hotel for her gown.

In the meantime, Frederick has, as he believes, gotten Michael intoxicated and taken to a room asleep, just as the messenger arrives with the package Kitty sent, to be delivered to herself or King Michael at twelve o'clock sharp.

Frederick, gloating over his easy victory with the King and Kitty, is just about to take the package when a commotion is heard in the rear of the ballroom, and, turning, Frederick and the guests are surprised to see Kitty Gray, the American girl, walking coolly down the marble stairs on the arm of the strictly sober King Michael. Kitty smiles at the King and, with a little different smile at Frederick, takes the package from the waiting courier, nearly driving Frederick mad as she starts to open it for Michael.

"SIMPLE POLLY."

Rex Drama—Released June 29.

Written by Ida May Park.
Produced by Joseph De Grasse.

CAST.

Polly.....Pauline Bush
Mrs. Jenkins.....Lule Warrenton
Fife Morine.....Helen Rosson
Stanton Carey.....William Clifford

Stanton Carey, actor, director and playwright, who proudly boasts he "can do anything," is out of work. He owes Mrs. Jenkins a goodly sum for board, with no prospects of paying it, and has pawned everything available. He has written a play, but can find no one interested enough to read it with the exception of Polly, the slavey at Mrs. Jenkin's boarding-house. Polly loiters over her work in Carey's room and he reads her his drama, acting it for her benefit. She has heard the thrilling lines so many times that they become a part of her and whenever she is alone she acts out the heroine's part.

Fife Morine, a popular vaudeville artist, arrives at Mrs. Jenkin's. Her manager writes her she must open her season in a few weeks and poor Fife reads through sketch after sketch hopelessly seeking a good one. One day Fife overhears Polly reciting Carey's dramatic lines. It strikes her as the very thing she wants. She asks Polly how she came to learn the words. Polly explains and Fife tells her to have Carey bring his manuscript to her room when she will hear it and possibly buy it. Polly is overjoyed, for Mrs. Jenkins that very morning has ordered Carey to pay up or move, and Polly's heart has gone out to him in sympathy.

Polly hastens to impart the good news to Carey. She assists him in making the best of his one suit of clothes by pressing it for him. She gives him a boutonniere from her treasured rose bush, which stands in the grating of her little window in her cellar room.

Fife is greatly impressed by Carey's appearance and also with his sketch, which she buys. She engages him to play the leading part. He pays Mrs. Jenkins and begins a new life, independent of landladies, rehearsing and making love to Fife. Polly continues her hard work, looking wistfully after Carey whenever he is near. He seems to have forgotten the little friend of his adversity.

At last the day for their departure comes. Polly is scrubbing the front steps. As she sees them come out she hastily dries her hands and smoothes her hair, for surely Carey will remember and bid her good-bye. She draws in her breath expectantly as they come towards her. Fife smiles sweetly on Carey and he looks into her eyes conscious of her presence only. They go down the steps the little slavey is scrubbing and out of her life. Polly looks after them soliloquizing that "such is life."

Photoplays and Newsy Movie Notes

"THE CAMERON SISTERS," "THE MINIATURE CIRCUS" (VAUDEVILLE ACT), AND "MARVELS OF THE INSECT WORLD" (PROF. DITMAR'S EDUCATIONAL).

Powers Split Reel—Released July 1.

In "The Cameron Sisters," Dorothy and Madeline Cameron, "dainty European dancers," appear in their picturesque ballet classique, after which they dance the "Sari" waltz and the "Barcarole" to special music. "The Miniature Circus" features very young trained ponies and shows them going over the hurdles and doing "The Wizzy Whirl." Toward the last of the act "Maud," the unmanageable and unrideable mule, is introduced. "Maud" does some laughable stunts and throws those who try to mount her with great force.

"The Marvels of the Insect World," the last half of the split reel, was filmed under the direction of Raymond L. Ditmar, curator of the New York Zoological Park. Silk moth are shown laying their eggs; the eggs are shown in the process of hatching; silk worms are seen feeding with their scissors-like jaws; the gleaming yellow cocoon of the worm is shown with the worm inside, a mummy-like object; then is depicted the emergence of the moth, her passage up the branch of a shrub to unfurl her wings; and the chrysalis she leaves behind. Male and female Hercules beetles are next shown, followed by a view of the rhinoceros beetle of Africa, the gigantic roach of Trinidad and the scorpion in the act of killing its prey.

"A DISMANTLED BEAUTY."

L-Ko Comedy—Released June 23.

Harry finds a wallet stuffed with bills in the park. The "fat beauty" is seen in the distance and Harry drops his wallet when she is near and pretends it is hers. She pockets the money. Later, she carries on a similar flirtation with two other admirers and then goes home. One of them has presented her with a valuable necklace which he attempts to secure. He follows her to her room and then sees her disrobe. She has a false wig. Henry writes a note to Harry saying that if he disguises as a burglar he may recover the necklace. However, before he has an opportunity of sending the note, Miss Jane, the fat beauty, discovers him and he runs away.

A real burglar then attempts to steal the necklace, the police follow him and the shots blow off the fat beauty's wig amidst much excitement.

EDUCATED ROOSTERS (PHOTO VAUDEVILLE ACT).

L-Ko Split Reel—Released July 4.

First is shown the "Barnyard Foxtrot," under Professor Kurtis' direction. Then "Bobby" is shown climbing the goldeu stairs. "Banty" then walks the slack wire with much grace. "Billikens" next shows his skill on the revolving hoop, while the wonderful mathematical roosters next come forward and answer all sorts of intricate mental arithmetic problems. Then is depicted the Ferris Wheel with the rooster engineer, followed by the grand finale, in which the entire rooster company takes part.

"STEADY COMPANY."

(*Continued from Page 37.*)

for when they arrive home, Jimmy will see her home life as it really is.

When Jimmy arrives home with the old man, his wife abruptly jerks him out of Jim's hands without even a word of thanks for his kindness. Nan has gone to her room and thrown herself sobbing upon the bed. As Jimmy starts to leave, he hears her and timidly knocks on her door. She bids him enter and he bashfully tells her that they had better go back and finish the rest of the peanuts.

Out in the park later is found a young couple. The girl is shaking with sobs, while her protector has his arms around her vainly trying to soothe her. At last she raises her head and looks searchingly at him. Satisfied with her scrutiny, she surrenders into his eager embarrassed arms and as the story ends Jimmy takes his toll of kisses.

NO MORE INDIGESTION—SISTER IS COMING.

Eddie and Harry Lyons are without doubt the happiest actors to be found anywhere around the Universal's Western studios. No, they have not fallen heir to much money—nothing like that. But they have received word from Minneapolis announcing that their sister, Anna, has at length agreed to come and keep house for them in Los Angeles.

Both Eddie and Harry have been keeping the postman busy back in the Minnesota city carrying letters to Anna, in which she is told that if she would save the lives and stomachs of her two affectionate brothers, she must hasten to Los Angeles to relieve them of the necessity of dining in restaurants.

It took a long time and many postage stamps, but at last the impossible was accomplished and sister Anna is now on her way to the coast to rout General Indigestion and his aide, Dyspepsia, to the huge delight of the two brothers.

CLEO MADISON AND RAY HANFORD STRICKEN WITH PNEUMONIA.

Universal City was startled this week when Cleo Madison and Ray Hanford, both members of the Gold Seal Company, were stricken with pneumonia. Charles Giblyn and the Gold Seal Company were finishing a two-reel story of society life entitled, "The Flight of the Nightbird," by H. G. Stafford, when Miss Madison and Mr. Hanford, both of whom had been suffering from heavy colds, were suddenly taken ill. Miss Madison was taken home in her car, while Mr. Hanford was assisted to the hospital in Universal City. Mr. Giblyn immediately stopped work on the production.

An epidemic of la grippe and pneumonia has been sweeping the picture studios on the coast and a number of extra people had been taken suddenly ill shortly before Mr. Hanford and Miss Madison were obliged to take to their beds.

In the absence of Miss Madison, Mr. Giblyn staged a two-reel military drama entitled, "Jane's Declaration of Independence," with Agnes Vernon in the title role and Hobart Henley playing opposite her. Frank MacQuarrie, Jean Hathaway and Gordon Griffith comprise the remainder of the cast.

MAX ASHER, ABSINTHEUR, FIGHTS DUELS.

Max Asher, while at Spiegelberger University in Hofhrau, Germany, was one of the most famous swordsmen of his class. He bears to this day several scars and often proudly exhibits them to intimate friends who douht that he is an adept at the foils. In "The Duel of Dawn," a one-reel comedy soon to be released hy the Universal, Max exhihits his skill with deadly effect. Max takes on hoard a dozen glasses of absinthe and then begins to see things. He kills a few snakes and pink elephants, assaults a tiger and then goes out looking for Frenchmen. After insulting half a dozen he finds himself with as many duels on his hands and his further adventures make up one of the most laughable "war dramas" yet released by the Big U.

STARS AT NATIONAL THEATRE.

Ben Wilson and Dorothy Phillips appeared in person at the opening performance of the New National Theatre, at Houston and Chrystie streets, where "Their Last Act," a new Rex film, was shown. The well-known Universal stars were received with cheers which lasted five minutes. Mr. Wilson responded with a few words of thanks, while Miss Phillips howed her appreciation of the tumultuous applause.

The National Theatre has heretofore been the home of Jacoh P. Adler, David Kessler and other famous Jewish actors.

The Operator's Department



A CERTAIN well-known film magazine in a recent issue offered a prize to the operator who made the best suggestion or submitted the best idea for the establishment of an Operators' Department in that publication. The widespread interest was evidenced by the many letters received in reply. Many of the letters received, however, merely recited the ways in which such a department would help the operators, while but few made really definite or original suggestions, or submitted a basic idea for such a department.

The prize was finally awarded to the writer of the letter from which the following extracts were taken:

"I have found in your talks to operators many things of the greatest interest to myself and, I imagine, to hundreds of other operators. I agree with you that there is no room in your estimable publication for all the suggestions, questions and answers that might be gathered from week to week. Therefore I suggest that you publish another book entitled 'The Operators' Weekly,' and have all the operators ask questions and make reports on their methods of overcoming projection difficulties, etc. By doing this some operator who is trying to learn will find things in the book that will be of great value to him, and their brothers and to raise the standard of operators all along the line. I am sure that such a publication would be welcomed by every operator in the business worthy of the name. All the publications play up to the owner and manager and the operator must do the best he can, although on him rests the responsibility of producing a good show, no matter what handicaps he works under. I would gladly pay $3 a year for such a publication, and I would sit up all night to read it. Do you know that an operator would take a great interest in reading what other operators had to say and how they do things? If he wouldn't he is not an operator. You could also have a Help Wanted and For Sale column and talks by the editor, etc. I am sure such a book would meet a long felt want among conscientious operators the world over."

There is nothing startlingly new in the ideas advanced, but from this germ there has grown an idea in the mind of the editor of the MOVING PICTURE WEEKLY, which we propose to put into practice in the course of the next few weeks.

This then, is to announce that at the earliest possible date, arrangements will be made to devote pages to a department in this magazine to be known as "The Operators' Weekly." It will be written by operators themselves. The editor will add a comment when advisable, but the matter will be such as is sent in by interested operators. We hope to start some lively discussions on film care, machine care and other problems of the projection booth.

We shall depend largely on contributions from operators and we hope that all will send in anything genuinely worth while in the way of information, such as best methods of patching, rewinding, loop adjusting, prevention of scratches on the prints, caring for leaders, prevention of torn sprocket holes and other things, which, though slight in themselves, all have a great bearing on the life of the film and on the quality of the show thrown on the screen.

If you have any little handy way of doing things, that you have worked out yourself; or any bits of friendly advice that will help some operator who has not had your experience it will be welcomed.

There are no rules or restrictions. The editor reserves the right to accept or reject without prejudice any contribution received. Write only on one side of the paper, say what you want to say, and then stop. The briefer the articles the more of them can be published. Names will be published only when permission is given. No contributions can be returned unless accompanied by self-addressed, stamped envelope.

Many things incident to the establishment of a new publication prevent the inauguration of the department for some weeks to come. But we want you operators to watch the WEEKLY for announcement of your department, and we suggest that, as you will not wish to miss a single number, you send in your subscription promptly. Rates of subscription are $2.50 a year.

THE EDITOR.

With the Exhibitor Everywhere

'FRISCO CONVENTION A BIG AFFAIR.



ARRANGEMENTS are rapidly being completed for the coming national convention of exhibitors at San Francisco. Governor Johnson will make the welcoming address at the opening session. The Governor and Mayor Rolph will both be present at the official dance. No special trains, as recently contemplated, will be run, as many exhibitors are leaving ahead of time, making stops along the route. The exhibition management has formed a hotel bureau with which most of the local hotel owners are affiliated. Inasmuch as there will be a heavy rush in July and August, exhibitors who are going to San Francisco are urged to communicate with E. Cory, chairman of the convention committee, at No. 948 Market street, and to arrange for accommodations. Hotel Manx has been selected as the official headquarters. The Angelus and Hayward will quarter the exhibitors at Los Angeles. California exhibitors will be present en masse.

Carl Laemmle will be at the convention the entire week and will make an address at one of the business sessions. D. W. Griffith and Col. W. N. Selig will also give little talks.

At the grand ball, which closes the convention, the attendance of a galaxy of screen stars is promised. Francis Forde and Grace Cunard, Bob Leonard and Ella Hall, Herbert Rawlinson and Anna Little, Cleo Madison, Al. Christie and the entire Kerrigan company will journey from Universal City. Other stars coming are: Ford Sterling, Owen Moore and Mabel Normand, Keystone; Blanche Sweet and Carlyle Blackwell, Lasky; House Peters, William Hart, Bessie Barriscale and Marguerite Thompson, of the New York Motion Picture Company; William Duncan and Myrtle Gonzales, of the Vitagraph; John Alden, Mae Marsh, Lillian and Dorothy Gish, Majestic; Charles Chaplin, of Essanay; Ruth Roland and Thomas Allen Rector, of Balboa.

The exhibitors will be entertained at the many studios. At Universal City, the visitors will be given a chance to watch Nat Goodwin and Director Otis Turner in "Business is Business." At the Selig plant, after inspecting the zoo, luncheon is to be served, followed by a dance in the large open air pavilion.

Convention badges have been ordered. These, doubtless, will be cherished as souvenirs of the Jewel City. The top part is of metal and shows the wonderful Tower of Jewels at the exposition, with the words and date, San Francisco, 1915, with space for the guest's name.

NOTED AUTHORS CONTRIBUTING TO THE SCREEN.

(*Continued from page* 22)

human nature. A great dramatist once said: "You ask me what is the best period for a play, and I tell you the period makes no difference. If it is a good play it does not make any difference what is the play's period, it does not make any difference what the play itself is about. The play is the thing."

The same is true of any book. It really makes no difference what is the period of the book or where it is located. Only it must be a great book if it is to succeed and if it is to live. It must ring true to human nature. As to human nature itself, it has been found in all times, will be found in all times, and in all places.

These things being true, therefore, that popularity of a novelist is most apt to be permanent which is not too narrow, too hidebound, too local or too restricted. Some have expressed surprise at the work of Emerson Hough in "The Broken Coin." They say it is different from his earlier work. True, but most of his books have been different from all his other books. Hardly two have been alike. So far from confining himself to one branch or one field of literature in America, he has wandered about much at his own free will—but never wandered from a keen and sympathetic understanding of human nature.

ALL B. S. MOSS THEATRES CHANGE FILM SERVICE.

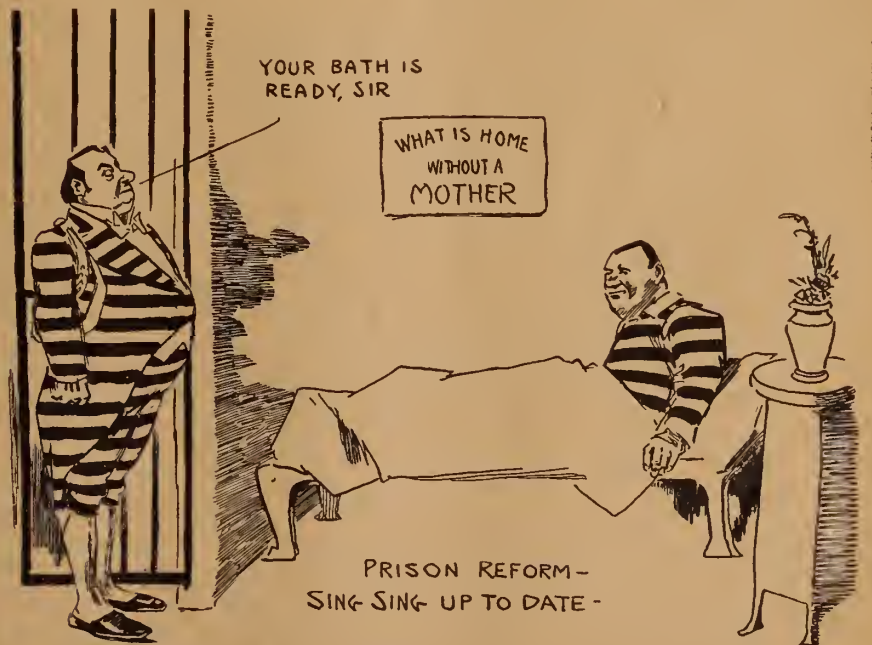
All the B. S. Moss theatres in New York City have been signed up by the Universal Film Exchange of New York for regular service. This announcement comes as a surprise to the film trade, as these theatres have been booking their films from all the companies and have been among the hardest of film users to satisfy. The contract was made after Mr. Moss himself and his assistant had seen the first three instalments of "The Broken Coin" at the recent showing at the Broadway Theatre, where more contracts were signed by the exchange than at any other previous showing of this kind in the city. Mr. Moss came up to the Universal private exhibition room and asked to see "Scandal," and when he had seen it he marched right up to the exchange and signed one of the biggest film contracts on record.

WILL BREAK ALL RECORDS.

Gentlemen:—

We showed the first episode of "The Broken Coin." It is a crackerjack. We don't know how Francis Ford and Grace Cunard draw in the East, but we do know that in this Western country the people are in love with them. We will break records on this serial. Yours truly,

Universal Film & Supply Co.,
Salt Lake City, Utah.
George Mayne, Mgr.



Cartoon by Hy. Mayer, of "Puck," featured in The Animated Weekly.

CHART OF RELEASES ON UNIVERSAL,

UNIVERSAL PROGRAM
THIS WEEK

MONDAY, JULY 5.

0633 VICTOR—The Little White Violet (2-R.) M. Fuller***
0634 IMP—The Wrong Label (Drama) Jane Gail *
0635 JOKER—Right Off the Reel (Com.) Asher-Henry *

TUESDAY, JULY 6.

0636 GOLD SEAL—Under the Crescent—Adventure No. 6 "The Crown of Death" (2 Reels) Princess Hassan ****
0637 REX—Steady Company (Dr.) P. Bush-Lon Chaney **
0638 NESTOR—When Their Dads Fell Out (Comedy) * Billie Rhodes and Neil Burns

WEDNESDAY, JULY 7.

0639 LAEMMLE—Betty's Dream Hero (2 Reels) *** Bob Leonard and Ella Hall
0640 L-KO—The Child Needed a Mother (Com.) H. Mann**
0641 ANIMATED WEEKLY—No. 174 (News)

THURSDAY, JULY 8.

0642 REX—Souls In Pawn (3-R.) B. Wilson-D. Phillips****
BIG U—No release this week.
0643 POWERS—Lady Baffles and Detective Duck in "Baffles Aids Cupid" (Com.) Max Asher and Gale Henry **

FRIDAY, JULY 9.

0644 IMP—Copper (2-R. Dr.) W. Garwood-V. Mersereau ***
0645 VICTOR—The Violin Maker (Drama) Lon Chaney *
0646 NESTOR—Lizzie Breaks Into the Harem (Comedy)** Lee Moran, Victoria Forde and Eddie Lyons

SATURDAY, JULY 10.

0647 BISON—The Ulster Lass (2-R. Irish Dr.) Gauntier ***
0648 POWERS—Was She a Vampire? (Dr.) E. Maison **
0649 JOKER—Baby Bumps Gets Pa's Goat—Living Cartoon by Carl Hurd—Homer Croy Along the Nile (Ed.) *

SUNDAY, JULY 11.

0650 BIG U—The Closing Chapter (3-R. Drama) Murdock MacQuarrie and Miss Lehr ****
0651 LAEMMLE—Martin Lowe, Fixer (Drama) **
0652 UNIVERSAL SPECIAL FEATURE—"The Broken Coin" Episode No. 3, "When the Throne Rocked" (2-R).

UNIVERSAL PROGRAM
NEXT WEEK

MONDAY, JULY 12.

Special posters will be issued with Broadway Universal Features—Two 6-sheets with 4-sheet streamers to make 16-sheet stands, or to use separately; two 3-sheets and two 1-sheets.

0653 BROADWAY UNIVERSAL FEATURE—Featuring Jane Cowl in "The Garden of Lies," by Justus Miles Forman (Five Reels).
0654 NESTOR—When Father Had the Gout (Comedy) ** Billie Rhodes and Neil Burns

TUESDAY, JULY 13.

0655 GOLD SEAL—People of the Pit (2-R.)King-Madison***
0656 REX—When Hearts are Trumps (Dr.) Baby Early *
0657 IMP—K. Baggot in "His New Automobile" J. Gail **

WEDNESDAY, JULY 14.

0658 VICTOR—The Prize Story (3-R.) Myers-Theby ****
L-KO—No release this week.
0659 ANIMATED WEEKLY—No. 175 (News).

THURSDAY, JULY 15.

0660 LAEMMLE—Dear Little Old Time Girl (Drama) ** Violet MacMillan and William Dowlau
0661 BIG U—The Opening Night (2-R.) Adele Lane ***
0662 POWERS—Capt. Kent's Seals (Vaudeville Act) and Friends of the Animal Wizard (Ditmar's Educational).*

FRIDAY, JULY 16.

0663 IMP—The Eleventh Dimension (2-R.) Nelson-Holubar-Welsh ***
0664 VICTOR—The Trust (Dr.) Lon Chaney-V. Sisson **
0665 NESTOR—Her Rustic Hero (Com.)E. Lyons-V. Forde *

SATURDAY, JULY 17.

0666 BISON—The Toll of the Sea (2-R) Walcamp-Playter***
0667 POWERS—The Stranger (Dr.) S. Ayres-Doris Pawn **
0668 JOKER—Freaks (Comedy) Max Asher-Gale Henry *

SUNDAY, JULY 18.

REX—No release this week.
0669 LAEMMLE—For His Superior's Honor (Drama) **
0670 L-KO—A Doomed Hero (2-R.) Billie Ritchie ***
0671 UNIVERSAL SPECIAL FEATURE—"The Broken Coin," Episode No. 4, "The Face at the Window" (2-R)

UNIVERSAL PROGRAM
THE WEEK AFTER

MONDAY, JULY 19.

0672 BROADWAY UNIVERSAL FEATURE—"Scandal," (Five Reels) Lois Weber and Phillips Smalley
0673 NESTOR—There's Many a Slip (Com.) Rhodes-Burns

TUESDAY, JULY 20.

0674 GOLD SEAL—Homage (2-R) Rawlinson-Anna Little
0675 REX—A Happy Pair (Com.) Wilson-Dorothy Phillips
0676 IMP—What Might Have Been (Dr) Frances Nelson

WEDNESDAY, JULY 21.

0677 VICTOR—The Weird Nemesis (2-R.) Buckham-Forrest
0678 L-KO—The Curse of a Name (Com.) Gribbon-Pearce
0679 ANIMATED WEEKLY—No. 175 (News).

THURSDAY, JULY 22.

0680 IMP—Thou Shalt Not Lie (2-R.) Garwood-Mersereau
0681 BIG U—The Burden Bearer (Dr.) Adele Lane-Linkey
0682 POWERS—Lady Baffles and Detective Duck in "The Signal of the Three Socks," (Com.) Asher-Gale Henry

FRIDAY, JULY 23.

IMP—No release this week.
0683 VICTOR—Mary Fuller in "Jeanne of the Woods" (Dr.) Charles Ogle
0684 NESTOR—A Day at Universal City (2-R. Comedy) Eddie Lyons, Victoria Forde and Lee Moran

SATURDAY, JULY 24.

0685 BISON—The Mad Maid of the Forest (2-R.) Gene Gauntier and Jack Clark
0686 POWERS—Title not decided.
0687 JOKER—A Duel at Dawn (Com.) M. Asher-G. Henry

SUNDAY, JULY 25.

0688 REX—Bound On the Wheel (3-R.) Elsie Jane Wilson and Lon Chaney
0689 LAEMMLE—According to Value (Dr.) Frank Lloyd, Wilson and Vera Sisson
L-KO—No release this week.

*Means that there are one-sheets only; **one-sheets and three-sheets only; ***one-sheets, three and six-shets; **** two kinds of one-sheets, also three and six-sheets.

(Release dates in Canada one week later.)

MUTUAL PROGRAM
THIS WEEK

MONDAY, JUNE 28.

0001 AMERICAN—By Whose Hand, D., 2000
0002 RELIANCE—The Showdown, D., 1000
0003 KEYSTONE—Fatty's Plucky Pup, C., 1000
0004 KEYSTONE—Foiled by Fido, C., 2000

TUESDAY, JUNE 29.

0005 THANHOUSER—Crossed Wires, D., 2000
0006 MAJESTIC—The Kid Magician, C., 1000
0007 BEAUTY—The Madonna, D., 1000

WEDNESDAY, JUNE 30.

0008 BRONCHO—The Sea Ghost, D., 2000
0009 AMERICAN—A Good Business Deal, D., 1000
0010 RELIANCE—In Old Mexico, D., 1000

THURSDAY, JULY 1.

0011 DOMINO—The Failure, D., 2000
0012 Brand and title not reported, C
0013 MUTUAL WEEKLY—No. 26, N., 1000

FRIDAY, JULY 2.

0014 KAY-BEE—His Mother's Portrait, D., 2000
0015 FALSTAFF—The Silent Co-Ed, C., 1000
0016 AMERICAN—A Woman Scorned, D., 1000

SATURDAY, JULY 3.

0017 RELIANCE—Little Marie, D., 2000
0018 Brand and title not reported, C
0019 ROYAL—One Good Cook, C., 1000

SUNDAY, JULY 4.

0020 MAJESTIC—The Old High Chair, D., 2000
0021 KOMIC—Mr. Wallack's Wallet, C., 1000
0022 THANHOUSER—His Two Patients, D., 1000

MUTUAL AND GENERAL PROGRAMS

MUTUAL PROGRAM

NEXT WEEK

FONDAY, JULY 5.

0023 AMERICAN—Mountain Mary, D., 2000
0024 RELIANCE—The Healers, C., 1000
0025 Brand and title not reported, C
0026 KEYSTONE—Court House Crooks, C., 2000

TUESDAY, JULY 6.

0027 THANHOUSER—A Maker of Guns, D., 2000
0028 MAJESTIC—The Hired Girl, C., 1000
0029 BEAUTY—The Guy Upstairs, C., 1000

WEDNESDAY, JULY 7.

0030 BRONCHO—Tools of Providence, D., 2000
0031 AMERICAN—The High Cost of Flirting, C., 1000
0032 RELIANCE—The Fortification Plans, D., 1000

THURSDAY, JULY 8.

0033 DOMINO—The Ace of Hearts, D., 2000
0034 Brand and title not reported, C
0035 MUTUAL WEEKLY—No. 27, N., 1000

FRIDAY, JULY 9.

0036 KAY-BEE—The Hammer, D., 2000
0037 FALSTAFF—Mme. Blanche, Beauty Doctor
0038 RELIANCE—At the Postern Gate, D., 1000

SATURDAY, JULY 10.

0039 RELIANCE—The Headliners, D., 2000
0040 Brand and title not reported C.
0041 ROYAL—They Ran for Mayor, C., 1000

SUNDAY, JULY 11.

0042—MAJESTIC—The Mountain Girl, D., 2000
0043 KOMIC—Beppo, the Barber, C., 1000
0044 THANHOUSER—Tracked Through the Snow.

GENERAL PROGRAM

THIS WEEK

MONDAY, JUNE 28.

0001 BIOGRAPH—His Fatal Shot, D., 1000
0002 ESSANAY—Trapped, D., 1000
0003 KALEM—The Bondwoman, D., 3000
0004 LUBIN—The Man Who Did Not Die (Road o' Strife, No. 13), D., 1000
0005 SELIG—The Girl and the Reporter, D., 2000
0006 SELIG—Hearst-Selig News Pictorial, No. 51, N., 1000
0007 VITAGRAPH—Mr. Jarr and the Captive Maiden, C

TUESDAY, JUNE 29.

0008 BIOGRAPH—Love's Melody, D., 2000
0009 ESSANAY—Providence and Mrs. Urmy, 3000
0010 KALEM—The Merry Moving Men, C., 1000
0011 LUBIN—Her Choice, C., 1000
0012 SELIG—On the Border, D., and Some Speed, split reel
0013 VITAGRAPH—The Hand of God, D., and A Cute Little Bear, Ed., split reel

WEDNESDAY, JUNE 30.

0014 EDISON—Cartoons in the Hotel, C., 1000
0015 ESSANAY—Dad Resolves Not to Smoke, C., and Scenic, split reel
0016 KALEM—The Accomplice, D., 2000
0017 LUBIN—The Path of the Rainbow, D., 3000
0018 SELIG—The Mystery of Dead Men's Isle, D., 1000
0019 VITAGRAPH—The Evolution of Cutey, C., 1000

THURSDAY, JULY 1.

0020 BIOGRAPH—Fate's Healing Hand, D., 1000
0021 ESSANAY—A Countless Count, C., 1000
0022 LUBIN—By the Flip of a Coin, D., 2000
0023 MINA—A Harmless Flirtatiou, C., 1000
0024 SELIG—War o' Dreams, D., 3000
0025 SELIG—Hearst-Selig News Pictorial, No. 52, N., 1000
0026 VITAGRAPH—The Honeymoon Pact, C., 1000

FRIDAY, JULY 2.

0027 BIOGRAPH—The Sands of Dee (Reissue), D., 1000
0028 EDISON—The Tragedies of the Crystal Globe, D., 3000
0029 ESSANAY—The Little Prospector, West. D., 1000
0030 KALEM—The Suffragette Sheriff, D., 1000
0031 LUBIN—Her Mother's Secret, D., 1000
0032 VITAGRAPH—Hunting a Husband, C., 1000

SATURDAY, JULY 3.

0033 BIOGRAPH—Luxurious Lou, D., 1000
0034 EDISON—Was It Her Duty? D., 1000
0035 ESSANAY—The Inner Brute, D., 2000
0036 KALEM—The Midnight Limited, D., 1000
0037 LUBIN—A Day On the Force, C., 1000
0038 SELIG—Trailed to the Puma's Lair, D., 1000
0039 VITAGRAPH—The Criminal, D., 3000

GENERAL PROGRAM

NEXT WEEK

MONDAY, JULY 5.

0040 ESSANAY—A Boomerang of Blood, D., 1000
0041 LUBIN—A Story of the Past (Road o' Strife, No. 14), D., 1000
0043 KALEM—The Seventh Commandment, D., 3000
0044 SELIG—A Studio Escapade, D., 2000
0045 SELIG—Hearst-Selig News Pictorial, No. 53, N., 1000
0046 VITAGRAPH—The Revolt of Mr. Wiggs, C., 1000

TUESDAY, JULY 6.

0047 BIOGRAPH—The Smuggler's Ward, D., 2000
0048 ESSANAY—The Rajah's Tunic, C., and Ping Pong Woo, C., split reel.
0049 KALEM—Some Romance, C., 1000
0050 SELIG—The Coyote, W. D., 1000
0051 VITAGRAPH—The Man from the Desert, W. D., 3000

WEDNESDAY, JULY 7.

0052 EDISON—It May Be You, C., 1000
0053 ESSANAY—In King Koo Koo's Kingdom, Cartoon, and Scenic, split reel
0054 LUBIN—The Beast, D., 2000
0055 KALEM—The Frame-Up, D., 3000
0056 SELIG—The Adventure Hunter, D., 1000
0057 VITAGRAPH—The White and Black Snowball, Juveuile C., 1000

THURSDAY, JULY 8.

0058 BIOGRAPH—The Claim of Honor, D., 2000
0059 ESSANAY—Education, C., 1000
0060 LUBIN—Whom the Gods Would Destroy, D., 3000
0061 MINA—A Night's Lodging, C., 1000
0062 SELIG—Ebb Tide, D., 3000
0063 SELIG—Hearst-Selig News Pictorial, No. 54, N., 1000
0064 VITAGRAPH—Bertie's Stratagem, C., 1000

FRIDAY, JULY 9.

0065 BIOGRAPH—A Timely Interception, D. (Reissue).
0066 EDISON—Eugene Aram, D., 4000
0067 ESSANAY—Title not reported.
0068 LUBIN—Money! Money! Money! D., 1000
0069 KALEM—Hiding from the Law, D., 2000
0070 VITAGRAPH—Love's Way, Com.-D., 1000

SATURDAY, JULY 10.

0071 BIOGRAPH—Old Offenders, D., 1000
0072 EDISON—The Brand of Cain, D., 1000
0073 ESSANAY—The Counter Intrigue, D., 3000
0074 LUBIN—The New Valet, C., 1000
0075 KALEM—A Wild Ride, D., 1000
0076 SELIG—Bound by the Leopard's Love, D., 1000
0077 VITAGRAPH—Insuring Cutey, C., 2000

Musicians and Exhibitors--Attention!

THE CARL FISCHER COMPANY

Cooper Square, New York,

has decided to publish each week musical suggestions for each film, and to publish them sufficiently in advance to enable the orchestra leaders to secure the music, if they haven't it. No matter what program you use, Universal, Mutual or General, we can supply you with appropriate music. We append below our selections for the

UNIVERSAL PROGRAM WEEK OF JULY 12

BROADWAY UNIVERSAL FEATURE — Jane Cowl in "The Garden of Lies" (Five Reels)

Reel 1—*"Pastel Minuet"; "Minuet", No. 2,"* in G, by Beethoven.

Reel 2—*"Berceuse,"* by Grieg; *"Garden of Love,"* Caprice.

Reel 3—*"Serenade,"* by Widor; *"In Lovers' Lane,"* by Pryor.

Reel 4—*"Vilanelle,"* by Kriens; *"Silvery Brook,"* Waltz.

Reel 5—*"Velvet of the Rose," "Chanson d'Amour,"* by Saoer.

NESTOR—"When Father Had the Gout"

"Muttering Fritz," "Serio Comique," by Lorensen.

IMP—"His New Automobile"

"Le Secret," Intermezzo; *"Gavotte,* by Gossec.

GOLD SEAL—"People of the Pit" (Two Reels)

Reel 1—*"Homeless,"* Romance; *"Allegro,"* for disputes, riots, etc.; repeat *"Homeless,"* Romance.

Reel 2—*"Canzonetta," by Godard; "A La Bien Aimee,"* Valse Lente.

LAEMMLE—"Dear Little Old Time Girl" (Drama)

Southern and Old Fashioned Melodies; "Souvenir," by Drdla; *"Serenade,"* by Drdla.

REX—"When Hearts Are Trumps" (Juv. Comedy)

"Masterpieces of Light Comic Operas."

ANIMATED WEEKLY—No. 171 (News)

1, 2, 3, *"American Overture,"* by Tobani; 4, *"Fraternity March;* 5, 6, *"Minuet,"* No. 2, by Beethoven; 7, *"Iris,"* Greek Intermezzo; 8, *"Firemen's Parade March";* 9, 10, *"March Pontificale,"* by Gounod; 11, *"Masonic March,"* by Eilenberg; 12, 13, *"Boy Scouts,"* March; 14, *"Strenuous Life,"* March; 15, 16, *"Germany Forever,"* March.

VICTOR—"The Prize Story" (Three Reels)

Reel 1—*"Venetia Song,"* by Tobani; *"Hurry,"* for fights; *"Venetio."*

Reel 2—*"Serenade D'Amour,"* by Blon; *"Sweet Jasmine,"* by Bendix.

Reel 3—*"Serenade,"* by Drigo; *"Silvery Brook,"* Waltz.

POWERS—Captain Kent's Seals (Vaudeville Act)

"La Belle Romance," Waltz; *"Seufzer,"* Waltz.

IMP—"The Eleventh Dimension" (Two-Reel Drama)

Reel 1—*"L'Amour Du Papillon," "Berceuse,"* by Karzanoff.

Reel 2—*"Golden Sceptre,"* Overture; *"Rustle of Spring,"* by Sinding.

VICTOR—"The Trust" (Drama)

"Phede Overture," by Massenet; *"Rendezvous,"* Intermezzo.

NESTOR—"Her Rustic Hero" (Comedy)

"The Only Girl," Comic Opera Selection.

BISON—"The Toll of the Sea" (Two Reels)

Reel 1—*"Silvery Brook,"* Waltz; *"La Pepita."*

Reel 2—*"Folle Extase,"* Waltz; *"Idilio,"* by Lack.

POWERS—"The Stranger" (Drama)

"Berceuse," by Grieg; *"Wedding of the Rose,"* Intermezzo.

JOKER—"Freaks" (Comedy)

"The Booster Rag," "Muttering Fritz," a funny slide.

BIG U—"The Opening Night" (Two-Reel Drama)

Reel 1—*"Melody of Peace,"* by Martin.

Reel 2—*"Dawn of Hope,"* by Casella.

LAEMMLE—"For His Superior's Honor" (Drama)

"Gretchen," Intermezzo; *"Serenade,"* by Joncieres.

L-KO—"A Doomed Hero" (Two-Reel Comedy)

Reel 1—*"Joker,"* March; *"That Flying Rag."*

Reel 2—*"Serio Comique,"* by Sorensen; *"A Cyclone in Darktown."*

UNIVERSAL SPECIAL FEATURE—"The Broken Coin," Episode No. 4, "The Face at the Window"

Reel 1—*"Pas des Amphores," "Barcarolle,"* by Rivela.

Reel 2—*"Suite of Lyric Pieces,"* by Grieg.

The above selections can be obtained from Jean White, 380 Boyleston St., Boston, Mass.; L. B. Malecki, 337 South Wabash Ave., Chicago, Ill.; H. Coleman, 229 North Ninth St., Philadelphia, Pa.

—OR—

CARL FISCHER, Cooper Square, New York City

Mr. Exhibitor:

Do you want to increase your Box Office Receipts!

If so, you MUST USE HERALDS to advertise your show.

Try these money-getters and be convinced, they will *pack your* house to the doors.

$2.00 for 1000--Cash with Order

The Broken Coin
Under the Crescent
A Strange Disappearance
The White Terror
Scandal
Souls In Pawn
The Heart of Cerise
Circus Mary
The Silent Command
The Garden of Lies
The Closing Chapter
Trey O' Hearts
The Master Key
The Black Box

and all coming three and four-reel features.
Order from Your Exchange or Direct from Us.

Closing Out Bargain List

The Following Features 75 cents per 1000—Cash with Order

The Sky Monster
Merchant of Venice
Love and Baseball
Washington at Valley Forge
The Jungle Master
Ridgeway of Montana
Terence O'Rourke, all episodes
The Return
The Mysterious Rose
Ninety Black Boxes
Richelieu
The Girl of the People
Lucille Love, all episodes
Submarine Spy
The Heart of Lincoln
Ghost of the Mine
Wondrous Melody
His Uncle's Will
Won in the Clouds
The Yellow Streak

Exhibitors' Herald Feature Co., 409 Pearl St., New York City

Senor Jara's Injured Sensibilities



J. Warren Kerrigan offends a Mexican and is challenged to a duel.

IT IS hard to believe that at this advanced day, in a period of supposed enlightenment, a real challenge to a duel could possibly be offered. This in itself seems incredible, but for that challenge to have been made to such a general favorite—both because of his work and because of his winning personality—as J. Warren Kerrigan, is too much. Nevertheless, it is true, and the evidence is in the possession of Mr. Kerrigan—evidence which he is willing to show to any doubting Thomas.

As a result of a recent release featuring Mr. Kerrigan, a Mexican, who signs himself E. Jara, of Agua Prieta, Sonora, has written the film favorite at some length telling him of the injustice to the Mexican race which his interpretation of the Mexican in "The Man from Nowhere" commits. The letter in the main is one which denotes that Mr. Jara is a man of some education, although towards the last he appears to have allowed his passion to run away with him. Excerpts follow:

"No, sir, Mr. Kerrigan, you will never, nor other American, will kill five armed Mexicans and then take the wife of one of the killed. No, never. If you claim in your production to be so valiant, I sincerely invite you to come with me alone, in any place you want, and you select the arm, so I can prove you that ONE MEXICAN is more than enough for you, or other American hero (in the circumstances of your play). * * * you will find that our girls never love an American, and when this happen is because all Mexicans have turned that girl down. You have to understand, Mr. Kerrigan, that our girls in Mexico hate the Americans, so you will not be able to have one. As to the Americans in Mexico, I will say that they are afraid and never dare to mix in trouble with us, not to take our wifes from us, because they know that when they are in Mexico, they are in a thorn brush.

"Sincerely at your orders,

"EDUARDO JARA."



"Curses on this American screen hero! Caramba!"

To say simply that the receipt of such a letter came as a surprise to Mr. Kerrigan falls as far short of a real description of his mixed feelings as words could possibly do. After repeated readings, however, he drafted a reply, making as full an explanation as might be consistent with the acknowledged courage of the film favorite. The letter was long and went into detail, and through its entire length carried with it an air of dignified protest against the offended Senor Jara's injured sensibilities that cannot help but cause a revulsion of feeling in the breast of that gentleman. The absurdity of the dueling idea, however, was a trifle too much for Mr. Kerrigan's blood, and lest an idea of apology might be construed from his explanation, he could not help but allow a note of ridicule to creep into his answer in that portion of the document which spoke of choosing arms to settle the argument.

"Referring to the third paragraph of the letter before me"—thus runs the reply—"I should remind the Senor that my country's government interdicted duelling a number of years ago.

"The writer would also like to remind the Senor that he stands six feet one inch, weighs 195 pounds in Nature's garb and is now in the pink of condition; that he is familiar with arms of all kinds; that he can thrum a guitar and dance a fandango.

"Also it might interest the Senor to learn that the late lamented Frascuelo, matador, whom the Senor will recall as the 'foremost swordsman of Spain,' taught the writer the use of the straight Toledo blade; that his training in rifle, pistol and gun shooting was acquired in his native State of Kentucky, where no one wastes powder and ball; that James J. Corbett, the foremost scientific battler of the century, and Frank Gotch, champion of champions, were his trainers in boxing and wrestling; that he learned the art of roping under the tutelage of the foremost experts of Mexico, Arizona, Texas and California; that the handling of the knife was taught him by a direct descendant of the late Colonel Bowie; also that the undersigned is highly proficient in the use of cannon, submarine torpedoes, harbor and trench mines, Zeppelin bombs and darts, as well as Gatling and Maxim guns, and all forms of high explosives.

"Trusting that the Senor will look upon this letter in the same spirit that prompted its writing, the communicant subscribes himself, most respectfully,

"J. WARREN KERRIGAN."



"Uncle Sam at Work" A Novel Film

Seven Reeler Foundered on F. J. Haskins' "The American Government is a Thorough Education in the Department of the Government.

IF you were a partner ina business firm you would want to know how much money your partner spent and exactly what for and why. You are a partner in the biggest corporation the world has ever known, the United States government, yet you have probably been content to let the authorities run the government and spend your money without a thought as to how it is used. That information is often difficult to obtain in a condensed and interesting form. Henry W. Savage has obtained the information for you in his motion wonder picture, "Uncle Sam at Work," based on Frederic J. Haskin's inspiring book, "The American Government," of which half a million copies have been sold. The film was taken with the consent of the government and with the active assistance of the heads of the various departments.

Twenty-seven of the principal phases of federal activity are illustrated, giving you an excellent idea of just what the money you pay to the government in taxes is used for. Great sums are spent on the defenses of the country—on preparation for war if it should arise. Permission was obtained to send a motion picture photographer along with the North Atlantic fleet, under command of Rear Admiral Fletcher, during battle practice off Norfolk. The camera man was lashed to the fighting top of the warship New Jersey, his ears heavily bandaged to protect them from the concussion of the big guns. From that point of vantage he obtained pictures of the operating of the mammoth 12-inch guns being swung into position and fired, and of the entire fleet in battle practice, firing broadside after broadside. Part of the action took place after sunset and the flash of flame spurting from the muzzles of the guns is shown in startling vividness on the screen. Such a picture has never before been taken. To build such a fleet of battleships and engage them in mimic warfare would cost three-quarters of a billion dollars—an undertaking which only the government of a rich nation could assume.



One of the rapid fire rifles shown in "Uncle Sam at Work.

The other scenes and incidents are in keeping. They were all taken in their natural surroundings, under ordinary conditions. The troops at Fort Myer, Va., are shown under field service conditions, attacking, deploying, firing, etc. The peaceful side of the government is illustrated, too. The first and only picture of the Senate in session ever taken was secured for "Uncle Sam at Work." Vice President Marshall is seen calling that body to order. The President and his Cabinet, Speaker Champ Clark, Senators and Congressmen from many states were caught by the camera.

The work done by the various departments is shown. In the Bureau of Engraving and Printing the designing and printing of stamps and paper money is seen; in the Treasury the storing of the biggest quantities of money ever gathered under one roof; in the mint the making of coins; in the Department of Agriculture the saving of dying trees and the care for the health of the animals of the United States. You see waste land in the Western deserts being reclaimed, forest fires being extinguished, hulls of wrecked ships being blown up. Uncle Sam at the task of educating his various wards, the operation of lighthouses and light buoys, whale fishing, making of good roads. All the federal activities which lend themselves to pictures have been utilized. A lecturer explains the scenes as they appear on the screen and appropriate orchestra music is played. The educational and entertaining qualities of "Uncle Sam at Work" have been endorsed by United States officials and by noted educators. Every citizen of the United States should see these pictures. He will be prouder than ever of his country.

In the Bureau of Standards at Washington, D. C., is a giant testing machine which will pull apart a single human hair and record the tension and then pull apart a steel bar 3½ inches in diameter and measure the tension required for that. Those are two of the tests it was subjected to on the day when the motion picture photographer visited the Bureau to obtain a photographic record of the work of the department for "Uncle Sam at Work." The testing machine has a capacity of 10,000,000 pounds. In "Uncle Sam at Work," it is seen bending a great steel bridge girder under a pressure of 390,000 pounds. A steel bar 3½ inches in diameter was then placed in it and pulled apart. As the machine exerts its great pulling power the steel bar is seen to lengthen and grow thin in the middle just as taffy does when you pull it apart; then all at once it snaps short off. It was pulled apart under a tension of 855,000 pounds.

A human hair was then placed in the same giant machine. It snapped under a tension of 1½ ounces. Such precision and delicacy of measuring power on the part of such a huge machine is hardly believable even when one sees it with his own eyes.

A stack of paper money that would extend four miles if the bills were placed end to end is another interesting scene. The picture was taken in a vault of the United States Treasury where the money was piled up in stacks that a man could hardly get his arms around. The stack of money which is flashed on the screen represents sufficient to cover the entire fortunes of a dozen or more of our multimillionaires. There are in the Treasury vaults several packages, each one of which contains 4,000 bills of $10,000 each, or a total of $40,000,000, yet the package is small enough so that a child could hold it. It is but a drop in the bucket in the institution which first houses all the money made in the country. The total stock of money in the United States the first of last June was $3,480,074,312, the maximum ever reached up to that time.

"SCANDAL"

BULL'S eye business getters—four strong advertising cuts for "Scandal," the "drama you'll never forget"—two double column and two single column, will be found on pages 8 and 9. These are sold at so low a price that you have no excuse for not buying them. This great picture gives you a wonderful opportunity for advertising. If you paid a high rental for this regular Universal release you would be afraid not to advertise it. So—now that it comes to you so that you can make money with it—BOOST it and BOOST IT HARD. It is worth all the space you can give it. It is a great picture. Send in your order for these cuts to your exchange today. At the same time ask your exchange for publicity matter, which your editor will be glad to print for you free if you use the cuts in his paper.

Advertising Cuts



HERE'S another of those joke things. Billie is some hero, take it from us. You must see him on a bucking horse. You must see him enjoying a kiss from a girl while she holds a pistol under his nose to see that he does it. See him handling dynamite bombs and just plain bums. It will give you that funny feeling under your ribs. You'll laff till you fall out of your seat. Take another look at Billie on the screen and fall off again. There are times when Billie Ritchie is funnier than at other times. This is one of those times. Come on along and bring the whole family.

(This Space for Your Theatre Name, Program, etc.)
This Cut, 35c.
Order No. 472.

UNIVERSAL

When Opportunity Knocks

THERE is no other line of business in the world that offers its followers the opportunities that the Moving Picture business gives to Exhibitors.

Ask your neighbor, the grocer, or the druggist, or the shoe man, or the clothing man, or any other merchant in the vicinity of your house what he would do if he had your opportunity for advertising.

When they advertise they hope and pray that someone who sees their ad will read it and come to their store and buy some of the goods advertised. When the Exhibitor advertises he knows that everyone who reads the paper will turn to his ad as quickly as they will to the news items. Because whether people intend to go to the movies tonight or tomorrow night it's a cinch that they want to keep track of the programs.



A REMARKABLE tale of the wheat pit. Excitement reigns supreme when the girl is torn between her heart's desire for her lover and her seeming duty for her father when these two are engaged in a money battle that threatens to wreck one or the other. A fine picture, beautifully played. See it by all means.

(This Space for Your Theatre Name, Program, etc.)
This Cut, 25c.
Order No. 473.

UNIVERSAL

Exhibitors Should Boost

You Universal Exhibitors have the best program on earth, and now that you soon will have the big Broadway Universal Features on the regular program every week, you will have a program that your competitor can't touch for love or money. Isn't it about time you woke up to your opportunities and sent in your order for these crackerjack ad cuts to boost your business and down your competition? Run some of these in your paper every week and your editor will be glad to give you more free notices than your neighbors, the merchants mentioned, could get from him in forty thousand years.
Get in touch with your Exchange today and place a standing order, or if your Exchange cannot supply you, order direct (enclosing cash), from the Supply Dept.

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CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 BROADWAY NEW YORK



"The ELEVENTH DIMENSION"
Wm. WELSH, FRANCES NELSON, AL HOLUBAR

GREAT acting in this. Wm. Welsh as the crazy old scientist who plays a game of chess for his friend's life, is wonderful; sweet Frances Nelson is the darlingest daughter that ever drove a lover distracted by her beauty. A strong play. Don't miss it.

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UNIVERSAL MOVING PICTURES

SEE the Prize Novelty Drama 3 REEL VICTOR
"THE PRIZE STORY"
WITH Two Popular Screen Stars
HARRY MYERS & ROSEMARY THEBY



NOT many people in this great picture, but when Harry Myers and Rosemary Theby have the center of the stage in one of their intensely gripping and passionate love scenes, you wouldn't notice a mob. This wonderful pictnre is as novel in theme as it is in setting, development and climax. The fire scene is more than thrilling because it is the real thing. An entire expensive set is burned to the ground becanse the villain loses his life in the flames to the joy and happiness of Harry and Rose. Don't miss this.



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UNIVERSAL MOVING PICTURES

REMARKABLE— 2 REEL 101-Bison SPECTACULAR DRAMA



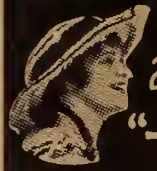
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WITH
MARIE WALCAMP & WELLINGTON PLAYTER

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(This Space for Your Theatre Name, Program, etc.)
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UNIVERSAL MOVING PICTURES

BE SURE TO SEE this intense 2 REEL BIG U DRAMA



"The OPENING NIGHT" WITH ADELE LANE



A DRAMA of the passions. A striking tale of love behind the scenes. A stage play with man and wife, two famous actors, and their battle for supremacy in their profession. A strange tale of human emotions and absorbingly interesting plot development. Beautifully staged. A play you shonld not miss.

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Here's the plan in a nutshell. First let us tell you that there is nothing for you to buy. **We have nothing to sell you.** The crowds that this remarkable plan will draw into your theatre

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will come **without** the spending of one single, solitary penny **on your** part. Robyn-Kander Movie Tickets will he packed in the packages of the world's greatest manufacturers. When a man or a woman in your town buys a package of crackers, or of oatmeal, or soup, or starch, or bluing, or coffee, or tea, or sugar; when he or she buys any food product in package form; or any drug, or other necessity, there will be packed in that package a portion of an admission ticket (usually one-twentieth of a five-cent admission), and when the buyer has saved enough to make up the price of an admission to your theatre, that is 20 for a five-cent admission, or 40 for a ten-cent admission, you are to accept these tickets the same as cash admission, and the UNIVERSAL WILL REDEEM THEM FOR THEIR FULL FACE VALUE IN SPOT CASH—or accept them in payment for film service, or anything else.

That is all there is to the plan that needs to be explained—but the benefits and the way this wonderful scheme works out would fill a book. READ ON.. We want you to know the purpose of this advertisement, which is NOT TO INDUCE YOU TO BUY SOMETHING, BUT TO GIVE YOU THE POSITIVE ASSURANCE OF PACKED HOUSES AT EVERY PERFORMANCE by accepting the Robyn-Kander Movie Tickets for admissions to your theatre.

These tickets will he good for admission to any theatre in the United States or Canada, **regardless of what film service they are using.** These tickets will be redeemed at their full cash value by any Universal Exchange, or by the Home Office of the Universal Film Mfg. Co., 1600 Broadway, New York. You have your choice of credit with the Exchange for goods or supplies, or for Film Service, if you are a Universal Exhibitor; OR YOU CAN HAVE THE AMOUNT IN CASH.

Think of it! People will pack your house day after day, and night after night, because **it costs them nothing** to see your show, still you are paid cash for every admission.

Naturally you will welcome them. The more the merrier. BECAUSE you are going to collect full admission in CASH for every ticket turned in at your door. AND THE WHOLE TRANSACTION WILL NOT COST YOU ONE RED CENT. Not even if you never sold a ticket at your box office would you stand to lose anything. Your Universal Movie tickets are as good as cash. C-A-S-H—NO discount. Full face value at no expense to you.

Now do you begin to grasp the wonderful power of this remarkable plan to pack your house at every performance?

Can you imagine anybody throwing away, or neglecting to save any portion of a FREE admission ticket good in any Movie Theatre in the United States or Canada?

Everybody in the amusement business knows that people would rather have a free theatre ticket than the same amount in cash. It is that spirit that is going to pack your house—and more than that—it is actually giving your patrons "something for nothing."

Don't fail to write immediately for full particulars of this grand plan that will pack your house without one penny of expense for you.

ROBYN-KANDER

Movie Ticket Corporation

30 East 42d Street : : NEW YORK, U. S. A.

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Here's That Combination 16-Sheet We've Been Talking About!

This is Positively the Greatest Opportunity Ever Offered to Exhibitors

Take a look at this remarkable combination of two 6-sheets and a 4-sheet streamer. Did you ever see anything in posters that could beat it as a practical, economical and convenient stunt? Never.

See how beautifully the two sixes match up as a twelve; then cover one of them and you will see that even when used separately as a six, either one of them makes a good strong smash.

And these are NOT ORDINARY POSTERS. They are the kind usually produced only for big Broadway productions. The paper is beautiful in the extreme. Strong, rich, harmoniously blended colors—BANG!—it hits 'em right in the eye. It stops 'em. They can't get by it. It tells them that YOUR HOUSE has the biggest show in town, no matter what your competition is. Get busy now and figure out just what you can use—not forgetting to increase your regular order—and send in your order immediately to your Exchange, or to Morgan, Cleveland.

You can well afford to post nothing but Broadway Universal Feature paper for a few days before each week's release. This paper will draw the crowds as molasses draws flies. Broadway paper for a Broadway show.

For All Broadway Universal Features

IN ADDITION TO THE COMBINATION 16-SHEET we have ready for you and will have for all future Broadway Universal Features powerful and striking 1-sheets and 3-sheets. For the first release, "The Garden of Lies," we have a beautiful full length portrait of the star, Jane Cowl, in five colors. Watch for announcement of other poster portraits.

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409 Pearl Street
New York City

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CHART OF PAST UNIVERSAL RELEASES

Release — Brand and Subject.

MAY— **ANIMATED WEEKLY**

26—*Animated Weekly, No. 168*.....(News)
JUNE—
2—*Animated Weekly, No. 169*.....(News)
9—*Animated Weekly, No. 170* (News)
16—*Animated Weekly, No. 171*.....(News)
23—*Animated Weekly, No. 172*.....(News)
30—*Animated Weekly, No. 173* (News)

JUNE— **BIG U**

17—*The Second Beginning*.....(Drama)
20—*Her Own Blood*.....(Drama)
24—*The Tinker of Stubbinville*.....(Drama)
27—**Their Secret**.....(2-R. Drama)
Wm. C. Dowlan and Violet MacMillan
JULY—
1—*The Old Grouch*.....(Drama)
4—*The Adviser*.....(Drama)

MAY— **GOLD SEAL**

25—**Shattered Memories**.....(3-R. Flag Drama)
Robert Leonard and Ella Hall
1—**Under the Crescent** (No. 1) The Purple Iris (2-R. Dr.)
Princess Hassan and Wm. Dowlan
8—**Under the Crescent** (No. 2) The Cage of Golden Bars (2-R. Drama).
Princess Hassan and Wm. Dowlan
15—**Under the Crescent** (No. 3) In the Shadow of the Pyramids (2-R. Drama).
Princess Hassan and Wm. Dowlan
22—**Under the Crescent** (No. 4) For the Honor of a Woman (2-R. Drama).
Princess Hassan and Wm. Dowlan
29—**Under the Crescent** (No. 5) In the Name of the King (2-R Drama). *Princess Hassan and Wm. Dowlan*

JUNE— **IMP**

14—*King Baggot in "The Riddle of the Silk Stockings,"* (Comedy).....*Jane Gail*
18—**The White Terror**.....(4-R. Drama)
Hobart Henley, Frances Nelson and Al. Holubar
21—*King Baggot in "Mismated"*.....(Comedy)
24—**Larry O'Neill, Gentleman**.....(2-R. Drama)
25—**Conscience**.....(41-R. Drama)
Al. Holubar, Wm. Welsh and Curtis Benton
JULY—
2—King Baggot in **The Marble Heart**.....(4-R. Drama)
Jane Fearnley

MAY— **101 BISON**

15—**The Jungle Queen**.....(2-R. Drama)
Wellington Playter and Marie Walcamp
JUNE—
5—**The Smuggler's Lass**.....(2-R. Drama)
Gene Gauntier and Jack Clark
12—**The Circus Girl's Romance**.....(2-R. Drama)
Wellington Playter and Marie Waleamp
19—**One Man's Evil**.....(2-R. Drama)
William Clifford and Edna Maison
26—**The Test of a Man**.....(2-R. Western Drama)
Wellington Playter and Marie Waleamp
JULY—
3—**Jane's Declaration of Independence**.....(2-R. Drama)
Hobart Henley and Agnes Vernon

MAY— **L-KO**

26—*Broken Hearts and Pledges*.....(Comedy)
JUNE—
6—*Park Johnnies*.....(Comedy)
9—**Bill's Blighted Career**.....(2-R. Comedy)
Billie Ritchie
20—**Blue Blood and Yellow Backs**.....(2-R. Comedy)
Harry Gribbons and Gertrude Selby
23—*A Dismantled Beauty*.....(Comedy)
JULY—
4—**The uCrse of Work**.....(2-R .Comedy)
Billie Ritchie and Louise Orth

Release — Brand and Subject.

JOKER

JUNE—
12—*Where Ignorance Is Bliss*.....(Comedy)
14—*A Duke for a Day*.....(Comedy)
19—*At the Bingville Booster's Barbecue*.....(Comedy)
26—*When Schultz Led the Orchestra*.....(Comedy)
28—*The Mechanical Man*.....(Comedy)
JULY—
3—*A Skin Game*.....(Comedy)

JUNE— **NESTOR**

8—*Their Friend, the Burglar*.....(Comedy)
15—*On His Wedding Day*.....(Comedy)
18—*The Downfall of Potts*.....(Comedy)
22—*A Peach and a Pair*.....(Comedy)
29—*When Hubby Grew Jealous*.....(Comedy)
JULY—
2—*When the Spirits Moved*.....(Comedy)

JULY— **POWERS**

19—*The Mysterious Escort*.....(Drama)
24—*Lady Raffles and Detective Duck in The 18-Carrot Mystery"*.....(Comedy)
26—*Learning to Be a Father*.....(Comedy-Drama)
JULY—
1—*The Cameron Sisters and the Miniature Circus* (Phot-Vaudeville)
1—*Marvels of the Insect World*....(Split-Educational)
3—*Fifty Years Behind*.....(Drama)

JUNE— **REX**

10—**The Valley of Silent Men**.....(2-R. Drama)
Ben Wilson and Dorothy Phillips
15—*The Last Act*.....(Drama)
17—**Into the Light** (2-R. Drama)
22—*A Mountain Melody*.....(Drama)
29—*Simple Polly*.....(Drama)
JULY—
1—**Vanity**.....(2-R. Drama)
Edna Maison and Arthur Shirley

UNIVERSAL SPECIAL FEATURES

Week of June 7th—
The Black Box (No. 14) The Bolt from the Blue (2-R. Dr.)
Herbert Rawlinson and Anna Little
Week of June 14th—
The Black Box (No. 15) "The Black Box" .... (2-R. Dr.)
Herbert Rawlinson and Anna Little
Week of June 21—
The Broken Coin (No. 1) "The Broken Coin" ....(2-R. Dr.)
Francis Ford and Grace Cunard
Week of June 28—
The Broken Coin (No. 2) Satan of the Sands....(2-R. Dr.)
Francis Ford and Grace Cunard

JUNE— **VICTOR**

7—Mary Fuller in **A Daughter of the Nile** (3-R. Drama)
Matt Moore
11—*Mumps*.....(Comedy)
14—**The Oyster Dredger**.....(3-R. Drama)
Jack Kerrigan and Vera Sisson
21—Mary Fuller in **Circus Mary**.....(3-R. Drama)
Matt Moore
25—*We Should Worry for Aunty*.....(Comedy)
28—**The Cheval Mystery**.....(3-R. Drama)
Harry Myers and Rosemary Theby

JUNE— **LAEMMLE**

13—*Little Mr. Fixer*.....(Comedy)
16—**The Snow Girl** (3-R. Drama).....
23—**A Boob's Romance**.....(2-R. Comedy-Drama)
27—*Eleven to One*.....(Drama)
30—**The Grail**.....(2-R. Drama)
Herbert Rawlinson and Anna Little
JULY—
4—*Billie's Baby*.....(Drama)

"Uncle Sam at Work"

A Gigantic Motion Picture Presented by

Henry W. Savage

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The United States Government

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By FREDERICK J. HASKIN

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A. WARNER Sole Selling Agent for the United States 110 West 40th Street **New York City**



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GOOD CLEAN SIMPLE

Chocolate Candy

WRAPPED DUSTPROOF

Unwrapped Candies gather dust and dirt.
Tootsie Rolls are clean and pure.

On Sale Everywhere. Single Rolls, 1c—Boxes, 5 and 10c.

The Moving Picture Weekly



An Unusual Photograph of Grace Cunard.

5 CENTS

Devoted to PHOTOPLAYS, PHOTOPLAYERS PHOTOFANS

VOL. 1.
NO. 3

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JULY 17,
1915.

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WILLIAMSON Submarine Pictures

That's what they all say!

J.M.ROOT
STRAND THEATRE
PASADENA,CAL

June 17-1915

California Film Exchange,
Los Angeles, California.

Gentlemen:--

I take extreme pleasure in adding my testimony in favor of the WILLIAMSON SUBMARINE EXPEDITION MOTION PICTURES.

Played the big feature at my Strand theatre the first three days of this week to phenominal business and will be only too glad to play it for a return appearance as soon as convenient.

At advanced prices my theatre was filled five times out of the nine performances given, with unusually large audiences the other performances given.

The pictures are a novelty of high degree, educational and very entertaining from beginning to end.

Very truly youre,

John M Root

Manager Strand Theatre.

dtd to WAH/

Write for FREE Book-Story of the Submarine Pictures and Advertising Helps

BIG MONEY for YOU

Week after week we have been printing evidence of the tremendous popularity and pulling power of the marvelous Williamson Submarine Pictures. YOU can take advantage of this by arranging for an early booking date of these unique and startling films. Every theatre manager who has shown them writes the same old story: "Played to Capacity," "At advanced prices my theatre was filled," "The biggest best feature ever played in my town," etc. Write today for handsome free book—The story of the Submarine Pictures and a complete Advertising Campaign. Here is a big opportuuity. Don't overlook it. Your nearest Exchange, or

Williamson Submarine Expedition Company

ROOM 301 MECCA BUILDING, NEW YORK

PACKARD QUALITY at FORD PRICES!

No. 91 Straight-from-the-Shoulder Talks by the President of the Universal Film Mfg. Co.

HENRY FORD is about the best living example of the fact that it pays to cater to "the little fellow." He used to be the butt of jokes. He used to be described as "the man who made walking a pleasure." Yet in a few short years he has turned the automobile business upside down. He probably stands foremost among the captains of industry in this country today, because he made his fortune **in a clean** way and without squeezing blood money from any living soul.

He made his pile by giving "the little fellow" a wonderful value for his money.

But even today Ford, with all his greatness, has not yet accomplished the thing that he WILL accomplish some day ,namely, the marketing of an automobile at Ford prices **BUT OF PACKARD QUALITY.** If he continues for the next few years at the pace he has maintained during the past few he will, as sure as fate, make a car every bit as good as the Packard and he will be able to sell it, at a profit, for no more than he now charges for Ford automobiles.

Don't shake your head and say that "it can't be did" and "there ain't no such animile." Don't put yourself in the class with those head-shakers who declared that airships would never fly, wireless would never work, and steamboats would never succeed. ALL THINGS ARE POSSIBLE. Even the phonograph will some day be perfected to such a point that it will be fit to listen to.

My object in discussing Henry Ford is this:

The Universal Film Manufacturing Company has succeeded in doing for the film industry the very thing that Mr. Ford has not yet done for the automobile industry. **It has found a way to market films of Packard quality at Ford prices.**

This is years and years ahead of the times. It is such a tremendous step forward that it is hard to grasp in all its significance. Its importance to exhibitors, especially the "little fellows," is so vast as to fairly take one's breath away.

Just at the moment when little exhibitors were down in the mouth because they believed the well-circulated story that "the little fellow must go"; just when it seemed impossible for the little exhibitor to compete with the theatre of big seating capacity;—just at this psychological time, along came the Universal with its daring scheme of putting BROADWAY STARS, FAMOUS PLAYS and CELEBRATED BOOKS right on the regular program at a very slight increase in the rental price for the whole program.

Prices on features had been going up and up, entirely out of reach of the "little fellow." The feature peaple were getting bolder and more arbitrary in their charges. They had the exhibitor by the nape of the neck and were giving him the best little shaking down of his innocent young career. Thousands of exhibitors began to take a weekly loss instead of a profit.

Things looked black for the "little fellow." But there's always a GOOD remedy for every SEEMING evil. A little right thinking will always find that remedy. The Universal found it. We found that by distributing the enormous cost of Broadway stars, famous books and plays throughout our WHOLE PROGRAM we could give even the small exhibitor the cream of the world's features at only a slight advance in the rental prices asked for our whole program. In this we have a tremendous advantage over the concerns which rely solely on features. They can't distribute their costs throughout a program that they haven't got. So they are simply compelled to ask outrageous prices for features. Some of them are seeking to make a virtue out of their high prices by declaring that they are not price-cutters.

If they are referring to the Universal when they use the term "price-cutters," so be it. We accept the name. We not only accept it but we stick it on a banner and fly it in the breeze. If we are price-cutters because we do a whale of a business and BRING THINGS WITHIN THE REACH OF THE MASSES, then by heck, hooray for us.

And a couple of hoorays for Henry Ford. And several more hoorays for ANY PRODUCING CONCERN IN THE WORLD which finds a way to market a commodity of Packard quality at a **Ford price.**

UNIVERSAL FILM MANUFACTURING CO- CARL LAEMMLE, PRES

1600 BROADWAY *"The Largest Film Manufacturing Concern in the Universe"* NEW YORK

The Mighty UNIVERSAL PROGRAM With All The New











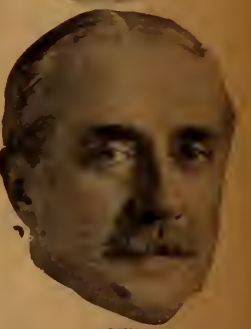














BROADWAY UNIVERSAL FEATURES The BROADWAY UNIVERSAL FEATURES

UNIVERSAL PROGRAM

Cast your eyes over this feast—this banquet—this wonderful treat that is being prepared for you on the Regular Universal Program. Never in the history of films has such an array of artistic talent appeared as program features; never have such plays, such costly productions been offered to Exhibitors on such terms as these big Broadway Universal Features are now available for instant booking. Read and learn that the mighty organization of the Universal has accomplished the impossible for you. READ, then ACT.

Six of these marvelous productions are now ready and RELEASE dates set. They are:

Jane Cowl in "The Garden of Lies," Released July 12.
Lois Weber and Phillips Smalley in "Scandal," Released July 19.
Lawrance D'Orsay in "The Earl of Pawtucket," Released July 26.
Hobart Bosworth in "The Scarlet Sin," Released August 2.
Marie Cahill in "Judy Forgot," Released Aug. 9.
Harry D. Carey in "Just Jim," Released Aug. 16.

Following these great stars is an aggregation of plays and players which again proves that "When the Universal does it, it's huge; when the Universal says it, it's true." Including plays already completed and those now being

Broadway Features Will Make Your House Universally Popular







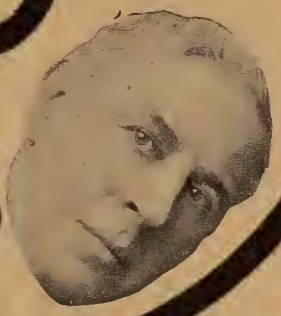


filmed, there will shortly be ready for release:

Marie Tempest in "Mrs. Plum's Pudding."
Ella Hall in "Jewel."
Nat. Goodwin in "Business is Business."
Hobart Bosworth in "Colorado" and "The Little Brother
Florence Reed in "The Primrose Path." (of the Rich."
Wilton Lackaye in "Roger La Honte" or the man of
Mary Fuller in "Under Southern Skies." (Shame.
Ward and Vokes in "A Run On the Bank."
Herbert Kelcey and Effie Shannon in "The Sphinx."
Charles E. Evans in "A Parlor Match."
Helen Ware in "That Lass O' Lowrie's."
Emmett Corrigan in "The Governor and the Boss."









AND STILL THEY COME----

Under contract and awaiting the selection of a suitable play by the vast Universal organization of Directors, Scenario Writers, Play Readers and Studio and Company Managers are such brilliant players as Frank Keenan, one of the greatest actors of the present generation; Julia Dean, fresh from a long Broadway run; Cyril Scott, one of the most popular Broadway matinee idols; Edwin Stevens, who played "The Devil" for a year and a half on Broadway; Lulu Glaser, America's greatest light opera star; Mr. and Mrs. Carter De Haven, the fashion plates of vaudeville—all to be released on the REGULAR UNIVERSAL PROGRAM.

HERE'S EVIDENCE---HERE'S PROOF --.

For Heaven's sake, man—can you doubt any longer—Can't you see the opportunity this gives you? With all this overwhelming proof of the super-excellence of the one FILM CONCERN in the Universe that dares put world-known actors and successful Broadway Plays on its REGULAR PROGRAM—how can you hesitate? YOU CAN'T, IF YOU EXPECT TO STAY IN BUSINESS AND MAKE MONEY AND OVERCOME COMPETITION.

REMEMBER, REMEMBER, REMEMBER—All this velvet comes to you on the REGULAR UNIVERSAL PROGRAM at so slight an advance in price over the cost of the old Universal Program as to make the prices of the feature film makers look like rank extravagance by comparison. Get in touch with your Exchange instantly. Get full particulars of booking dates, special advertising and sign up for the big profits NOW.

UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President.

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - - New York

THE PICTURE OF THE

SETS A NEW ARTISTIC AND DRAMATIC STANDARD

"THE GARDEN OF LIES"

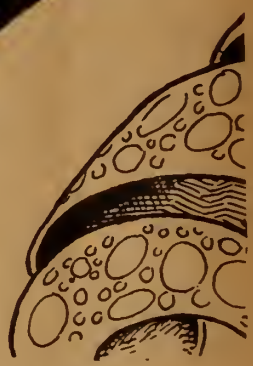
A GRIPPING DRAMATIC NOVELTY IN FIVE REELS BY

JUSTUS MILES FORMAN

PRESENTING

Universally yours

Jane



START RIGHT

The time to profit by the big Universal Program and its weekly Broadway Universal Feature is NOW—NOW with this first magnificent production—the first Broadway release. Every week a great Broadway star or a great Broadway play, or a film version of a great play or a great book with great actors in the leads, and strong supporting casts. Write or wire your Exchange instantly for complete information including details of special advertising that will bring you more business than you ever dreamed was possible. Remember, "When the Universal does it, it's HUGE; when the Universal says it, it's TRUE." Get wise.

RELEASED ON THE REGULAR UNIVERSAL PROGRAM JULY 12.

UNIVERSAL FILM MANUFACTURING CO.

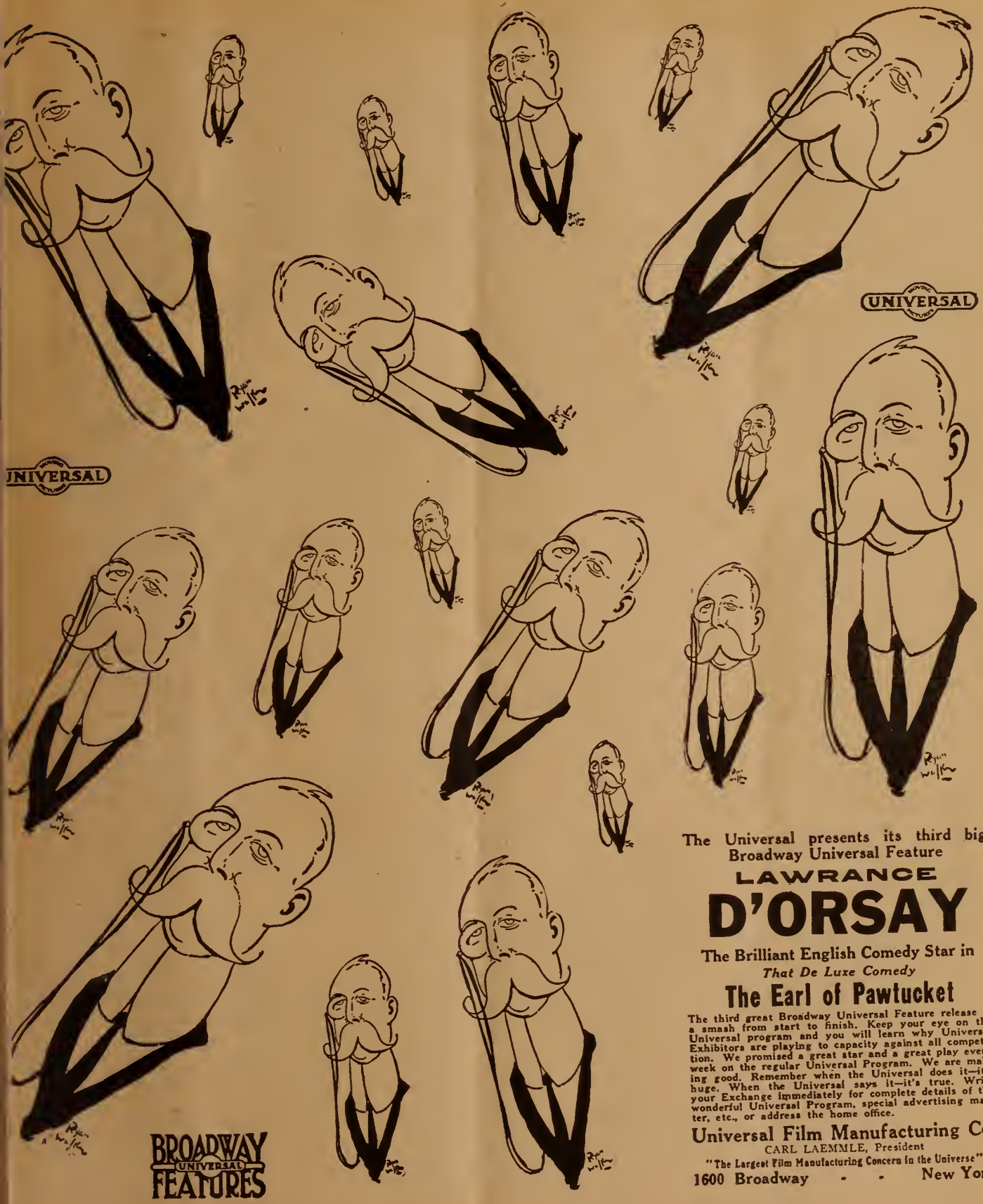
CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK


YEAR
Cour
BROADWAY
UNIVERSAL
FEATURES


BROADWAY
UNIVERSAL
FEATURES
UNIVERSAL



The Universal presents its third big Broadway Universal Feature

LAWRANCE

D'ORSAY

The Brilliant English Comedy Star in

That De Luxe Comedy

The Earl of Pawtucket

The third great Broadway Universal Feature release is a smash from start to finish. Keep your eye on the Universal program and you will learn why Universal Exhibitors are playing to capacity against all competition. We promised a great star and a great play every week on the regular Universal Program. We are making good. Remember when the Universal does it—it's huge. When the Universal says it—it's true. Write your Exchange immediately for complete details of the wonderful Universal Program, special advertising matter, etc., or address the home office.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - New York



DIRECTION OF
OTIS TURNER

is without greatest Hobart

No mere description can do justice to this GREAT PHOTO-PLAY

Among all the great stars of filmdom no name shines with greater brilliance than that of Hobart Bosworth—actor of supreme ability; producer par excellence, noted alike for the strength of his stories and the marvelous artistry of their production. To place a BOSWORTH feature on the Regular Universal Program is an event unparalleled in the annals of the film industry.



BROADWAY

The Scarlet Sin

a doubt one of the features I ever made

Universally Yours

Bosworth



Mr. Bosworth's statement quoted above, stamps this great feature as a MARVELOUS MASTERPIECE



In this beautiful, heart interest play of lights and shadows; of human passions and emotions; of an erring wife and a great-hearted husband, there is a never-ending succession of scenes that will reach the very depths of your being. In the spectacular mine explosion scenes there are thrills that will captivate any audience. The entire production will bring your audiences back to see the next Broadway Universal Feature, and the next and the next. Get in touch with your Exchange instantly. Get the full particulars of the marvelous Universal Program and the very slight expense that insures you a great Broadway star or play on the Regular Universal Program EVERY WEEK. Write or wire your Exchange instantly, or

UNIVERSAL FILM MANUFACTURING CO. CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - - - - - NEW YORK









MOVING UNIVERSAL PICTURES

FEATURES


OUR GALLERY
of
BROADWAY UNIVERSAL FEATURE
RELEASES
JANE COWL
IN
"THE GARDEN OF LIES"
LOIS WEBER & PHILLIPS SMALLEY
IN
"SCANDAL"
LAWRENCE D'ORSAY
IN
"THE EARL OF PAWTUCKET"
HOBART BOSWORTH
IN
"SCARLET SIN"
MARIE CAHILL
IN
"JUDY FORGOT"
WATCH!
ON THE REGULAR UNIVERSAL PROGRAM

Here They Are

May Emory

AND

Harry Gribbon

TWO BRILLIANT STARS
Appearing in Sidesplitting

L-KO

COMEDIES

L-KO Comedies are famous the world over. Wherever L-KO Comedies are advertised and wherever L-KO Comedies are shown, you will always see the crowds. None but the highest salaried Comics of the world are to be seen in the famous L-KO's. Two of the most recent additions to the already huge force at work making L-KO's are Harry Gribbon and May Emory.

Gribbon is in a class all by himself, says one large Western Exhibitor. Nobody like Gribbon in his line, says another, while others who have seen his work in L-KO's pronounce him triple A-1 as a laff getter. In that screaming farce, "In the Claw of the Law," the sidesplitting acting of Gribbon and the fine work of May Emory stand out in bold relief against the supposedly good comedies so widely advertised.

Gribbon and Emory are without two of the best Comedy Stars in pictures and their work is improving constantly. A huge list of L-KO Comics include Harry Gribbon, May Emory, Billie Ritchie, Hank Mann, Peggy Pearce, Chas. Winninger, and many, many others whose sole duty it is to provide sidesplitting pictures to entertain your patrons. Book L-KO's and you'll draw the crowds EVERY week.

L-Ko

MOTION PICTURE CO.

HOLLYWOOD : CALIFORNIA

May is "some" peach and Harry is "some" Comedian

Millions of people howl with glee every week at the antics of these brilliant performers.





Mary Fuller looking down on——

Mary Returns

By Pete

WITH Plenty of Fon Wonderful Gown Oleanders and Hyacinths i comes back from "Unde

CONVINCED that she has just completed the best picture of her career, and with an array of gowns and hats that would create a little "gab-fest" where two or more girls gathered, Mary Fuller has returned from the "Sooth."

She came all the way from Savannah without getting lost, and I found her nestled in an excellent collection of sofa pillows on a divan in a crosstown hotel where she makes her home. The soft, Southern zephyrs seemed to have lingered with her, and swayed the strands of her hair as she leaned back in semi-Southern lazy fashion. The atmosphere of the oleanders and hydrangeas, which seem to look far more beautiful south of Mason and Dixon's line than they do on the banks of the Hudson, still surrounded her. She looked as fair as the country she had just trecked behind her—but sweeter.

Nature has been very kind to Mary Fuller. It has given her so much. She has been surrounded with a great deal which is denied the average girl. It gave her, first of all, beauty—a beauty which she controls and, unlike many of her sex, she seems entirely unconscious of. She was provided with a good brain, and she cultivated it by education and is making it work for her all the time. Praising the past, upholding the present and placing her faith in the future is a logical exercise with Mary Fuller. Her brain is continually working, and she realizes whatever she becomes will be through her own efforts. The position she holds today is due to nobody's influence but her own.

These are the things which flitted through my brain as I waited for her to enter the room.

It was the first time I had met the charming actress, who has been declared by some critics to be the Bernhardt of the moving picture world. I was pleasantly surprised. I had seen her pictures reproduced on magazine covers, billboards, perfumes and toilet soaps, not to mention innumerable screen productions. But none of them had played fair with her. She looks better than her photographs and is original in speech and action. We all remember that charming little creature which Lottie Blair Parker created, and how we learned to love her before we had journeyed half way through the book. Her simplicity won us from the beginning of the first chapter and she seemed to make us love her in spite of ourselves. And so, when Mary Fuller greeted me it was as though Lelia Crofton had stepped from "Under Southern Skies." She was dressed in one of those gowns, so difficult for man to describe, which reminded me of the Colonial, Victorian and various other eras. Huge flowers were intertwined here and there, on a background of white satin, while her head was partially hidden by an enormous hat.

The meeting place was to have been the Imp studio, down there in Eleventh avenue, where the de luxe refrigerator trains of the New York Central glide gracefully back and forth in front of the door, accompanied by the oaths of the actors. But Mary got the date and the time "pied," with the result that I located her one hour and a half later.

Of course I asked her all those preliminary questions which usually preface an interview and learned that she had spent a delightful two weeks in Savannah; that she was impressed with the heat of the South; had enjoyed her work tremendously; was somewhat fatigued and very glad to get back.

From the "Sooth"

Pepper

Memories, Trunks of the and with the Fragrance of Her Tresses, Mary Fuller Southern Skies."



Lucius Henderson and his company for "Under Southern Skies" on the porch of the Savannah Hotel.

"Under Southern Skies" was the biggest hit of a few years ago, when Grace George created the role of Lelia Crofton. But Mary Fuller has given it a beautiful resurrection, and with her excellent interpretation of the role has given us a new interest in the demure Southern beauty who plays such an important part in the piece.

"I was greatly impressed with the heat," she said in reply to one of my first questions, "and the languor of the Southern people. They do nothing, but, like the French, they do it gracefully. Their old ramshackle carts and lazy darkies remind one that the South desires to remain in its lethargic state. And yet there's something about it all that wins



Mary Fuller.

our affection. They're so different down there.

"It was ninety-eight in the shade when our steamer, the City of St. Louis, reached the foot of Canal street, and before I had traversed two city blocks it felt as though the thermometer had jumped up another two degrees. If you attempted to get out of the heat you usually plunged right into it. There seems to be no escape, and all the ice cream sodas, lemonades and ices have but one effect, and that is to make you feel hotter.

"The production was in charge of Lucius Henderson, a director who is well acquainted with Savannah and vicinity, and who mapped out a program of events which was successful in every detail. He placed an advertisement asking for 'extras' in one of the local newspapers soon after we arrived. About three hundred answered it and thirty girls were given parts in the play and were used.

"Scenes were taken in the vicinity of Bonaventure Cemetery, Christ Church and on the Shotter estate, which is very large and is occupied by a castle which has about fifty rooms in it. The settings were perfect and we took some really wonderful scenes on the grounds and inside the castle."

In speaking of her new leading man, Milton Sills, who gained considerable praise for his work in "The Law of the Land," she said: "Mr. Sills is an excellent leading man. He has a charming personality and can recite poetry in many languages. He is wonderful when the moon is out. Of course you mustn't say this, for I understand he is a married man.

"However, I think 'Under Southern Skies' is one of the best pictures in which I have appeared, and I hope the movie fans throughout the country will enjoy it, for I worked very hard over this production and feel convinced that it is going to be a big success."

Mary speaks the truth when she says she worked very hard. She had about three hours to herself while she was in the South. One of these she spent in church one Sunday; the second was set aside for her to attend a dinner which was given in her honor at the yacht club. But she didn't go because she suddenly discovered that her maid had forgotten to pack her evening clothes. The third hour she slept.

While she was there hundreds of fans took advantage of her visit to send her their scenarios and write her their heart throbs. And those who didn't write came in person. They followed her to the Shotter estate every day, and they watched her work. Then in the evening they followed her home again. Those possessing enough courage spoke to her, and then went home happy in the thought that they had seen the real Mary Fuller in the flesh and had even talked to her!

Now Mary Fuller has her own ideas about meeting her audiences. She believes it is better that the public know her only in the films. She likes to be elusive and declares that intimacy with them spoils the illusion. However, the public has its own idea about this, and those who returned on the ship with her say that she was compelled to spend most of her time up in the pilot house in order to escape the passengers who gathered about her the moment she stepped from her cabin in the morning.

But, as Lawrance D'Orsay says, this is the penalty for being notorious.

Those who accompanied the actress on her trip and will be seen in "Under Southern Skies" are Milton Sills, Paul Panzer, Mary Moore and about twenty members of Lucius Henderson's company.

Striking Scenes from the Universal Animated Weekly



Wounded English Soldiers Entertained near London.



American Girls Bathing European Fashion



ELIMINATION RACE BETWEEN "RESOLUTE" AND "VANITIE," AMERICAN CUP DEFENDERS.



Cyclone at Cincinnati Wreaks Havoc on River Shipping.



Long Island R. R. "Safety First" Crusade Signs.

Cameraman Gets the Ankle Deep II

RUCKER, of the Animated, secures exclusive views of the racing craft ten minutes before she sank —With the cameramen in all parts of the country.

WITH the whole world as a panoramic view out of which to select a group of interesting pictures for the more than welcome Weekly events, it is not to be wondered that this most attractive feature of filmdom has become a fixture in every picture house in the world. In small out of the way towns this page from the lives of folks in the four corners of the earth is not only educational, but comes as a god-send to men and women who crave for knowledge, and these pictures sent in by the crew of camera men are without a doubt one of the most absorbing numbers on a film program.

Just imagine what it means to an Alaskan miner in Dawson or Nome for a brief stay on entering a picture theatre to find that the Weekly contains scenes from his home town in the East. Yes, it makes him homesick, but it also succeeds in convincing him that the "promise to make good or never return" is just as binding as ever.

Very little or no attention has been paid the courageous camera man. We have been so busy admiring the beautiful movie queens and the handsome heroes as well as the magnificent scenery which has always been an admired feature of pictures that the camera man with his trusty machine has been overlooked.

In filming the news and important world events, our friend must often take his life in his hands. The more dangerous the feat, the more attractive it will be. It is not known that while at times admittance is gained very readily to places where celebrities are to speak or perform, very often the camera man must steal his way in, using extraordinary means.

Take, for instance, the filming of Count Casimir Mankowski's $15,000 motor boat, "Ankle Deep, II." When it became public that this racer, reported to be the fastest motor boat in existence, would give an exhibition at City Island, N. Y., Cameraman Rucker of the Animated Weekly was ordered to be on hand and secure as many scenes of the wonderful boat as possible. As "Ankle Deep, II" possessed many new inventions which were extremely valuable, orders were issued by the Count that no camera men or newspaper men were to be permitted to board her. However, Rucker was determined to secure at least one picture and, on learning the facts, hired a small motor boat, hid his camera under the awning, cut a hole in the awning the size of his lens and commenced his trip. He managed to get near the beautiful boat and soon filmed a dozen views, getting pictures of her at every angle.

This was unquestionably a "scoop," as only a few minutes after the "Ankle Deep, II" plunged to the bottom of the Sound and, although she was raised, her condition was such that pictures of her in that state were useless from a "news" point of view.

Cincinnati Cyclone Endangers Life of Brave Camera Men.

At the recent Cincinnati cyclone some wonderful pictures were filmed to be used by the news films, at great risks to the daring camera men. As is well known, many lives were lost in the city where wind wrought such havoc. Despite the falling timber and collapsing buildings, several camera men from various film companies risked their lives in taking pictures of the ruins, while the wind was blowing a terrific gale. These pictures give realistic accounts such as no newspaper story could ever portray. When one considers the grave dangers which Weekly camera men encounter, one is apt to appreciate them.

"Safety First" Crusade in Films.

For several years the Safety First Federation of America has been working quietly and effectively to help eliminate the tremendous loss of life due to causes easily removed. One of the most important innovations which they have introduced is the sign placed on crossings of the Long Island Railroad: "Save Your Lives," and a few strong remarks calculated to stay the ardor of the most enthusiastic speedist.

In order to make this worthy crusade more effective, Joe Brandt, manager of the Home Office of the Universal Film Mfg. Co., has offered to permit the use of the Animated Weekly, to display a series of weekly films showing various methods employed by the Safety First Federation, and in that way reaching millions in a short space of time. It was finally arranged to film one safety device every week at the advice of the members of the committee, the same to be a feature of the Universal Weekly. They will offer $5 for the best "safety first" suggestion which will be filmed and shown on the screen. These ideas may apply to devices used in factories, on railroads, or in any walk of life, and should be written on one side of the paper, not more than fifty words, and should be sent to

The Universal Animated Weekly,
573 11th Avenue. New York City.

Thrilling Race Scene in Weekly Events.

An intensely interesting weekly film is the exciting elimination race between the "Resolute" and the "Vanitie," competing for the international cup races. Cameraman Whipple secured some remarkable pictures of these 90-footers calculated to give the Lipton boat, "Shamrock," a run for her money. He chartered a powerful tug boat which followed the speedy racers, while the camera caught the thrilling pictures. Scenes showing the excitement at Indiana Harbor, Greenwich, Conn., were also filmed, but it was the race to a finish which makes this item one of the most interesting and thrilling pictures seen in the weekly for some time.

THRILLING TITLE TRAGEDY.

Ezra and Lucy had just returned to Water Valley, from their first trip to the big City of New York. Here is what they told their friends who gathered around to hear of their experience: You see, said Ezra, we went to a great big movie theatre, where they show those Universal pictures. First we saw Mary Fuller, in "The Jugment of Men," "Give the Silent Command" to "The Park Johnnies," that their joking held "A Life in the Balance" of "Too Many Crooks." As their home was "The House of a Thousand Relations," they took out "The Black Box," which Princess Hassan had sent them "Under the Crescent" from a friend of hers, "A Daughter of the Nile," who afterwards made "A Strange Disappearance" through "The Swinging Doors." "The Struggle" showed "How Billy Got His Release" from "The Cage of Golden Bars" "In His Mind's Eye." "Their Friend, the Burglar" made "The Eleventh Dimension" "From Out of the Past" of "One Man's Evil," "Into the Light" of "Her Own Blood." "The Snow Girl" saw the "Second Beginning of the Last Act," "Across the Footlights" with "Shattered Memories" of "The White Terror." "With Father's Help," "The Smuggler's Lass" too "Fanchon the Cricket" to see "The Toymaker of Leyden" and "The Circus Girl's Romance." "At the Bingville Boosters' Barbecue" everyone signed a petition to go en masse to see "The Broken Coin," by the Big U.



JANE NOVAK
Leading Woman with Hobart Bosworth in "The Scarlet Sin."

McRae Now Director General at Universal City



HENRY McRAE, UNIVERSAL CITY'S NEW DIRECTOR-GENERAL.

Henry McRae, best known to the film world as the director of the 101 Bison company, has just been appointed Director General of the West Coast Studios of the Universal Film Manufacturing Company, located at Universal City, Cal. Mr. McRae has been with the Universal for four years, and in that time has made a wonderful reputation for accomplishing everything he goes after. He is a wonderful advertisement for success. It was no surprise when he was appointed to take active charge at Universal City, and there is no solicitude on the part of anyone over his ability to "make good." He always does.

The new director general has had a wonderful experience for such an important position. He has been property man, stage carpenter, stage manager, advance agent, actor, business manager, producer, and owner of stock and road companies, in his long and varied experience in the theatrical business.

"There is no such thing as fail" in anything the new Director General of the Universal Company undertakes, and where others have met with ill fortune in taking dramatic companies to the Orient, Mr. McRae's ventures in the vast empire across the Pacific proved eminently successful. This success has followed him in the picture business, which he entered some four years ago, when he made the first of the animal feature pictures for Colonel Selig, of the Selig-Polyscope Company, in Chicago and Los Angeles.

Discussing his appointment to the position of Director General of the Universal Company's Pacific Coast Studios, Mr. McRae said:

"It came to me as a pleasant surprise. I had worked conscientiously for the company, not with a view to advancement, but expressly for the purpose of producing pictures that would be recognized by the public and meet the approval of the company.

"My ambition in occupying the position of Director-General of this institution will be to materially help the directors. Having been a director so long myself, I think I can safely say that I know the requirements of the Director, and will be able to establish a system whereby the product of the Universal Film Manufacturing Company will be greatly increased. The company has the most complete plant in the world, and with the wonderful equipment available, we will be able to make the greatest feature films that ever have been produced for the screen."

Director-General McRae lives in a beautiful bungalow in Hollywood with his wife and little son. Mrs. McRae is a very pretty woman, of charming personality. She was married to her talented husband eight years ago in Yonkers, N. Y., at which time, as Margaret Oswald, she was the leading woamn of his company.

BURR M'INTOSH FILMING FAMOUS OLD MELODRAMA

Burr McIntosh is at work on the production of Bartley Campbell's famous play, "My Partner," which was first produced by an all-star cast at the Union Square theatre, New York, on September 16, 1879, and which is considered one of the greatest melodramas ever staged. Mr. McIntosh, who is the guiding mind behind the Burr McIntosh Film Corporation, has a company of thirty players with him in the west.

Mr. McIntosh will visualize "Joe Saunders," the most popular part of the late Louis Aldrich. John Leach, acknowledged to be the best Chinaman on the stage to-day will be the "Wing Lee" which Charles T. Parsloe made such a classic. Arthur Deagon whose splendid work in "The Follies" of last year will be remembered, will do some wonderful open-air stunts on the tight rope and rings in the mountains of California, Miss Marie Edith Wells, whose beauty and ability are assisting to make "The Builder of Bridges" so successful, will be "Mary Brandon" and Miss Ethel Mantell, Robert B. Mantell's attractive daughter, will be the ingenue. The production will be made by Mr. Eugene Sanger, a master in the art of producing high grade features.

Fashionable Frocks in Films

By Mlle Chic

MID-SUMMER!

Mid-summer with its sunshine and flowers, jaunts to the country, motor rides, teas and dances is here in all its glory! And with it the delight of wearing the lovely confections which we have been planning for ever so long. We are too busy enjoying a dip in the surf or a tea at the casino to worry much about the future modes. But what new styles are being conjured by our modistes behind closed doors while we are busily enjoying the bright skies and happy good-old-summertime?

It might be amusing to imagine what one may expect to see in a few weeks' time. We have been flounced and ficbued and ruffled in the picturesque modes of the belles of 1830; we have played with the crinolines of 1860, and—what now? Good authority has rumored that the majority of the famous couturiers have rejected all militarism. Outside of this meagre information, the autumn and winter modes are but a matter of conjecture, but milady of the films must go a step further and enlist the secret services of those who design and create fasbions. For films are made weeks and sometimes months in advance of "release," as picture folks call it, and nothing in the wide world looks more distressing than to see one of our movie queens in an unbecoming or unfashionable hat or frock.

DORIS PAWN A NEW FILM PLAYER.

We need not worry about such a calamity as incorrectly dressed roles befalling pretty golden-haired Doris Pawn. Although this lovely girl has been playing for the screen only a few short months, already photoplay fans have recognized her beauty and talent, and many girlies all over the land will be delighted to learn that pretty Doris is a lover of all the lovely gowns which she wears for the especial benefit of pleasing her new friends.

In "The Honor of Kenneth MacGratb," a Powers drama, Miss Pawn wears several charming creations, any one of which is worthy of mention. In the drama we see her in a confection of chiffon and satin with a wide girdle as its main feature. You will like the play, too, very much.

GRETCHEN LEDERER IN "PATERNAL LOVE."

Of course, you all remember beautiful Gretchen Lederer with her wonderful soulful eyes and appealing face. Yes, she is back with the Universal in California, and playing in a new picture, called "Paternal Love." She is splendid and more beautiful than ever in a magnificent creation which she wears. Through the black tulle and creamy lace glimmer tints of bright blue satin, while her black velvet evening coat gives the correct finishing touch. Her acting, too, in "Paternal Love" is powerful, and altogether is one of the most convincing parts Miss Lederer has played. But you should watch for her gown. It is really worth while.



Violet Mersereau.

VIOLET MERSEREAU IN "THE WOLF OF DEBT."

News! News!

Violet Mersereau bas made a real "scoop." She has arranged a delightful surprise for us by wearing the most gorgeous frocks you ever saw. All this will happen in "The Wolf of Debt," a three-reel feature, directed by Jack Harvey, her new director, and in which Billy Garwood will also star. But I must tell you about those gowns. I visited Violet at the Coytesville studios, and there she showed me the loveliest filmiest, fuzziest evening and afternoon dresses I have seen in a long time. She confided to me that the creator of these dreams was the famous Harry Collins, who designs gowns and wraps for the Winter Garden shows and many Broadway productions, such as "Hands Up," and the Palace Theatre Fashion Show.

One was of shaded rose color, brocaded satin trimmed, with gold lace, and a chain of gold beads. It was very bouffant and looked lovely on pretty Violet's slim figure. Another was of lavender brocade trimmed with net and chiffon with a scalloped bodice. But it was the exquisitely lovely boudoir gown which made me fairly gasp. It had a foundation of orange satin covered with a paler shade of the same color in chiffon, while an elaborately embroidered skirt reached the ankles.

Still another frock was a navy blue satin, trimmed with yards and yards of blue net edged with narrow bands of satin. Undoubtedly, "The Wolf of Debt" will attract attention not only for its strong story, but the wonderful creations which the house of Harry Collins has designed for Miss Mersereau.

JANE NOVAK A FASHION LEADER, TOO.

Have you seen Jane Novak since she joined the Universal?

The first time I saw her on the screen

(*Continued on Page 37.*)

"Scandal" a Logical Power For Good

By THE CRITIC

"IT makes you think."

That's what the man sitting directly in front of me at the private exhibition of "Scandal" said as the last picture was thrown on the screen. And he was right. It does make you think. And you keep right on thinking about it long after the theatre and neighborhood are out of sight and you have turned the key in your door and put out the light.

The reason it makes you think is because it is based upon absolute fact. It does not bring up a great issue or arouse a new problem in the mind of the man or woman who sees it. It reflects the very things that you and I, and the rest of the inhabitants of this world are doing daily. We find it as full of punches as a transcontinental railroad ticket, and we gasp as we realize the truth depicted, mirrored, in every scene.

It is such pictures as "Scandal" which are going to do a lot towards perpetuating the moving picture art. First of all, it was a good scenario. It came from the pen of that student of philosophy, Lois Weber, whose "Hypocrites" still remains fresh in our memory. She has not taken a big subject and discoursed on it in a series of pictures, but has thrown a searchlight on us, and it is thrown so strong that it blinds us with its truth. There are those who might say she has exaggerated the truth, somewhat. She hasn't. In fact, she has withheld, if anything, more than she has disclosed. Those who sit uneasy in their seats are the ones she has hit. And it is these who will say it is unreal, far-fetched and illogical.

Mud is dirty. It's cowardly, for it hits you and then runs. You can't get rid of it until it dries, and even then it sometimes leaves a stain which cannot be effaced. Mud-slinging is a dirty business. Sometimes the aim is wrong and it hits the one not intended for the target.

The author has picked a good subject, and she tells her story smoothly, dramatically and with logical sequence. She shows the great harm which often comes from those miserable people who seem to find little else to do besides gossip. It is a picture which reveals to us just what a woman's jealousy and a man's indiscretion will do. William Wright might have used a little common sense with his hospitality towards Daisy Dean, his stenographer. He was a married man, and, like most men in business, his wife was jealous of his associations with his stenographer. On the other hand, the relationship between Wright and his stenographer never got beyond the business line. If Mrs. Wright had been more observing and thoughtful she might have seen this, while, if her husband had been more cautious, even in his kindness they might have avoided the abyss into which they were both plunging headlong.

But they didn't. And so, the scandalmongers, those viperous creatures who poison the cleanest mind, and create jealousy where there is no need, and apprehension where there is no cause for fear, began to talk. They gossiped when they saw Wright pass the club in his car with his stenographer, who had sprained her ankle in his office. He was taking her home. But the scandalmongers didn't know that. They didn't care. All they knew was that Wright was a married man and that he was riding out with his stenographer. That furnished the basis for scandal, and they were going to scandalize.

The neighbors of the Deans saw Wright bring the injured girl home. They were amazed that a man of his means and social standing should be so considerate. It didn't seem in harmony with the usual order of things. So they started talking. Men of his type were not usually so thoughtful and kind. So they misconstrued it. It was scandalous, and he was a married man. So they started talking.

They didn't know that his business was in a precarious condition, and that it was necessary that he take the utmost precaution to see that his correspondence was carefully guarded and, that this was his reason for taking Daisy Dean to his office before she had fully recovered, and then drive her home in his car. He loved flowers, and so, wasn't it natural that he should pluck a daisy from the bush which flourished just at the edge of the steps of her home? They didn't see him place it in his coat, so it must have been placed there by Daisy Dean.

William Wright was a clean man and loved his wife. And it was just because he was what he was that the neighbors started talking. It doesn't take very long for ill words to travel far. The germ got a good hold and it couldn't be checked, with the result that the scandal traveled fast, in fact, so fast that it reached home before he did. It arrived in the flat below the Wrights and strayed into the kitchen where the cook saw to it that it passed up the dumb-waiter to the maid in the Wright household just as Mrs. Wright opened the door to step into the kitchen. She overheard that "the disgraceful actions of your boss and his stenographer are the talk of the town."

It doesn't take long to imagine just what effect such words would have on a jealous wife. The next day the town stepped in the scandal. It had sailed over the place with the atmosphere. Those who didn't know of the "affair with the Wrights" opened their ears and listened and then transmitted it to their neighbors. Those who knew Wright forgot they were acquainted with him. Children refused to kiss him any more. The mud had been thrown.

Most men are jealous. And so we can partially forgive Austin, who was engaged to Daisy Dean, if he misconceived the attentions of the employer towards his employee. He had been hit with the mud, too. Such a state of affairs could have but one ending. So, there was a divorce and Daisy Dean was named as the corespondent. All were right; and two were condemned and ostracized. It stunned Wright and shocked his stenographer. The wife went to her mother and Austin threw away God's best gift with impunity, while the mother of the girl was brokenhearted over her daughter's apparent disgrace.

To complete the scandal the papers got it and handled it with all its spectacular features, using good care to see that it was just as distorted as the mouths of the vipers could make it and avoiding every phase which might offer some explanation. The neighbors continued talking until at last Daisy Dean was willing to marry any man who would offer her protection. Even after Daisy Dean had become Mrs. Roberts, there was no peace. That was the stain. Roberts was called away and his sister, Susan, comes to stay with his wife until his return. Unfortunately, Austin, who is now engaged to another, arrives home for a brief visit, the same day. Fate timed his arrival so that he met Mrs. Roberts just as she was passing his house. They meet; they talk just as old friends have always met and talked since the world began. Susan sees them and, becoming suspicious, wires her brother of Austin's unheralded return on the same day that Roberts left. Both are innocent, both are accused. Before he leaves her,

(*Continued on Page* 45.)

THE Daily Oklahoman, of Oklahoma City, says in a critique: "There should be some legal means for compulsory attendance of all the people at exhibitions of "Scandal."



Bust Photograph of Lawrance D'Orsay, alias The Earl of Pawtucket, alias Lord Cardington, alias Montgomery Putnam.

Softly Sipping Soup

By H. H.

BY JOVE! Raw-ther good, what?"

It was D'Orsay Lawrance and not Lawrance D'Orsay this time. For he had explained between a hottle of Blue Rihhon and a filet de sole, that his real name was English and that he could produce, upon very short notice, a lineage line that would compete in length with any ship's line. And those who are "in the know" declare that "Doorsay" stands for all that is best in Beau Brummelism.

But, real-ly, it matters not whether his name is Lawrance D'Orsay or D'Orsay Lawrance, he is deucedly English, furiously funny and most interesting. He is one of those chaps, don't cher know, who can carry a stick at just the right angle and knows how and when to put the crook over his left arm. He has made such progress over here-ah that he can now drink heer-ah without permitting a single strand of his weeping moustaches to kiss the froth. And, by jove, old chap, they'll tell you in Lunnon it's a problem that takes a bit of thiukin', yer know. But, he can sip or pour tea with equal ease.

He's a dear fell-lo, yer know, just the sort of a chap you like to lunch with, for he sips his soup so softly and he tells such delightfully funny stories. In fact, he laughs you right into paying the check, cigars and all. Then you invite him to come along the next day! That takes a bit of doin', yer know.

"I was out playin' one-night stands in 'The Earl of Pawtucket' some years ago," he began, as he wiped the alfalfa, which has hegun to whiten with age, "when I had raw-ther a funny experience —in fact, this is only one of many I've had in this country. I was very tired and had almost fallen asleep while waiting for the por-tar to make up my herth. Suddenly, without the slightest warning, yer know, I found myself being shaken, very roughly, hy the conductor, who was heading over me, and demanding very gruffly, my ticket!

"I was a hit angered, yer know, so I opened my eyes, and, looking up at the blawsted idiot, I said, 'I say, old chap, cawn't you see I'm resting?' He said he didn't care anything about my resting, and that he wanted my tic-kett.

"'Are you one of the troupe?' he awsked. 'No, I'm not one of the troupe', I replied. 'Now run away and leave me alone.' But he was the most persistent sort of a fel-lo, yer know, and again he shocked my nerves with the awful clatter. 'Where's your tic-kett?' I told him to get away and leave me alone. 'Perhaps you don't know just who I am,' I re-mawked.'

" 'No, and what's fur-ther, I don't care-a.'

"I must confess I waws a hit amazed at the fell-lo's gawl. So I told him I was the Earl of Pawtuckit and that my manager was someware ahout the train.

"He went away, and presently returned. And he had the impudence to sit right down heside me — Excuse me. I say, waitah! Where-a in heaven's name did you get these potatoes? I awsked you for flaky ones. My goodness, man, if those are flaky ones how does a rock look!

"Where-a was I. Oh, yes. Well, when that idiot of a conductor had disturhed me again he addressed me iu this fashion—very gruffly, too. 'What did you mean when you said you wasn't with the troupe?'

"So I said, 'Now, look heare, my dear fell-lo, I'm not one of a performing trope of sea lions or monkeys. I'm an ac-tor. Where do you live?' He explained that he resided in the very town where I was to play that evening. So I wrote out a paws for him and his wife, on the give me a chance to rest.'

" 'Theare, now. I've written on the hack of my card a note to my mana-jar telling him to provide you with two of the hest seats in the orches-tra, near the front. And, mind you, don't you annoy me. Now give me a chance to rest'

"The fell-lo took the tip and said as he arose, 'Well, if you are as funny on the stage as you are off, you'll do!'

"By jove, I thought that was raw-ther good, yer know. Haw haw, haw haw, haw haw."

At that moment he dropped his stick and it took considerable manoeuvering on his part to find the blawsted thing. Finally, as he came up smiling, he remawked, "I'm dropping in weight, yer know." I took advantage of one of the occasions when he was wrestling with his sole to ask him if he had ever been in vaudeville.

"Well," he began, as he wiped off his hedge, "I cawn't tell a falsehood. I have tried to entah it on one or two occasions Recently I played one consecutive engagement and received as my portion of the receipts twenty-five dollahs. Truly, it wasn't my fault, old chap." While he was talking he was kept busy constantly bowing to the right and left to friends and acquaintances. "Isn't it a nuisance to he notorious," he finally blurted out as he lighted a cigar.

"I heard raw-ther a good story the other day. You know the Guards are a very swagger lot over theare in Lunnon.



With His Precious Baath Tub.

vith Lawrance D'Orsay

an Loan

and they have eutree to the most exclusive circles. Well, one of the Guards was passing down Whitehall one day when he ran into some friends who endeavored to persuade him to join them iu a game of cricket.

" 'I should aw-fully like to join, fell-los, but I've got some very important business dowu at the War Office this arfternoon. You see we're doiug a little experimenting down theare. We hope, by crossing carrier pigeons and parrots to be able to send verbal messages to the troops at the front!' Silly arse."



—and His Monocle.

To try and tell one of Lawrance D'Orsay's stories is but to desecrate it. He has a style of telling them which is peculiar and all his own, and the fact that he takes himself very seriously is the secret of his humor. In fact, it is the secret of his art. That is why Lawrance D'Orsay is a success and looms up so high above the other comedians on the American stage. He is funuiest when he's serious.

For example: As we were leaving the Astor he paused a moment before the uniformed attendant at the door.

"Say, my deah fell-lo, do you know you constantly remind me of Admiral-Lord Beresford?" he began, as he stroked his droopiug. hay-colored moustache.

"Is that so, Mr. D'Orsay?" replied the man, pulling down his vest.

"Yas," answered the actor. And then, as he thoughtfully surveyed the fellow, "but only as far as the uniform."

It's the ripping way he has. Never a wave—never a flurry, but always as calm as molasses in a stone jug. He is refreshing and leaves us with a better impression of the world than we had when we met him. Life to him isn't such an aw-fully serious proposition, aud he finds just as much enjoyment sitting with a bottle of stout and watching the procession pass by as he does in getting mixed up in the crowd.

We have known him to fail, bally bad, too. But he always came up smiling, for, uext to a natural humorist, D'Orsay is an optimist. He finds life very sweet because he has made it his business to look for the sweetness. He hasn't failed. He is always a success, and even if he never appears in another production on Broadway it is nice to know that he still resides with us. It's pleasant to see his tall, immaculately clothed figure on the street.

Everybody knows him, but there are thousands who have never seen him. This is why the Universal Film Manufacturing Company recently engaged him to give us a screen version of "The Earl of Pawtucket," which picture he has just finished, and in which he will be seen in a few weeks.

It was written for Lawrance D'Orsay by Augustus Thomas, and had he not lived, the world would have been denied one of the best comedies ever written. We are glad that he lived and that he chose America as his adopted country.

"DADDY" MANLY IS EXPERT ANGLER.

"Daddy" Manly, the Universal Film Manufacturing Company's octogenarian actor, is a regular Sunday visitor to the beaches, where he spends the entire day fishing. Even though he is 85 years old, "Daddy" Manley is still an expert angler, and he never fails to bring home to his better half a fine striug of fish.



and in Ree-ality.

POLISH ACTOR CLAIMS TO BE DOUBLE FOR ERNIE SHIELDS.

Ernie Shields who is playing the part of Count Sachio in "The Broken Coin" serial. which is being produced by Francis Ford and Grace Cunard at the Pacific Coast studios of the Universal Film Manufacturing Company, and whose clever portrayal of the role of Thompson, the valet in the "Lucille Love" serial, earned him an enviable reputation, has a double.

Mr. Shields' double lives in Pittsburg, Pa., aud by the way of coincidence, he is also an actor—a Polish actor of the speaking stage.

Writing from Pittsburg, Mr. Shields' double, who signs himself Herman Poloski, says:

"I have been addressed as 'Ernie Shields' a score of times. Only today as I boarded a trolley car a man came up to me aud said. 'Hello, Ernie Shields, I'm glad to meet you face to face. How do you like California?' I had hard work convincing him that I was not Ernie Shields, and that I have never been in California.

"Since I resemble you so closely. I would like to come out to Universal City and double for you in different dramatic productions."

Mr. Shields doesn't need a double and has so informed his Pittsburg correspondent.

COCK ROBIN *says*. "She may have looked beautiful the night before, but the janitor will get her number when he comes to fix the heater in the morning."

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Latest News of the Moving Picture World

FRISCO CONVENTION OPENS.

(*Special to the Moving Picture Weekly.*)

LOS ANGELES—SAN FRANCISCO. Cal., July 13.—M. E. Cory, second vice president, opened the first session of the fifth annual Convention of the Motion Picture Exhibitors' League of America, this afteruoon, in the beautiful new Civic Auditorium, and introduced Mayor James Rolph, who welcomed the delegates in an eloquent speech in which he said that he regarded it as a great privilege and a high compliment to extend the welcome of San Fraucisco to so many men representing the most popular business in the United States today, and that he was glad that they had come to the wonderfully rebuilt exposition city to discuss affairs of importance pertaining to that business in which all were so greatly interested.

Addresses were made by Jacob William Binder of the National Board of Censorship, President Marion S. Pearce of Baltimore, Treasurer Peter J. Jeup of Detroit, Fred Herrington, President of the Pennsylvania League; H. L. Beach, President of the California League, and A. P. Tugwell, Los Angeles, members of the executive committee. Reports were received and in the afternoon the exhibition hall was thrown open to the general public, which thronged in great numbers to the wonderful exhibits which had been prepared by the manufacturers, supply houses and accessory people. Two miniature theatres were in operation in the hall. In one of them "Scandal" was shown for the first time, and the thousand of exhibitors and others who crowded the theatre pronounced it one of the fiuest masterpieces which had ever been thrown on the screen.

D. W. Griffith, W. W. Hodkinson, and Thomas Ince are to address the convention, which will conclude its sessions on Friday. Thursday afternoon and night will be spent at the Panama Pacific Exposition. Friday night has been set apart for the grand ball in the Auditorium, at which fifteen thousand people are expected to be in attendance, among whom will be many stars of the west coast studios of all the companies, including Geraldine Farrar, Hobart Bosworth, Warren Kerrigan, Robert Leonard, Ella Hall, Julia Dean, Hobart Henley, Frank Keenan. Herbert Rawlinson and Anna Little. It promises to be the greatest screen ball ever given.

Saturday will be Liberty Bell Day and Sunday morning the exhibitors will leave on a special train for Los Angeles, where they will be entertained by the various film companies, which have their headquarters there or near by. On Monday the entire company will be the guests of Universal City and elaborate preparations have been made to receive them there.

BEN WILSON GOES SOUTH TO FILM CIVIL WAR PLAY.

Ben Wilson, Lee Sterrett, his assistaut director; Dorothy Phillips, Vivian Prescott, Estelle Dowling, Gene Burnell, little Katherine Lee (aged four), Joseph Girard, William Bailey and thirty of the ugliest negroes in New York are in Washington working on a feature civil war film, to be known as "A Gentle Volunteer." The Victor will release the $15,000 ante-bellum feature on its regular program.

All the outdoor pictures of the ambitious new production will be taken in and around Washington. The Soldiers' Home and the battlefield of Gettysburg will be utilized, for the story is told in the form of a dream of an old soldier who goes out to gaze upon the long white rows of tombstones of his fallen comrades, and reminisces of the battles in which he engaged.

Several estates in Virginia, including that formerly owned by General Sickles, near Alexandria, have been arranged for, and in addition to the New York batch of negroes several hundred of the less intelligent variety will be employed at Alexandria, Va., for the cotton plantation scenes. The famous old building near Alexandria, pointed out to visitors as an ante-bellum slave quarters, will be the scene of other pictures.

Mr. Wilson's coming to Washiugton attracted much attention in the press of that city on July 9 and 10. Says the Washington Times:

"Mr. Wilson and his company have come to Washington to get their civil war scenery, furniture, background and atmosphere at first hand. Mr. Wilson has beeu poring over musty books of the sixties, nosing into every nook and corner where furniture of those days can be found, and bustling around in real estate agent fashion, viewing old estates which might do for a yard or two of 'A Gentle Volunteer.' "

COCK ROBIN says "No matter how brave a pimple may be, it will certainly run if you pick it."

HARRY MYERS DIRECTS WILTON LACKAYE PICTURE.

Harry Myers, director; Wilton Lackaye, Rosemary Theby and a company of fifty Universal players left Monday night for Quebec, Canada, where they will commence work on the big five-reel production, "His Double," a forthcoming Broadway Universal feature. Frank Beresford, technical director of the Coytesville studios, accompanied the party, and as he is familiar with that section of the country, will eliminate much worry and trouble by arranging for guides, etc., who are to take the company to the interior, where at least half of the scenes in the elaborate production will be staged. He will return in a day or two with plans and sketches for interiors, which will be built during the absence of Mr. Myers.

The story of "His Double" requires old-fashioned French Canadian atmosphere representing the 1870 period. In order that there may be no obstacles or loss of time, Mr. Myers interviewed the British Consul just before leaving New York, and, it is reported, passports were issued admitting the Universalites to the war country without any interference.

Wilton Lackaye, the great actor who is starring in the massive film production of "His Double," is extremely enthusiastic concerning the extensive preparations being made for the filming of this, his first screen production for the Universal. "His Double," is a film version of a French play, in which the celebrated actor appeared some years ago, and in which he scored one of his greatest successes.

It is expected the party will return in about two weeks to resume filming the interior scenes for what is expected to be an exceptionally splendid feature worthy of the art of Wilton Lackaye and Mr. Myers' company.

"CHASING THE FAST MAIL."

"Chasing the Fast Mail" is the name of a startling two-reel story of railroad life which Henry McRae and his company of dare-devil players are staging at the Big U studios. The story was written especially for the McRae company by Julius Furthmann and is one that is well fitted to their needs. The principal roles are undertaken by Wellington Playter, Marie Walcamp, Sherman Bainbridge and Rex de Rosselli.

POWERS COMEDY.

The Signal of the Three Socks

RELEASED JULY 22.



Detective Duck (Max Asher). Episode of "The Painted Ghost."

The famous "Rubberscope." The great barrel mystery.

The telltale socks. Lady Baffles foiled again.

The Mysterious Lady Baffles and Detective Duck—Episode No. 5.

Scenario by Clarence G. Badger
Produced by Allen Curtis.

CAST.

Detective Duck.....Max Asher
Lady Baffles.....Gale Henry
Butler.....Wm. Franey
Mr. Higgins.....Milburn Moranti
His Wife.....Dolly Ohnet

The mysterious Lady Baffles sees the postman deliver a package at Mr. Higgins' home. Neither Higgins nor his wife knew that she was spying on them when their package was being delivered. They rejoiced exceedingly over its contents. The curiosity of their butler, an accomplice of Lady Baffles, was also aroused.

The Higginses find in their mysterious package a letter. After reading it they exhibit still more joy. The butler is piqued. Later, Mr. Higgins accidentally tears this letter. One half of it falls into the butler's hands. It reveals to him the fact that, without question, the package received at the house contains a great amount of money and valuable jewels. He is amazed and loses no time in communicating with Lady Baffles with the signal of the "Secret Code of the Sock." Lady Baffles comes. The house must be cleared of its occupants in preparation for the raid. The maid is captured and with a sheet is fixed up to represent a ghost. She is then turned loose. The maid scares Higgins and his wife out of their wits. They rush pell mell out of the house with the maid after them. Then Lady Baffles and her accomplice start a frantic search for the hidden valuables, turning the house topsy-turvey.

Meanwhile, the famous Detective Duck, with his clever scientific appliances, becomes aware of the distress of his old friend, Higgins. He pulls his strings and works his buttons, determining to go to his friend's aid.

Then Higgins and his wife, in terrible fright with apparently a ghost at their heels, stumble and are caught by the self same ghost. Pulling the sheet from the object's head, the famous detective is revealed. He reassures the frightened pair. Then his retainers bring up the poor maid. Her explanations make Detective Duck suspicious. He takes charge of the matter, allowing them to peep into his wonderful "rubberscope," where the actions of Lady Baffles in wrecking their home, are revealed.

Detective Duck soon learns that Lady Baffles' search is based on the contents of the torn half of the letter which her accomplice, the butler, secured. So he captures the butler and, disguising himself in the latter's place, reveals to her the contents of the mysterious package.

Puzzled, she finds a book containing pie receipts. She then finds the other half of the torn letter. She joins the two parts together and discovers to her disgust and chagrin that its contents are a simple reference to the little pie receipt book.

Then the jubilant detective sarcastically reveals himself, but Lady Baffles retains her wits and as he is about to close in on her she calls her mysterious powers to her aid and manages to again slip through his fingers.

Fifth Episode of "The Broken Coin"

RELEASED WEEK OF JULY 19.

GRACE CUNARD and Francis Ford featured in "The Underground Foe," constituting the latest episode of Universal Special Feature Serial by Emerson Hough. Two Reels. Scenario by Miss Cunard. Produced by Mr. Ford.

CAST.

Kitty Grey.....Grace Cunard
Count Frederick.....Francis Ford
King Michael II.....Harry Schumm
Rolleau.....Eddie Polo
Count Sachio.....Ernest Shields
The Apache.....Reese Gardner
Gorgas, the outlaw.....W. C. Canfield
Confidant of Frederick.....Bert Wilson

AT the end of the fourth episode of "The Broken Coiu" it will be remembered that Kitty sat, unconscious of her danger, under the uplifted blade of an unknown assassiu.

Blake, the man who had looked into the palace window and overheard Sachio tell his man to meet him at his hunting lodge with the coiu, holds the knife over Kitty's head. Roleau, looking into the room at Sachio, is afraid to move for fear it may bring harm to Kitty. Looking out of the corner of his eye, he can just see the haud of a man holding the knife near her head. He knows that if he turns, the man may drive the blade home and, thinking quickly, and acting still more quickly, Roleau turns on the mau, his arms raised in such a way that it strikes Blake's arm, sending the kuife flying into the next room, where it falls on the floor, directly under Sachio's feet. Sachio hearing the noise in the uext room, turns in time to see Roleau throw Blake across the room, trying to get Kitty out safely. Blake, however, is too quick for him and makes another dash for Roleau as Sachio and his men rush iuto the room to fiud what the trouble is. Sachio grabs Roleau aud his friends tackle Blake, but, despite their combined efforts to keep it quiet, a fight ensues, wherein Sachio drops the bag containing the coin, unseen by everyone except Blake. Blake mauages to work away from his opponent near the spot where the bag lies and, throwing his man to the floor, quickly seizes the coin and makes his getaway.

Kitty, seeing Blake rush from the room, tries to free Roleau from the hold of Sachio aud his men, so they can follow Blake, but Sachio refuses to release Roleau, and Kitty, realizing the necessity of quick action, whispers to Roleau to follow her to the den of the desert outlaws, who had captured her before. Sneaking out the window through which she had eutered, Kitty tries to trace Blake and failing, hurries to the outlaw's den, hoping for assistance from the leader.

Blake, in the meantime, succeeds iu reaching his home, or rather the dive, an underground den, near the sewers of the city. His pals, all apaches of the underworld, arise to greet him as he makes a quick entrance into the place. Throwing the coin he has stolen on the table to them, he sinks iuto a chair, slowing rolling a cigarette. His work done, the excitement soon wears off. His pals ask him a hundred questions regarding the coin, hut he ouly smiles. He knows it was "some haul" and feels sure that no oue will follow him to his lair.

Kitty, remembering the way the outlaw had taken her when they held her for rausom some time before, hurries along the same path, if such you could call the endless desert with but a few footprints. The den in sight, Kitty begius to feel afraid, afraid, lest the outlaws may hold her a prisoner as before and delay her in her pursuit of Blake. She is about to turn back when she hears a sound directly back of her, and, turning, comes face to face with an evil-looking man, one she has never seen before.

She endeavors to explain to him that she wants the chief of the gang, but he, thinking she is bluffing him, tells her she will see the chief all right, and, taking her in his arms, carries her to the den. Arriving there, they are greeted hy all the outlaws, excepting the leader, who, thinking that they have auother "good thing" for a fat ransom, treat her noue too kindly. Kitty at first becomes indignant and then frightened wheu the leader, who, at their first meeing, had assured her that if she ever needed a friend to call upon him, does not appear.

In the meantime, Roleau is held a prisoner by Sachio aud his men, who, missing the coin, search Roleau, and, not finding it in his possession, decide Kitty has it. They hope by keeping Roleau that Kitty will return to him. At the same time Sachio becomes worried over the delay of the man he sent to Frederick for the other half of the coin. Frederick starts to follow Sachio's man by auto to the lodge.

Kitty, nearly desperate at the loss of time, is about to give up when she hears a commotion, and, looking out, sees mounted on a beautiful black horse, her former captor and later friend, the Chief of the Outlaws. Entering the room back of his men, the chief is surprised to see Kitty and beats two of the men who try to handle Kitty roughly. They do not know what to make of this and are still more surprised when he removes his hat and greets Kitty with a long sweep of the hand holding the hat, and a bow that seems as though it would break his back. Kitty, making a pretty, old-fashioned curtsey, quickly tells



Striking scenes from the fifth episode of "The Broken Coin."

(*Continued on Page* 44.)

How to Write a Successful Photo Play

AN INTERVIEW WITH OTIS TURNER, THE VETERAN DIRECTOR.
BY
HUGH C. WEIR.

"ACTION!" Otis Turner, the veterau producer of Universal City, repeated the word for emphasis, as he pointed a long, nervous finger at me in the library of his cozy bungalow.

The pointing finger now tapped his knee. "There can be no successful photoplay," he continued, "without action. Bnt there is not one author in ten who appreciates the real meaning of action. Usually he thinks the definition of the word consists in just making things happen — or in stringing together a succession of events. He doesn't stop to ask himself if those events are logical, if they could actually happen in real life, or better yet if they could happen to his particular characters in the conditions in which he has introduced them. Logical, convincing, sustained action is one of the hardest qualities to secure in a photoplay — and one of the most important. If the author can really build his play with action, the kind of action that his audience can grasp at the start, and follow without a brain storm, he has mastered one of the fundamental rules of photoplay writing.

"This does not mean, understand, that his plot must be elaborate, or evolved, or full of unexpected twists and turns and surprises. In fact, the most successful photoplay is the most simple one — the play in which the action is introduced from the first scene and kept going in a clear, logical sequence until the last fade-out. To do this successfully, the characters who are to make the action must first, of course, be established in a clear, definite, convincing manner. The audience must be introduced to the persons of the play before they can find any great amount of interest in the play. It is one of my first rules in building a scenario to devote my opening scenes to a thorough establishment of my characters, and if, in doing so, I can also establish the motives that are to influence those characters in the development of the play, I consider the hardest part of my work done. If, for instance, my cast is to consist of four principals, I aim always to make my audience familiar with those characters and the conditions surrounding them, before I attempt any great development of my plot. If the spectator knows at the start that Mary is a millionaire's daughter, with a strong interest in uplift work, that neither father nor the man, whom her father wants her to marry, is in sympathy with her, but that she has met a young missionary, who admires her ideals and helps to build them, I then have a clear track ahead of me in developing the action of my play. I know that my audience is familiar with the persons I am talking about, and that it should not be difficult to follow the events into which I propose to take them.



Mr. Otis Turner.

"Here is one of the great features in which the drama of the screen differs from the drama of the stage and the drama of the novel. On the stage, you can always establish your cast by dialogue, if necessary after the action itself is under way. The same method can be followed in the novel. On the screen, your characters can only be established by action, and they must be clearly in the eye of the audience before you can hope to do much in building your play. And this action must be such that it can be photographed — without involved subtitles or explanations. The audience must be able to visualize on the instant not only the person in the foreground, but the salient characteristics and motives of that person. If this impression is not immediate and clear, the most elaborate plot ever evolved will fall short of its purpose."

Mr. Turner peered at me from under his shaggy brows, and then smiled in that peculiar, intimate way, which endears him to all who know the big heart which he has never been able to hide, and the big ideals which he has brought into the building of feature films. I wanted to ask him about some of those features, which he is just completing, and had the question on my lips when he forestalled me.

"As a concrete example of what I mean in the building of a successful photoplay," he said, "take 'The Little Brother of the Rich,' which we are finishing now. As a novel, it made a wonderful impression. I take my hat off at once to Joseph Medill Patterson, the man who wrote the book. I would give anything if I had his ability as a story teller. But you will find that the screen version of the book differs radically from the trend of the novel. In the book, the reader was made acquainted gradually with the various sets of characters. The writer was able, through the medium of a very human plot, to hold the interest until such time as he could present his characters in the most effective fashion. If this same method were followed on the screen, your audience would first be inexpressibly bored, and then would find itself so involved that no one would be able to tell what the play was all about. Indeed, it would need twelve or fifteen reels to present the action of the story as it appeared in the printed page — and then it would be neither clear nor interesting. On the other hand, the reader of the story was held from the start in his perusal of the book. We see at once the difference between the impression of the printed page and the impression of the acted play. In making our version of the story for the film, we had to establish at once all of our principal characters, and we had to keep them always before the eye of the audience. We had to take short cuts to accomplish the same results which the author in originally writing the story could achieve in the most leisurely manner. And we had to re-

member that a person's thoughts cannot be photographed — except through the physical result of those thoughts. We had to remember that the mental processes of the characters, to which the author, if necessary, could give several pages, must be made clear on the instant to the eye following the screen—not through any X-Ray camera, but through the result of those meutal processes, as demonstrated in the action of the story.

"I am convinced that 'The Little Brother of the Rich' will make a wonderful picture. It carries a big, human, appealing motive, and it presents a series of the most gripping climaxes I have ever seen. With such an actor as Hobart Bosworth, and such a story as Mr. Patterson has given us, the success of the film is already assured."

"Don't you think you should include in those tributes the work of the director?" I suggested, as Mr. Turner paused. The dean of Universal City shook his head protestingly. "This interview is not about me," he said.

Otis Turner, you must know, is one of those rare men of filmdom who prefers to let his work speak for itself. Nevertheless, if the cast of "The Little Brother of the Rich" and the author of the story were consulted, I am convinced that their verdict would be an immediate and tremendous eulogy of one "Daddy" Turner.

"By the way," I said suddenly, "what was the first photoplay you ever wrote? Tell me about it. The story must be interesting.

"Do you think so?" returned Mr. Turner, dryly. "It was very painful to me, I assure you." And then he stopped to chuckle reminiscently. "It happened like this: I had spent a lifetime on the legitimate stage. I thought I knew about everything there was to know in the construction of a play. When I considered the field of moving pictures, it was my firm belief that all I needed was to hang up my hat in my office, go out on the lot with a camera man and a company, and make big pictures. I suppose other persons have had the same ideas — if they would tell the truth. I remember that I had read a poem somewhere which appealed to me very much. I thought it would be a beautiful photo play. Secure iu this belief, I put it into scenario form, as I thought it should be done, and prepared to make the picture. After one week of following the camera man, I went home and tore up that scenario, fearful that someone might stumble on it by accident — and read it!

"That was the only time I ever made the mistake of thinking that the making of a film play was an easy proposition. I have never made the same mistake again."

"If you were to sum it all up, what advice would you give the amateur scenario writer?" I asked.

"Get to work!" said Mr. Turner tersely. "Learn the business, or art, or profession, or trade, or whatever you want to call it. And remember that it cannot be learned without actual experience and apprenticeship. I believe that every truly successful photoplaywright must first kuow the technical requirements of picture makiug. He must know what can be done with the camera, and what cannot. He must know just what he is trying to do before he can hope to make any kind of success. The average writer for the film does not know — and then wonders why he fails to get ahead."



Otis Turner Showing the two Hobarts (Bosworth and Henley) "How It Should Be Done."

AFTERMATH OF THAT BEAUTY TRIP.

Dorothy Bebb, of Calgary, Alberta, Canada, is going into motion pictures. She will be assigned to one of the companies at Universal City, and will make her home in Hollwood. "I love animals," she said," and hope to have the opportunity to work with them. I like to take chances and will go up in an aeroplane, if they'll let me."

Mollie Julian, of Wilmington, Del., has never been away from home before. "There is only one thing on my mind and that is to return safely to the parental roof," she said.

Miss Julian had the unique experience of having two proposals by Indians while she was a guest of the San Diego Exposition.

Mr. Robert H. Cochrane.

Dear Bob: Denver sure stirred things up when the Universal Beauty party came. I'm giving it to you straight, they had to call the police to clear the streets. The party gumined up traffic for three hours. Enclosed photo will give you some idea.

Mr. Laemmle was amazed and said if President Wilson came it couldn't have been better.

Yours, NOLAN.

(*H. T. Nolan, Mgr., Universal Film & Supply Co., Denver, Colo.*)

Clara McAbee, of Baltimore, has received two proposals of marriage, one from a mine owner at Los Vegas and the other from a ranch owner, whom she met at the Grand Canyon.

"I have been receiving letters from each at every city at which we have stopped and telegrams are also coming from them. I suppose I'll have to marry one of them to get rid of both."

Jean McNicol, the Minneapolis sylph-like Venus, had three proposals while she was bathing at Coronado Beach. She declared the proposers were influenced by her wealth, as all of them seemed to be figuring. (Feed him to the lions.)

Lina Hoepold, the Providence winner, was offered a beautiful Texas mare if she would marry a cowboy who had ridden across the State on his gift. She replied she Rhode Island. Gr-r-r-!

LAEMMLE DRAMA.

According to Value

RELEASED JULY 25.



"I'll take care of you, kid."
"Go straight, Jim."

Frank Lloyd.
Vera Sisson.

Stewart is forced to confess.
Putting the screws to the Ex-convict.

Scenario by Harvey Gates.
Produced by Frank Lloyd.

CAST.

Arthur Graham.....M. K. Wilson
His Brother James.....Frank Lloyd
Edmund Stewart.....Marc Robbins
Mabel, his daughter.....Vera Sisson

Arthur Graham is confidential clerk to Edmund Stewart, and he and his employer's daughter are very much in love with each other. He receives a letter from his brother, James, who has just finished serving a prison term, telling him that he intends to live a straight life in the future.

There is a happy reconciliation between the brothers and Arthur manages to secure a place for his brother in the same office in which he works. Edmund Stewart is in hard straits for money and realizes that some bonds that he holds in trust would tide him over his financial trouble. He is sorely tempted.

Next day at the office he gets a note from a friend telling him that James Graham, who is now in his employ, is an ex-convict. Stewart calls James into his office and while he is questioning him strikes upon a scheme to overcome his monetary difficulties. He tells James that he has some bonds in his safe and that if "some one" were to steal them he could get ready money for them in Europe, and so plays upon the condition his failure would have upon Arthur that, at last, James reluctantly consents to do the deal. That night he makes his preparations and slips into the house. Edmund Stewart has fixed things so James will have an easy time getting in.

Arthur and his sweetheart, Mabel, have selected this night to elope, and she is impatiently waiting for his arrival when she hears the noise of an explosion. She runs in with a gun in hand just as the burglar is dropping out of the window and shoots him. He drops to the ground. Stewart has been watching things from the garden and sees his daughter. He runs to them and arrives just as Arthur Graham comes up, having heard the noise of the shot. There is recognition and Mabel stands back in horror, thinking the man she was about to marry is the brother of a thief. James, believing he is mortally wounded, tells them of the agreement between Stewart and himself. Arthur corners Stewart and forces him to tell the truth of the matter.

James is found to be only slightly wounded and some time later Arthur and Mabel come to visit him. Stewart pleads for forgiveness, which is freely granted, and the story ends happily for all concerned.

"Klint o' the Tree Country" is the title of an exceptionally strong story which Ben Cohn has written and which the Kerrigan-Victor company is staging under the direction of Jacques Jaccard at their studio on the edge of Lake Tahoe.

KERRIGAN IN STRONG STORY.

The wooded shores of that lake form an ideal setting for the story and in it Mr. Jaccard expects to get some unusually good effects. J. Warren Kerrigan will appear in the stellar role with Helen Leslie and Hazel Buckham supporting him.

"Scandal," Second Broadway Feature

RELEASED JULY 19.

LOIS WEBER and Phillips Smalley featured in all-star five-reel production excelling "Hypocrites." Scenario by Lois Weber. Produced by Phillips Smalley.

CAST.

Daisy Dean	*Lois Weber*
Wm. Wright	*Phillips Smalley*
Roberts	*Rupert Julian*
Roberts' Sister	*Adele Farrington*
Austin	*Abe Mundon*
Wright's Mother	*Alice Thomson*
Mrs. Green	*Grace Johnson*
Mr. Green	*Jim Mason*
Their Servant	*Grace Thomson*
Mrs. Wright	*Sis Matthews*

EXCELLING in its drawing power even their masterpiece, "Hypocrites," the Smalleys' Broadway Universal Feature, "Scandal," has been placed on the regular Universal program for release on July 19.

The story of "Scandal" was suggested by the editorial page of the Los Angeles Examiner of March 21, 1915. In this article the editor stated that if one could sit behind one of the club windows that face the avenue of any great city, he would hear more poisonous and dangerous gossip in half an hour than one would hear at a sewing circle during a whole afternoon.

The story opens with the male gossips inside the club gazing from the window and making comments on the passers-by. Green, a member of the club, lives in the apartment beneath that of William Wright, a broker. Wright is in business difficulties, but his business associates have not yet learned this, as his wife's father has promised to relieve the situation with a loan.

Daisy Dean, Wright's stenographer, is in his confidence. Like most wives, Mrs. Wright is jealous of any woman associated with her husband in business. Daisy has her foot caught in the elevator of the building and Mr. Wright takes her home in his car. As he passes the club window, the gossips and Green see him with Daisy and the slander is started. Green, upon arriving home, tells his wife of Wright's joy ride with his office girl. Their servant overhears and quickly calls the news up the dumbwaiter to Mrs. Wright's maid in the flat above. Mrs. Wright enters in time to hear the discussion and her slumbering jealousy is fanned into a flame.

In Daisy's neighborhood her ride in Mr. Wright's car has occasioned some comment, especially from Susan, an old maid aunt next door, whose brother, Robert, has long loved Daisy in secret. Daisy is engaged to Austin Clark, who warns her that the slightest favor shown her by her employer is liable to be misunderstood. The next day Mr. Wright tries a public stenographer in the office building, but, realizing that he cannot risk publicity in his correspondence, telephones Daisy, asking her if she can come to the office if he calls for her in his car.

Mrs. Wright has particularly noted that the stenographer always has a bunch of daisies on her desk. In the most innocent fashion, Mr. Wright comes home with one of the flowers in his button-hole, which gives his wife more food for silent misery. The fact that Daisy is seen morning and evening in Mr. Wright's car gives color to the lies that are now freely circulating.

Daisy and Austin quarrel and part. Mrs. Wright haunts Daisy's neighborhood in a taxicab and has her worst suspicions confirmed in the fact that her husband is seen outside. Without giving him a chance, she leaves him. The father withdraws his financial support and ruin overtakes Wright. One morning the newspaper has an item which reads: "Wife of broker leaves him on eve of his bankruptcy. Mrs. William Wright returns to her father's house. She applies for divorce from her husband, naming his stenographer, Daisy Dean, as co-respondent.

By the time the gossips get through with Daisy Dean, she is glad to marry Robert, next door, for protection. On the day of her wedding Austin repents his hastiness and writes her that he has never ceased to love her, but it is too late and Daisy hides the letter with his photograph.



Scenes from the Smalley Broadway Universal Feature, "Scandal."

Wright, broken and penniless, is saved from suicide by his old mother. Time passes and the old trouble seems forgotten. In their new happiness, Daisy and Robert and their baby go to a seaside town for the summer. Robert's work calls him away and his sister, Susan, in spite of her dislike of Daisy, comes to stay with her during his absence. Robert leaves regretfully on his trip.

In the meantime, Austin, who is by now engaged to a girl in the town, comes down for his vacation. He and Daisy meet and he introduces the two women. Daisy, remembering his photograph and letter hidden away, gets them out and burns them, but Susan recovers the end of the letter, which was burned, and which reads: "I have never ceased to love you. Austin." She sends the letter to her brother. Daisy is included in many of their engagement festivities in a perfectly innocent way, but to Susan's suspicious mind there can only be one conclusion placed upon their intimacy.

(*Continued on Page 44.*)

Imp Players in "Thou Shalt Not Lie"

RELEASED JULY 28.

WILLIAM GARWOOD and Violet Mersereau featured in two-reel modern bank drama adapted by Dwight Cleveland from the story of H. H. Becerra. Produced by Clem Easton.

CAST.

William Garson.....Billy Garwood
His Wife.....Violet Mersereau
Their Child.....Katherine Lee
The Detective.....Charles Ogle
Fred Wales.....William Welsh

MOTHERS and fathers who teach their children to be absolutely truthful under any and all circumstances are many times embarrassed by being "given away" by their offspring while telling little social fibs. In "Thou Shalt Not Lie," a two-reel Imp drama to be released on July 22, this idea has been carried to its logical conclusion, and a reformed bank thief, who has taught his child to tell the truth no matter what happens, is unconsciously betrayed and delivered over into the hands of the law. Willing to abide by the results of the iron-clad principle he had inculcated in his child, the reformed fugitive from justice gives himself into the hands of a detective who has been trailing him, but the latter decides to give the former bank teller a chance, and free him. William Garson, a bank teller, is addicted to gambling. He soon falls prey to Wales, the proprietor of a gambling house. Running short of money while at the gaming table, Garson gives Wales a check, telling him that he expects to get some money in a few days. Wales takes the check, and two days later calls upon Garson to "come across," threatening to expose him to the bank officials if he fails to do so. Pressed hard by the gambling house proprietor, Garson, by using eradicating fluid, alters the accounts in his books and obtains a small amount. With this "shoestring" he again plays and wins heavily. He is enabled to repay the gambling house proprietor and has several thousand dollars left over to cover his defalcation at the bank.

Next morning, however, the bank examiner arrived. Garson found him examining his books upon his arrival, and the bank examiner's suspicious behavior at once told Garson that his shortage had been discovered. Garson flees the town with a little valise containing his winnings.



Scenes from "Thou Shalt Not Lie," featuring Violet Mersereau and Wm. Garwood

A large reward is offered for Garson's capture. Ten years pass. Garson, under the name of "Harrington," is now a prosperous farmer and an ideal husband and father. His wife, Violet, has no suspicion of his past. Both Violet and her husband impress upon their little child, Katherine, that she must tell the truth under all circumstances. "Never tell a lie," they caution her, "no matter what happens." Garson decides to tell his wife of his past and of his determination to make restitution for his theft. He makes out a check covering his defalcation with interest and sends it to the bank with a letter:

"If you have forgotten, I have not, as you will see by the enclosed check. One Who Repents."

The president of the bank receives the check and letter and is happy to see that his former cashier has decided to reform. Ogelthorpe, the bank detective, decides, however, to collect the reward for Garson's apprehension and determines that justice shall take its course. He takes the postmark on the letter as a clue and soon reaches the small town where Garson is living with his wife and family.

Oglethorpe walks up the tracks, intending to try to get some of the villagers to point out where the original of the photograph he carries lives. His foot is caught in a switch, and as Violet and her daughter, Katherine, approach he appeals to them for aid. The train can be seen roaring along in the distance as Violet runs toward the lever which will throw open the switch and release the detective. She reaches the switch lever while the train is only a few hundred yards away, throws the switch open, releasing Oglethorpe, and then jams it back into place again, giving the flyer a free track. Oglethorpe falls exhausted to the ground. Violet assists him to her home, where she mends his coat. Papers relating to Garson's flight and his photograph fall from the detective's pocket and Violet suddenly realizes that the man she has saved from death is trailing her husband. Oglethorpe looks through a family album while Violet is mending his coat and recognizes Garson's photograph.

The detective leaves Garson's home shortly before the former bank teller drives up. He hides and watches Garson enter his home and greet his wife and child affectionately. Eager to obtain the reward, Oglethorpe for a moment is tempted to go back and arrest Garson, but his better nature prevails and, realizing that Garson's wife has saved him from death and that Garson is trying to lead a decent life, he plans merely to have a talk with Garson before leaving.

He enters the house and meets little Katherine. Garson is hurriedly shut up in a closet by his wife. More to test little Katherine's truthfulness than anything else, the detective asks her, if she is as truthful a little girl as she claims to be, to tell him where her papa is hiding. Katherine points to the closet, and Garson, seeing that the game is up, comes out and pleads with the detective. Violet cries and little Katherine runs to her mother in sympathy. Oglethorpe puts his hand on Garson's shoulders and tells him that he has decided to let the case drop, and then leaves the happy little family with a smile as Garwood gathers his wife and child into his arms. The bank president also forgives his old employee.

Strange Doctrine in "The Weird Nemesis"

RELEASED JULY 21.

VICTOR two-reel hypnotic drama features Alan Forrest and Hazel Buckham. Story by G. E. Jenks. Scenario and production by Jacques Jaccard.

CAST.

Prof. R. Alvarado....C. Wm. Bachmann
Inez Alvarado.....Hazel Buckham
Bob Duncan.....Fred Wilson
Dolores Alvarado.....Helen Leslie
Carlos Alvarado.....Antrim Short
Page Ulrich.....Alan Forrest

"THE Weird Nemesis" tells a powerful, psychological story of hypnotism and its influence on tbe human mind. Written by G. E. Jenks, scenarioized and produced by Jacques Jaccard from Mr. Jenks' story, the play bolds the attention in gripping fashion in its entirety. Miss Hazel Buckham and Alan Forest enact the leading roles, supported by C. William Bachmann, Helen Leslie, Antrim Sbort and Fred Wilson. "The Weird Nemesis" will be released in two reels under the Victor brand on July 21. Its story follows:

Prof. Raymond Alvarado is an expert professor of research in psychology and hypnotism. He receives a letter from his nephew reading as follows:

"My dear Uncle:—As you know, when father died I was forced to discontinue my studies with you and go home to take care of sister and brother * * * "

The letter serves to recall to Prof. Alvarado two sisters, one of whom, Inez Alvarado, is being courted by Bob Duncan, and the other Dolores, by Carlos Alvarado, his nephew. Tbe professor recalls this picture: Inez and Bob stroll to a rocky beach along the seacoast. Dolores, Inez's sister, is also walking along the shore with her sweetheart, Carlos. Dolores prefers to read, and wben Carlos asks her to continue her walk she refuses. Dolores continues with her reading. "Love's Coming" is the title of the chapter wbich arrests ber eye:

"She has looked for
his coming as a
warrior comes.
With a clash of
arms and the
bugle's call,
But he came instead
with a stealthy
tread, &c."

The scene reverts to the professor's study, where he is dictating the following telegram:

"Miss Inez Alvarado, Carmel, Cal.:—Would like to have you come at once.
"UNCLE RAYMOND."

A servant takes the telegram to the telegraph office and has it wired.

A week later Page Ulrich, a wealthy idler, loses his way while driving along a country road in bis car with a friend. The motorists debate which way they shall turn at a crossroads. Seeing Dolores in the distance reading, Page and his friend alight from the car. Page decides to speak to her. Dolores is on the porch of her home when Page approaches and asks the way. While his friend waits in his car Page dallies in conversation with Dolores. She gives him a drink of water and Page reluctantly leaves when his friend urges him to hurry.

In the meantime Inez and her sweetheart, Bob, go to visit the professor. Their courtship progresses favorably, from day to day. Page comes daily from his botel to visit Dolores and takes long walks with her on the beach. She sees in him her fairy prince and, romantic by nature, yields to his passionate embraces. Page promises her nothing, being "careful not to become enmeshed in any entanglement," as he expresses it. One day Carlos takes a snapshot picture of Page and Dolores in each other's embrace.

On the day that Bob slips a diamond engagement ring on Inez's finger Dolores is weeping in her bedroom. Her misstep has cost her dear and the broken-hearted girl is sobbing with shame and despair.

Sbe pleads in vain with Page, asking him to marry her, but tbe young idler, annoyed, thrusts a roll of bills into her hands and recommends a quiet apartment hotel in the city, wbere she can be attended. Dolores secretly slips the money and a pitiful last message back in Page's pocket and then bids him an affecting farewell. When he has left, little suspecting her intention, Dolores wades out into the sea and sinks from sigbt. Next day her body is washed up on the sands. Carlos finds his sweetheart with her eyes closed in death and, believing that Page knows more of her death than any one, vows revenge. Meanwhile Page, drinking with friends, discovers Dolores's last note:

"My Fairy Prince —When I am gone think sometimes of poor Dolores * * *"

Page drinks to drown his accusing conscience. Meanwhile, Carlos recalls the picture he has of Page and shows it to Inez. Inez carefully preserves the tiny photograph and, kneeling beside her dead sister's body, appeals to heaven to witness her oath:

"Oh, God! You say that vengeance is yours. Make me your instrument to find and punish the guilty man."



Scenes from the two-reel hypnotic drama, "The Weird Nemesis."

A month passes. Inez has worried so over her sister's death tbat her sweetheart, Bob, and Prof. Alvarado are worried and persuade her to go to the Van Courtland house party, hoping that the scenes of gayety there will relieve ber mind. Inez finally consents. At the house party she recognizes Page among the guests. Her uncle has taught her the mysteries of hypnotism, and in order to get Page within her power Inez proposes a test. Page falls a willing victim and, once under Inez's control, does exactly as she bids him. Inez tells Bob to trust implicitly and to believe that she will return to him as

(*Continued on Page* 45.)


LOIS WEBER AND PH
Stars and Producers of t
SCAN
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BROADWAY
UNIVERSAL
FEATURES

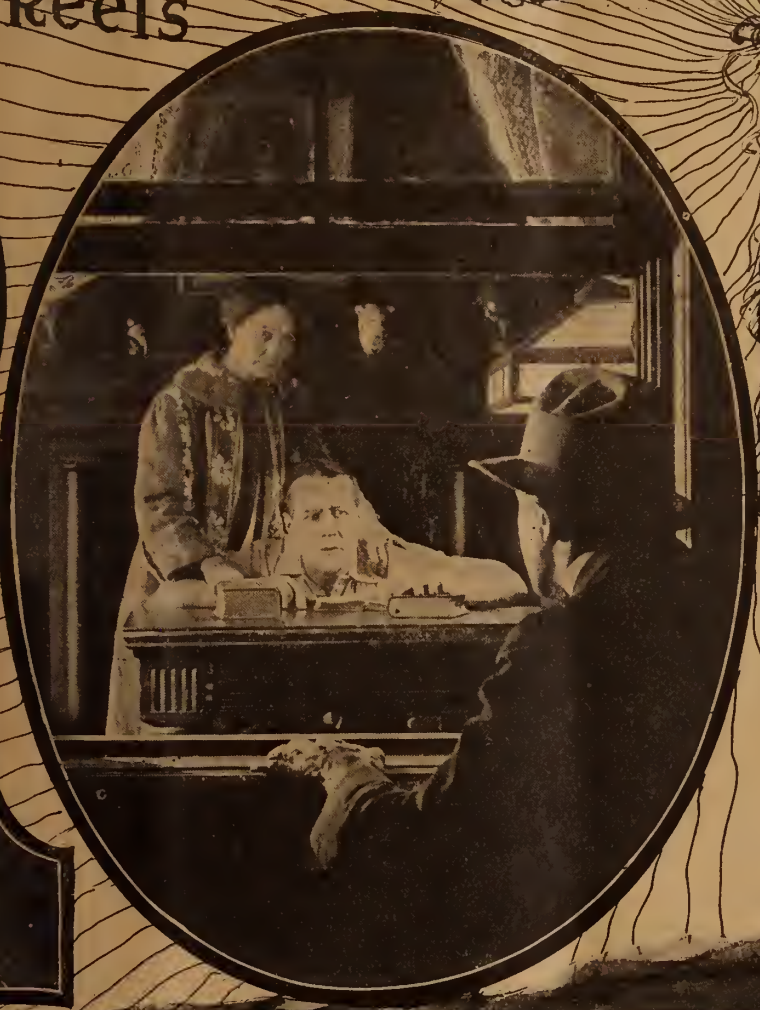
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Stories of the One Reel Photoplays

The Honor of Kenneth McGrath

Powers Drama. *Released July 24.*

Story by Calder Johnstone.
Scenario by H. G. Stafford.
Produced by Sydney Ayres.

CAST.

Howard McGrath.....Clarence Burton
Kenneth McGrath.....Sydney Ayres
Rita Van Ness.....Doris Pawn
Her Mother.....Mrs. Du Vaul
Baron Reinold Von Zeller.....Val Paul

Howard McGrath is a Wall Street broker, a "plunger" with few scruples. His nephew, Kenneth McGrath, the son of a deceased brother, is his chief clerk. Doris Van Ness is an heiress whose fortune is left in the hands of Howard McGrath, her guardian. Mrs. Wheeler Van Ness, her mother, does not share this fortune. Mrs. Van Ness is anxious that Doris shall marry Baron Von Zeller, an impoverished German nobleman with a couple of debt-ridden castles, but Doris does not agree with her mother.

Howard McGrath attempts a corner on the stock market and is tigbtly squeezed. He realizes that a marriage between his nephew and the heiress will solve the trouble. Kenneth, though he secretly cares for Doris, is, at the same time, incensed at the idea of marrying any woman for money. He takes the latter course and his refusal to enter into the plan arouses the anger of his uncle, who decides upon other measures.

Accordingly he sends one of his clerks with a letter to Mrs. Van Ness urging her to permit him to invest a sum of Doris' inheritance on his speculations, promising a big return. He signs Kenneth's name to the letter. Mrs. Van Ness persuades her daughter to sign a check for the amount asked. Kenneth and Doris have, in the meantime, become interested in each other, Kenneth refraining, however, from showing his regard for the girl because of his uncle's proposition.

The speculation fails and Doris loses a large portion of her fortune. Mrs. Van Ness accuses Kenneth of treachery and he, for the first time, learns of the investment. He is shown the letter with his forged signature and denies any knowledge of it. His uncle in turn accuses him of lying. Kenneth leaves the employ of McGrath and secures a position as reporter on a daily paper. Doris secretly believes in him. She is pressed to marry Baron Von Zeller, whose estates are heavily mortgaged, the elder McGrath promising to rehabilitate the fortunes of Doris on the consummation of the match. He urges Zeller to press his suit, promising him in turn that his fortunes will be rehabilitated by such a union, keeping the financial straits of Doris from him.

McGrath's plan is to use the names of both of the contracting parties in the organizing of a new stock jobbing scheme, securing investments on the alleged backing of the supposedly wealthy pair. Kenneth is sent to interview his uncle and is refused admittance to the office. He calls on Mrs. Van Ness and is told that Doris will not see him. Angered at both his uncle and the girl, he threatens his uncle that he will write a complete exposure of the scheme.

He gives him the alternative of dropping the scheme or being exposed as a fraud. The uncle gives in. Zeller learns from Howard McGrath that Doris is no longer an heiress and takes ship for his country. McGrath is forced to tell Doris the truth about the note urging her investment in the stock deal. Kenneth is thus reinstated in the good graces of the young woman and their marriage follows. His uncle is forced to quit his crooked dealings.

A Happy Pair

Rex Comedy. *Released July 20.*

Adapted and produced by Ben Wilson.

CAST.

The Happy Husband.....Ben Wilson
The Happy Wife.....Dorothy Phillips

A young married man develops the fault-finding habit until every one connected with his home and office finds life unbearable. His wife tries in every way to please him by waiting on and anticipating his every wish. To their friends they are "A Happy Pair."

One day a friend visits them and discovers the true state of affairs. She writes a letter to the wife telling her she is foolish to stand such nonsense, advising her to tame the brute. The wife takes a walk to think the matter over and sees another woman taming her husband by throwing frying pans at his head.

This gives her an idea and she hurries home to put it into practice. When hubby returns from the office tbat evening she greets him in her usual loving manner, and he, as usual, is the same gruff brute. When he calls for bis slippers she tells him to get them himself, and as he tries to discover the meaning of ber changed attitude, she lets fly cooking utensils at his head.

He discovers tbe note which has caused her change and decides to use a little strategy. He pleads with her, but fails completely. Then he tries tears, and finally wifey relents and embraces her loving husband. He then produces the note, whereupon the wife upbraids him in earnest, tells him what a selfish brute he is, and ends by having hysterics. Finally the husband sees the error of his ways, and the picture fades out on a really happy pair.

Jeanne o' the Woods

Victor Drama. *Released July 23.*

Written by William Addison Lathrope.
Produced by Lucius Henderson.

CAST.

Jeanne.....Mary Fuller
Her Father.....Charles Ogle
Hugh Travers.....Pedro de Cordoba

Jacques Fournir, a Canadian guide, receives word from Hugh Travers that he is coming to spend several months in the woods, as he had done five years before when Jeanne, Jacques' daughter, was twelve years of age.

It is decided that Jacques is to act as guide to members of the Canadian police, who are on the trail of diamond smugglers. Meanwhile, Jeanne, who is now a wide-awake young woman, runs off with her dog to meet Hugh at the railroad station. The dog runs ahead and while in the woods is captured by the smugglers, who hide the stolen diamonds in the dog's collar.

After meeting Hugh, Jeanne and Hugh enter a canoe which glides gracefully along down the lake as a panorama of picturesque views is reproduced on the screen. On leaving tbe canoe, tbey take a stroll through the woods, and run across the smugglers, who overpower Hugb. Jeanne, however, succeeds in making her escape.

During the night, Jeanne stealthily crawls into the camp where Hugh is sleeping. She cuts the ropes with which Hugh bas been firmly bound and Jeanne's dog gets loose from the tree, and follows them out of the camp without rousing the smugglers.

While resting on some rocks in the woods, Jeanne secures the diamonds from the dog's collar and puts them in her pocket.

In attempting to descend from the rocks, Hugh falls, spraining bis ankle, and sustaining other painful injuries. The young couple are obliged to seek refuge in a log cabin, from which Jeanne dispatches her dog with a note calling for help.

The dog meets Jacques and the mounted policemen who read the message. Meanwhile, tbe smugglers, on missing their captive and tbe dog, rush to the cabin and surround it. A desperate figbt ensues, in which Hugh and Jeanne return their gun fire until the smugglers break in and overpower them.

The mounted policemen arrive in the nick of time. Some of the smugglers are shot dead and the others are captured, the diamonds are recovered, and the young couple are given a reward which permits them to have a marriage "with frills" soon after.

Universal Animated Weekly

No. 175 (News). *Released July 14.*

Citizen Tars Sail.—New Jersey naval reserves start 10r training trip to Panama.—*Hoboken, N. J.*

Ankle Deep II.—Count Casimir Mankowski's $20,000 motor boat, after showing speed of over 60 miles an hour on first trial trip, suddenly plunges to bottom of Long Island Sound.—*City Island, N. Y.*

Sub-Title—Raising Ankle Deep II.

Four-Ton Telescope's Home.—Building tower on mountain for world's greatest telescope having eight-foot lens. — *Mt. Wilson, Cal.*

Sub-Title — Hauling heavy girders up the mountain.

New State Capitol.—Fifteen thousand Missourians assemble to witness laying of corner-stone for palatial capitol by Governor Major.—*Jefferson City, Mo.*

Sub-Title — Important documents deposited for posterity.

"Safety First" Crusade.—Railroad inaugurates great campaign to solve far-reaching problem of protecting the public. —*Long Island City, N. Y.*

A Big-Hearted Movement.—At inauguration of "Children's Day," 15,000 kiddies gather for fun and frolic.—*Cleveland, Ohio.*

Sub-Title—A scramble for balloons.

Welcoming Bryan Home. — Ex-Secretary of State given enthusiastic reception by home folks.—*Lincoln, Nebr.*

On the European Plan. — American girls introduce French fashion in swimming and bath houses.—*City Island, N. Y.*

Cyclone Kills Scores.—Scenes of devastation in city where rushing wind wrought havoc.—*Cincinnati, O.*

Getting Ready for "Shamrock."—Exciting elimination races between "Resolute" and "Vanitie" to compete against Lipton yacht.—*Greenwich, Conn.*

Sub-Titles — Rounding the first stake. "Resolute" rounding the second stake. "Resolute's" 8,000 square feet of sail billowed by breeze in rush to winning buoy. "Vanitie" follows a few seconds later. "Resolute" wins.

Interesting Comparisons Between the World's Greatest Cities.—London — The Thames, Waterloo Bridge and Houses of Parliament in the distance.

Sub-Title— Looking East, St. Paul's Cathedral, with massive dome.

New York.—Lower Broadway, showing Hudson River and famous skyscrapers.—This view includes wealthiest financial district in the world.

Sub-Title—Looking down on Battery Park.

Empire Day.—The League of Empire proudly bears sixty-four banners of the nation on way to divine service—*London, England.*

Sub-Title—Entering St. Paul's Cathedral.

Making "Tommy" Happy. — Wounded soldiers are cheered and entertained at Hampton Court Gardens—*London, Eng.*

Sub-Titles—Strawberries and cream sweeter than bullets. "Tommy" appreciates talent. Fair hands and the soothing weed dispel soldiers' gloom.

Cartoons by the world-famous caricaturist, Hy. Hayer, of Puck.

Mlle Chic's Gossip

(*Continued from Page 20.*)

I almost jumped for joy. She is surely the incarnation of loveliness with her bright eyes, golden hair and supple, graceful figure. In "The Little Brother of the Rich," the new Hobart Bosworth picture, Jane wears some stunning hats, suits and gowns. One is a Jenny model in black and white stripe trimmed with black velvet ribbon and chantilly lace. Another is a peacock blue chiffon taffeta, Paul Pierrot model, trimmed with white batiste collar and cuffs and pearl buttons and buckle. There were many others, too numerous to mention.

Needless to say, Miss Novak is a picture in every scene, so that besides enjoying the play, we shall have a real treat in store for us in feasting our eyes on her pretty outfit.

"The Burden Bearer"

Big U Drama. *Released July 22.*

Written by J. McGrew Willis.
Produced by Burton King.

CAST.

Elinor ..... *Adele Lane*
Harry ..... *Edward Sloman*
Gardner ..... *Mr. Linkey*
Alice ..... *Miss Adair*
Allison ..... *Mr. Benson*
Elinor's Grandmother ... *Lule Warrenton*

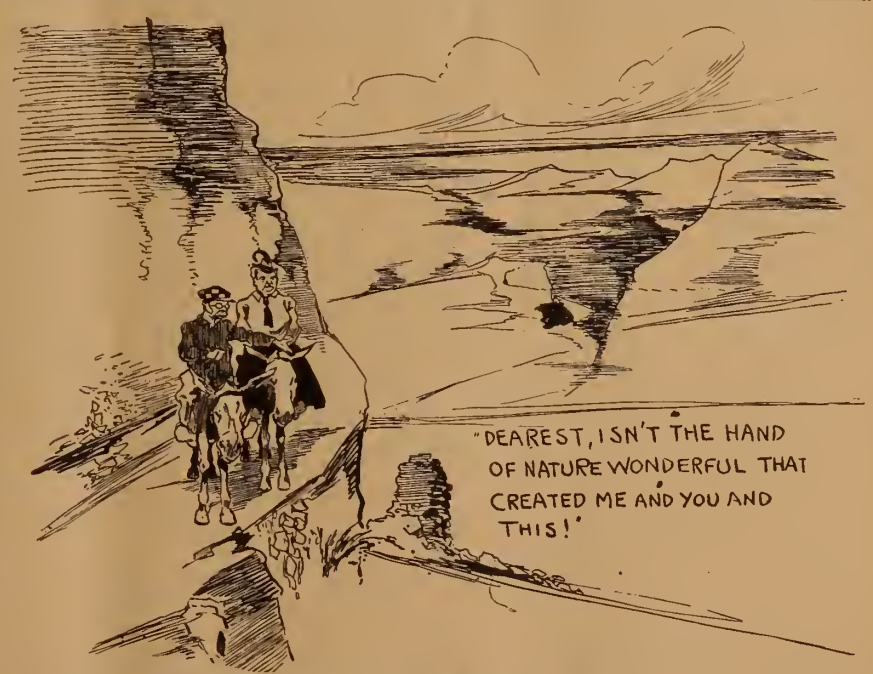
Elinor Chalmers, head saleslady in a department store, is in love with Harry Edmonds, architect, who has just opened an office of his own and is waiting for clients. Rather than wait until Harry has made good, they decide to wed at once, and both work and save to buy a home. One evening after work they are married, and the next morning Ruth returns to work.

A notice to all employes is passed around, saying that all married women will be dismissed from the firm after a certain date. Greatly worried, Ruth hurries after work to Harry's office and tells him. He suggests that they keep the marriage a secret until they have saved enough to buy the home. Ruth consents and resumes work, none thinking that she has been married.

Harry is visited by Henry Allison, a wealthy business man, and ordered to prepare plans for a large residence. In the course of his business with Allison, Harry meets Alice, his daughter. To keep up the appearance of not being married, Ruth still resides with her grandmother.

Some months pass. Gardner, the floor-

(*Continued on Page 45.*)



CARTOON FEATURED IN THE ANIMATED WEEKLY APROPOS OF HY. MAYER'S TRIP TO THE GRAND CANYON AND UNIVERSAL CITY.

JOKER COMEDY.

A Duel at Dawn

RELEASED JULY 24.



Max Asher in disguise.
The gravediggers' picnic.

The fatal affray at dawn.
"A duel? Here's my card."

Gale Henry.
Sorely wounded en flanc.

Written by C. G. Badger.
Produced by Allen Curtis.

CAST.

Shultz ..... *Max Asher*
French Consul ..... *Wm. Franey*
His wife ..... *Gale Henry*
Russian Consul ..... *Milburn Morante*
His wife ..... *Lillian Peacocke*
Doe ..... *Arthur Moon*

Shultz has a stomach ache. He goes to Doc for relief, and Doc prescribes a tonic. It is to be taken in teaspoonful doses, but after leaving the office, Shultz's continued stomach ache and his liking for the tonic leads him to throw the spoon away and tackle the contents of the bottle without heed to consequences.

He happens to meet the consul from France, who is out strolling with his wife. Shultz's actions towards the latter's pretty wife arouse the ire of the hot-blooded ambassador and he challenges Shultz to a duel to be fought the next day. Shultz accepts the matter as a huge joke. He does not even take it seriously when he later meets the consul from Russia, who also is out for a stroll with his wife. Again Shultz is challenged to fight at dawn.

He goes home in a mighty hilarious condition and dreams. In his dreams he meets the clever foreign duelists, and decidedly gets the worst of the fray. He awakens and, finding the consuls' cards, breaks out into a horrible sweat of apprehension. He calls on the doctor to help him out of the mess. The doctor promises to do his best.

The next morning, bright and early, they go to the proposed meeting place and hide under the dirt and fallen leaves, a metal mat that is connected to a hidden spot behind a nearby bush by a powerful electrical shocking device. When the hot-blooded foreigners put in their appearance and take their places in succession before the composed, nonchalant Shultz, they prove their ability very nicely, but the fatal stab never takes place. The doctor, from his point of vantage, merely presses the button and the high, powerful electrical current does the rest!

Texas exhibitors are not depressed, despite the recent adverse ruling of the Texas Supreme Court affecting McLeod, an exhibitor of Fort Worth, Texas, who opened his theatre on Sunday and accepted "voluntary" subscriptions from the audience. The film men of the Lone Star State have found a ray of hope in Dallas, Texas, where theatres have been running on Sunday unmolested.

DALLAS THEATRES OPEN ON SUNDAY UNMOLESTED.

Members of the Dallas county grand jury, after hearing preachers from the Council of Churches admit that their choir leaders received a salary for working on Sunday, declined to indict proprietors of moving picture theatres, who kept their theatres open on Sunday.

The sheriff and his deputies gave the members of the grand jury a complete list of the employees of the different theatres, and the grand jury promptly exonerated them.

Just what the Council of Churches will do now in its effort to close picture shows on Sunday is not known.

"Behind the Screen" Reveals Film Secrets

HERE we are: the comedy educational. Instruction with a laugh in it. Teacher with a feather duster tickler in the physiology class. Professor Bones with a squirt gun in the anatomy pit. The Universal calls it "Behind the Screen," and it tells all about the making of pictures. Not in the stereotyped, you-are-now-about-to-be-bored style, but in snappy Universal fashion, with a laugh running all the way through.

The general public is interested in motion pictures. It is curious to learn about the home life of the stars, to learn whether it is true that Actor So-and-So beats his wife and whether he wears a wig off stage. The girls like to hear all about handsome Warren Kerrigan and his hunting trips into the mountains, his boxing bouts and his manly, tender regard for his mother; they like to hear that Eddie Lyons and Lee Moran are just as funny off stage as they are before the camera, and nothing pleases them better than to hear that Victoria Forde smiles in her sleep. They often wonder what Director Christie looks like when he isn't raising holy hades cavorting around just outside the lines where his players are disporting before the camera. Moreover the public likes nothing better than to have the intricacies and mysteries of film making explained to them. "Behind the Screen," a Nestor two-reel comedy, to be released on July 23, will satisfy this craving for, as the title implies, it depicts the secrets of the studio. It shows the high-browed scenario writer in his lair juggling ideas and pulling down plots from the atmosphere; it shows him laying out the ground plot for a screamingly funny farce with a graveyard scowl on his usually humorous features.

Then it takes the spectator into the studio where the actors and directors congregate on the big Universal stages for the day's work. The focus of the camera gradually narrows down to the Al. E. Christie company of Nestor comedians busy on a play which is entitled, "Getting a Square Meal."

Mr. Christie and his company arrive in Universal City from their homes in Hollywood. Some of the boys are riding in Fords and little stripped cars, but "The Boss," Mr. Christie, rolls up in a fearsome looking racer of foreign make, a car which if driven by a Barney Oldfield would cop "place" in the Vanderbilt Cup Race. Mr. Christie pays a visit to the scenario department and confers with the literary geniuses who evolve the plots. He is given his choice of several comedies and chooses "Getting a Square Meal." Leaving the scenario department, he visits the general manager in his office atop the administration building of Universal City, from which vantage point the whole of Universal City can be seen.

The general manager, pro tem, approves of the plot furnished by the scenario department and listens attentively as Mr. Christie outlines his needs in the way of sets and props for the production of the picture. When an amount which will cover all expenses has been fixed upon, Mr. Christie leaves and rounds up his lads and lassies for the serious work of the day. He gets his sets lined up, costumes for the different members, consults with the wardrobe woman and the camera-man and then, when everything is ready, starts to work on the rehearsal.

The company is followed through in the making of each scene, the members all made up, take their places, the action starts and the making of a "movie" is begun. The story is as follows: Eddie and his partner, Victoria, a vaudeville team, are in hard circumstances. Their landlady demands that they either pay up their board bill or get no more eats. She calls on the janitor, Lee, to help her enforce her orders. The janitor willingly takes a hand and is about to handle them roughly, when Eddie resists. By this time they have arrived near the dining room, where a meal is in progress. The smell of the tempting meal is too much for the hunger crazed couple. Eddie gets an idea. He tells his partner and each sneaks away a different route. Outside they yell "help! murder! fire!" and all the inmates of the house run out pell mell. Eddie and his partner sneak back and voraciously fall to the meal on the table.

The picture is finished; we follow it into the large developing room, see it developed, put on the big revolving drums and dried; then all go to the company's theatre where it is run. The director and his company all file in and take their seats, the picture is taken to the cutting room and placed in its proper shape. We see the director cutting the film, then it goes to the pasting room, where it is put in shape for the final inspection. Again the picture is run. The members of the company haul each other out and the scene ends in a free-for-all fight.

RELEASED JULY 23.

EDDIE LYONS, Victoria Forde and Lee Moran featured in two-reel comedy written and produced by Al. E. Christie, showing the making of a Nestor comedy from the germination of the idea to its release.

CAST.

The Director.....Al. E. Christie.
The General Manager.....I. Bernstein
Lee Moran.....Lee Moran
Eddie Lyons.....Eddie Lyons
Victoria Forde.....Victoria Forde



Hot sketches from the picture-la nd comedy, "Behind the Screen."

Wm. Worthington Featured in "Homage"

RELEASED JULY 20.

HERBERT RAWLINSON and Anna Little, co-stars with "Black Box" principal in Gold Seal two-reel modern drama written by Harvey Gates and produced by Mr. Worthington.

CAST.

Abdiel O'Day.....William Worthington
Erwin, his son.....Herbert Rawlinson
Nora, his wife.....Anna Little
Bill Quinn.....Francis McDonald
Nathan Peck.....Jack Dillon

A SELFISH child is an abomination; an ungrateful one has been compared to a serpent's tooth. In "Homage," a Gold Seal two-reel drama featuring William Worthington, Anna Little and Herbert Rawlinson, these self-evident statements are brought home in conviucing fashion through the skill of the scenario writer, Harvey Gates, and the masterly way iu which Mr. Gates's photoplay has been produced.

Usually in this world he who is most secure of his position, social and fiuancial, is the last to assert his acknowledged pre-eminence over his fellows; those who class as the nouveau riche, who have suddenly acquired prominence more through chance than merit, are proue to make those who come iu contact with them feel uncomfortable. Where the ego has ssumed the proportions of megalomania in this class of bounders the impression they make is increasiugly unfortunate.

Erwin O'Day was such a young man. Although he did not know it his father was a jailbird and his wealth had come to him by devious means. His pride in his possessions made hin avaricious iustead of charitable, and the youug man's mauy tenants found him as miserly and crabbed as might be expected of a soured octogenarian.

The sense of his own power makes the young man selfish, and domineering to the point of brutality. His employees, in his great real estate office, find him a devil without the cloven hoof, and his lack of consideration for them caused them to hate him with an intensity beyond measure. His unbearable pressure causes them to shirk their work on every occasion aud to clog the wheels of business by little undetected acts of sabotage, which, unknown to young O'Day, are costing him thousands of dollars each year. The young millionaire little realizes that the good will of his employees is of immeasurable value to him as a business asset.

When an employer is considerate and just his employees arc quick to respond in kind, and the resulting gaiu in efficiency and that intangible factor, "good will", is incalculable. Most large corporations like the Universal Film Mfg. Co., thc Metropolitan Life Insurance Company and the Ford Motor Works owe their millions to the hearty good will and co-operation of their employecs.



Three scenes from "Homage," featuring the co-stars, William Worthington, Herbert Rawlinson and Anna Little.

When the time of stress comes, as it does in every business at some time or other, if the good will of the employees has been carefully nurtured, there is an immediate response; the employees rise to the occasion with reserve energy impounded by the remembrance of past favors, and the critical period is bridged over by everyone increasing the speed of his stroke oar.

Long before young O'Day had become a millionaire his father, Abdiel O'Day, had been convicted of a felony and sent to prison for a term of twenty years. Abner's conviction was not due to his actual criminal practices as much as to his neglect of matters in his mad race for money. Even his home was neglected, and on the day he is to he taken to prison, his broken-hearted wife dies, leaving behind her a small boy, their only child. O'Day has managed to put aside a good part of his fortune, and this he entrusts to his old friend, Nathan Peck. He also makes Peck the guardian of his boy, and begs him to raise the boy in such a manner that he will never know of his father's disgrace.

Many years pass by and Abdiel's term is up. In the prison he has made the acquaintance of Bill Quinn, a crook, and they have many talks together. Quinn's term is up also on the same day that O'Day is released, and the two ex-convicts meet outside the grim prison walls. Quinn offers to take O'Day in and get a drink, but the old man refuses him and takes him instead to a place where they get soft drinks. He learns of Quinn's wife and child, who are almost on the verge of starvation.

O'Day, realizing what a hard struggle the crook will have, gives him a large part of his roll and tells him to use it in the right way, and "go straight." Quinn thanks him and goes home to his family.

O'Day finds that his son has grown up and married a nice girl, and that they live in the suburbs. He decides to try and locate there unknown to the young couple, and watch over their welfare. Accordingly he gets a job from Nora, his son's wife, as gardener. In the days that pass he sees his son as he really is, selfish, brutal, domineering and regardless of others' feelings. The girl wife turns more and more to the silent comfort of the old gardener.

Quinn has bought a stock of goods, leased a store and tried to make a living, but in vain. Business is poor and he is forced by his landlord to pay up or leave. Erwin O'Day happens to be the landlord, aud while Quinn is trying to raise the money Erwin has the goods thrown out. Quinn's wife and child are exposed to the rain and snow. The wife develops a serious illness

(Continued on Page 45.)

Rex Stars in "Bound on the Wheel"

RELEASED JULY 25.

ELSIE JANE WILSON and Lon Chaney featured in Rex three-reel drama scenarioized by Ida May Park from the story by Julius G. Furthmann. Produced by Joseph De Grasse.

CAST.

Cora Gertz.....Elsie Jane Wilson
Her Mother.....Lule Warrenton
Tom Coulahan.....Lon Chaney
His Mother.....Lydia Yeamann Titus
Hans.....Arthur Shirley

"LIKE FATHER like son." It's an old adage, but is based on truth. The habits, the good points and the failings of the parent re-appear in the offspring almost invariably. The craving for liquor, scientists have noted, has been transmitted from father to son in numerous instances, and where the son possesses the physical and mental characteristics of his parent, the faults of the father likewise crop out at maturity.

In "Bound on the Wheel," a Rex three-reel drama released on July 25, this point is brought out admirably. Tom Coulahan is the son of a drunken father. During early boyhood he shows none of the traits which afterward crop out, and is known as "a model young man." Living with his parents in the swarming east-side district, however, he falls in with a tough bunch of young hoodlums who soon discover his failing for drink.

Although he has no other vices, on warm days when he comes home from work, tired, young Coulahan was wont to drop into a corner groggery for a glass of beer. The sharp stimulant awakened his flagging energies and for the time made him feel better. In a few years, however, Tom felt the need of a stronger drink and gradually took to whiskey.

From one drink a day to two and three and four was an easy step. And then there came a time when Tom constantly carried a bottle in his hip pocket. At night he slipped the bottle beneath his pillow and early in the morning would awake with a gnawing in his stomach which could be satisfied only with a nip from the bottle. His parents may have suspected his secret craving for drink, but Tom, up to a certain point, carefully disguised his appetite.



Tenement Scenes from "Bound on the Wheel."

He mixed little in the family quarrels between his aged father and mother. The elder Coulahans, however, loved nothing better than a family quarrel. From the time the "old man" came home, fighting mad about nothing, life became a perfect hell for Tom, his sister, and mother. Of a common stamp, the "old lady" soon began to relish the quarrels with her spouse and threw tin dishes about with the greatest abandon to enliven matters when the quarrel lagged for want of verbal ammunition.

East Siders usually are not prone to mix in other people's affairs, but the neighbors of the Coulahans frequently complained when matters reached the howling stage and dishes came hurtling through the windows into the courtyard below, where the tenants were hanging up washing or buying vegetables from alley hucksters.

No greater contrast could be found than that between the home lives of the Gertz family, living below the Coulahans, and the howling, yowling domestic discord of the latter tenement denizens. Mr. and Mrs. Gertz are happy together, though poor, and their daughter, Cora, is of the pretty blonde German type, good natured, docile and patient.

Tom loves Cora Gertz and asks her to marry him and live with his parents. She tells him she could never stand the continual quarreling and refuses to listen to his pleading. That night she dreams of herself as married to and living happily with Tom and their children, while Tom in the room above decides to leave the parental roof and ask Cora to come and live with him in a little home of their own.

Next morning Tom tells Cora of his decision and she promises to marry him, although her parents warn her that Tom's father is a drunkard and stopped working at forty, and that Tom is likely to follow in his father's footsteps. Tom's parents are very much upset at the idea of his leaving them. His mother weeps in protest while his father threatens him, and is about to throw him out, when Cora suddenly appears in the doorway of the Coulahan home and announces that she has decided to accede to Tom's first wish and come and live with his parents.

After the marriage Cora's parents return to their former home in Germany. Tom's father dies shortly after, a victim of drink. Mrs. Coulahan continues to take in washing, assisted by Cora. Tom does indeed follow in his father's footsteps, and quits working at thirty, instead of forty, spending the bulk of his time in the slum saloon.

Cora's parents have a German friend, named Hans, who is coming to America, and they charge him to look up their daughter and find out her true condition, at which her letters only hint.

Hans locates Tom and Cora, explains his mission, and intimates that he would like to know of some good thing to invest his savings in, showing a large roll of banknotes. Tom's avarice is excited and he plans to rob Hans of his money.

Cora, as she is washing, comes upon a medicine bottle and puts a fatal overdose in a glass, intending to end her trouble by suicide. Meanwhile Tom's liquor parched throat calls for water and he tosses down the filled glass upon the table and immediately drops unconscious. Cora breaks away to warn Hans and upon returning finds her husband's dead body lying against the door. Later she and Hans are happily married.

L-KO COMEDY.

The Curse of a Name

RELEASED JULY 21.



Assailed from two sides.

Back to the mop and pail.

Alice Howell

Harry Gribbon.

Assault and beatumuppery.

The boss loses a little change.

CAST.

Mr. Rawsberry.....Harry Gribbons
His Boss.....Dick Smith
The Girl.....Peggy Pearce
Stenographer.....Alice Howell

Mr. Rawsberry had no particular talent except pure, unadulterated nerve. He was a janitor, but from his clothes he could have passed for Lord Chesterfield. He eloped with some kopecks from the boss' safe and went to the swellest hotel in town. There he met a pretty girl, and in order to impress her with his importance, he hires a page to bawl his name through the lobby and corridors.

As luck would have it, his boss was stopping at the same hotel to rest his shattered nerves after the loss of his kopecks. He heard the name, and lost no time in looking Rawsberry up. Also an irascible gentleman whom Mr. Rawsberry had bumped in the park likewise harkened, and thanked heaven he had located the man he most wished to meet.

Mr. Rawsberry sensed the approaching danger and tried to shut the page off, but the latter had lungs of leather and was fascinated with the sound of his own voice. He bawled the louder. Mr. Rawsberry, attempting to avoid the impending unpleasantness, ran afoul of a fire hose. The page got another fire house, and the irascible gentleman drew his pocket cannon. A general melee followed.

FILM GOSSIP.

Ben Wilson and Dorothy Phillips are down in Alexandria, Va., filming scenes for "A Gentle Volunteer," a three-reel Rex feature.

The finishing touches to "Judy Forgot," with Marie Cahill as the star, have just been completed. Fans will soon see the delightful comic opera star in a screen version of her biggest success.

The Victor company with Mary Fuller, and a company including Milton Sills, Paul Panzer, Mary Moore, sister of the three famous Moores, and several others, have returned from Savannah and are now working on the last scenes of "Under Southern Skies," a Broadway Universal Feature, which Lucius Henderson is directing.

"The Wolf of Debt," directed by Jack Harvey, the new Universal director at Coytesville and in which Violet Mersereau and Billy Garwood are starring will be a veritable fashion show. Harry Collins, the well-known theatrical costumer, has created several magnificent gowns for Miss Mersereau which will be the talk of the town.

Jack Adolfi has started on "Bashful Glen," a one-reel comedy being produced at the Universal Coytesville studio.

Edith Roberts is playing her first leading role for the Imp in "Billy's College Job," which Sydney Goldin is directing.

"Roger La Honte," produced by Augustin Daly some years ago with Wilton Lackaye in the stellar role, is now being filmed with Mr. Lackaye playing his famous role. Harry Myers is directing while Rosemary Theby is playing opposite the great actor.

The Universal-Animated Weekly filmed some remarkable subjects chief among which was the splendid Intercollegiate Rowing Races at Poughkeepsie.

Gene Gauntier in Drama of the Forest

RELEASED JULY 24.

"MAD Maid of the Forest," Bison two-reel drama written by Ben Cohen and produced by Jack J. Clark. Sweetheart of deceived girl shot by her revengeful sister.

CAST.

The Mad Maid.....Gene Gauntier
Richard Lacey.....Jack J. Clark
Addison Graves.....Van Dyke Sheldon
The Badgers.....By Themselves

GENE GAUNTIER and Jack Clark excel in virile outdoor drama. Their latest masterpiece, "The Mad Maid of the Forest," is a typical example of their convincing realism and artistry. In this two-reel Bison photoplay, as gripping a story as the Universal ever has released, is told.

The theme depicts the sad story of a deceived girl and of the consequences of her initial act. The moral of the drama is as old as the green hills of England, but the lesson taught is as fresh and applicable to the present day as it was a thousand years ago.

While the present tendency of most moving picture companies is pure sensationalism, the Universal has always striven to maintain a high moral standard in its releases, to teach a lesson plain enough for all to understand, at the same time introducing a story replete with vigorous action, so that he who seeks entertainment and a thrill will not be disappointed.

In "The Mad Maid of the Forest," a girl is led astray. And her single false step brings into its train a series of catastrophes and heart burnings which, like the breath of scandal in a house of cards, involves everybody within the radius of their influence. One cannot live his life alone. All our actions, every frown, every smile, every unexpressed thought, have their reflex in the conduct of a neighbor.

A harsh word, a sneer, and some one's day is spoiled. A false step and a life is darkened. A child is brought into the world under the stigma of illegitimacy, its life a foregone failure, its position in society a term of reproach, its whole life devoted to cursing the parents who brought it into the world. The Church, the State, both work together to prevent such violations of society's precepts and conventions. Too often their united efforts fail. Love is an all embracing word, but it is not synonymous with license; its end is not self-gratification. Marriage is truly consummated only when there is kinship of tastes, of belief—preferably, of mutual trust and devotion, of forbearance and kindly co-partnership; it is desecrated when the parties to it bring other thoughts to the altar.

In "The Mad Maid of the Forest," a young man and an innocent maiden are thrown together. Passion is mistaken for love and in the end the spiritual succumbs to the physical. The sister of the repentant girl endeavors to force her sister's deceiver into marriage. He endeavors to escape his moral obligation by flight. She shoots him. Maddened by her sister's shame, and her own supposed murder, the girl flees into the woods. Years pass. Her mind fails.

"The Mad Maid of the Forest," that is what the people down at the village called her. No one knew from whence she came; nor of her identity. Some believed her but a vision, as none were able to gain her side, and could only gaze upon her from afar.

Richard Lacey, a noted physician, and his friend, Addison Graves, leave for their hunting lodge. On the way they encounter the mysterious maid of the forest, but, as she does from everyone else, she flees at their approach. Lacey learns that she lives the life of a hermit. He becomes interested and resolves to see more of her. The following day Lacey and Graves set out for game, and incidentally to look for the girl. They encounter her, but she flees to her cabin, barricades herself within, and they are forced to go away disappointed.

Repeated attempts on Lacey's part to see her prove futile, and all the time his interest in her grows. Shortly after, while Lacey is out alone looking for the girl, he mistakes her for game and wounds her. She hides herself from him and manages to reach her cabin. Here Lacey shortly after finds her and first learns of the accident. He nurses her out of danger and places her in the care of Mrs. Reynolds, a widow who resides in the village, where the girl recuperates.



Snapshots from "The Mad Maid of the Forest," a Thrilling Two-reel Drama of the Forest.

Lacey, who has fallen in love with the girl, is hopeful that with the return of health will also come a return of reason, but in this he is disappointed. He determines to remove her to the city and to operate in the hope of restoring her reason. Graves reminds him of his responsibility should the operation prove fatal, but Lacey, sure of success, prevails upon his friend to help him.

During the evening the girl dresses and slips away. In the morning as Lacey and Graves arrive to carry out their intention, they learn of her disappearance. Lacey at once proceeds to her cabin, but does not let her become aware of his presence. He is determined to save her in spite of herself and with the aid of Graves carries her away by force to the city.

Lacey's skill in the operation completely restores her reason. With returning memory also comes a remembrance of the events which caused her to lose her mind. She returns Lacey's love, but feels she cannot become his wife until she has told him of

(*Continued on Page* 45.)

Continued Stories of the Single Reel Photoplays

The Broken Coin

(Continued from Page 27.)

him why she is there and the help she wants of him, namely, a safe conduct across the desert to Gretzhoffen. This he readily promises, and, ordering a few of his men to mount their horses and bring his own and one for Kitty, they start out for Gretzhoffen.

About this time, Sachio's man reaches the lodge, with Frederick close upon his heels. Sachio starts to reprove him for being late and not getting the coin, but gives it up and spends the next few minutes trying to separate him from Roleau, whom he made a rush at on seeing him tied there. On the outside of the lodge, Frederick discovers the window used by Kitty, and, looking in, is surprised to see his old accomplice, Roleau.

In the fight that ensues between Roleau and Sachio's man, Roleau breaks his bonds and escapes through the front door. Realizing the folly of following him, Sachio spends his time raving at his man for botching the job. And on the outside, Frederick, knowing Sachio has not the coin, follows Roleau in Sachio's car, across the desert of Gretzhoffen.

Kitty, with the help of the leader of the outlaws, succeeds in reaching Gretzhoffen and getting upon the track of Blake. Gaining an entrance to his lair through an old crumbling underground passage, Kitty and the outlaw leader are surprised at the number of apaches in the place, and wonder how they can get the coin away from such a number. They are not kept long before one of the members of the gang hurries in and tells of a good haul that can be made if they hurry.

All leave with the exception of Blake and one man, and, seeing this, Kitty and the leader look about for a means of entering the room. Stumbling over some obstruction on the floor of the passageway they are in, Kitty falls against the stone wall, and is surprised to see a portion of it move. Realizing it must be a secret entrance, Kitty pushes her weight against it and it gives enough for them to enter. Her helper gets Blake under his control and Kitty hits the other fellow on the head with an empty bottle, knocking him unconscious.

In the meantime, Roleau, with Frederick on the back of his car, succeeds in locating the dive, and, hearing the noise, realizes Kitty is also there. Frederick, unseen by Roleau, sneaks around and enters the place through a back way, the same one Kitty used, and, looking into the secret passage, sees her get the coin from the table, where it was left by the apaches in their hurry to leave the place, and sees her come toward him to use the same entrance he now stands in. Frederick ducks back out of her sight as she comes through and closes the secret door, just as Roleau makes an entrance through the door through which the apaches left.

Seeing Blake in the hands of the outlaw leader, he asks for Kitty, and the leader, not knowing who he is, refuses to tell him. If he had, Roleau would have been in time to save Kitty, but as she comes through the secret passage and locks the door behind her, she turns, coming upon Frederick. He smiles at her and as she starts to open the panel and call the outlaw leader to her rescue, Frederick picks her up and, with her in his arms, runs through the passage.

In the other room of the dive some of Blake's men return and Roleau has the time of his young life keeping them off. A good fight ensues, wherein Roleau nearly gets knocked out.

In the passageway, Frederick tries to take the coin away from Kitty, but she puts up such a fight he cannot, and, hearing the fight in the other room, he hurries her out of the place, hoping to get the coin when they are both in safer surroundings. Coming to the end of the passage, Frederick is about to put Kitty up through the sewer entrance and get out himself, when he comes face to face with the remaining lot of the apaches, coming home with a haul.

He starts to go the other way and is met by the apaches who had attacked Roleau on the interior.

Surrounded on all sides, he looks at Kitty and smiles as the episode ends.

Scandal

(Continued from Page 31.)

The letters and insinuations to Robert breathe such suspicion against Daisy and Austin that he is driven almost mad. Finally, unable to work, he returns home without notifying his wife. The same evening Daisy has joined Austin and a party of their friends in an auto ride out of town for dinner. A series of accidents to the car, miles from nowhere, detain them until dawn. A cottager, who proves to be Mr. Wright, assists them. Robert reaches his home about daylight in a condition bordering on insanity. He is met by Susan with the news that Daisy has been out all night with Austin.

The auto party, having stopped at the sweetheart's home, drops her and her parents first and Austin then escorts Daisy to her cottage. On entering the house, Daisy is confronted by Robert and Susan. A terrible scene takes place, during which Robert's self-control is entirely lost. Austin, returning from the garage, passes the house and is shot dead by Robert, who is taken into custody. Daisy, terror-stricken, takes her baby and hastens as far from the town as her strength will carry her. At last, more dead than alive, she sees no hope for herself but death and is about to end her life and the baby's when saved by Mr. Wright, who takes her to his mother. The shock of the tragedy kills Robert's mother, while Daisy receives the following letter: "Do not come home, I am disgraced enough. Your Mother."

News reaches the clubroom that Mr. Wright and Daisy Dean are living in the same house and the scandal goes on.

There's Many a Slip

Nestor Comedy. *Released July 19.*

Scenario by Ben Cohn.
Produced by Horace Davey.

CAST.

The Boys ..... *Neal Burns*, *Jack Conally*, *Kingsley Benedict*
The Girl ..... *Billie Rhodes*

Three minds with but a single thought epitomizes the thoughts of the three boys in their efforts to win the girl. Each uses his utmost to "put it over on the other fellow."

As the story opens the three boys are making a call upon the girl to pop the momentous question. They all arrive, but the girl, overwhelmed by numbers, pleads that she is unable to choose one of them and tells them to come back on the morrow, when she will give her decision.

The boys leave and stop on the way at a cigar store. Neal makes a sneak back, but is missed and they chase him to the door, dragging him back.

Next day they are all in suspense. Ben is a believer in the old adage, "The early bird gets the worm," and leaves early for the house. As he is reconnoitering around he sees a man tacking up a big yellow diptheria quarantine sign nearby. He gets a brilliant idea and stealthily removes the sign, placing it on the girl's door. He then goes in and pleads his cause. The other boys come around, see the sign, and retreat in haste.

In the house Ben points out the treatment she has been accorded by the other boys and as the time when they were to have arrived is long past due, she finally agrees to accept him.

Meanwhile, the health office guards have arrived at the house reported as quarantined, but find an error in the number, so take it for granted that the girl's house is the one meant to be quarantined. They surround the house just as Ben and the girl start out. They are halted at the door and ordered back. The same treatment is given them at the rear. Finally, in desperation, the boy, in order that the girl will keep her promise, gets her out the window and they make a getaway, closely pursued by the guards and the boys, who have wandered back to the scene.

The old doctor arrives at his patient's house and finds the sign removed. He is in a rage when he learns that the sign has been placed on another house. Just at this time the guards arrive with Ben and the girl. The other boys, realizing that he has "double crossed" them, manage to lay the blame on him and the doctor orders him to be taken in and given the extreme penalty.

The girl decides she doesn't want to marry after all, and celebrates her freedom by taking both boys to the ball game, while her erstwhile lover is being cast into the dark dungeon.

"Scandal" A Logical Power for Good

(*Continued from Page* 21.)

Austin invites his old sweetheart to take a motor ride the next day. He innocently invites her; she innocently accepts the invitation and Susan innocently informs her brother by wire that matters are becoming very serious. He, naturally, is influenced by his sister, and hurries home, distracted with the thought that his wife is faithless.

Fate has destined that Daisy Dean should hardly know a moment's peace. The car breaks down, way out on the edge of nowhere, and the party is compelled to remain where they are until early morning, when the repairs are completed. Then they start for home and after Austin has dropped off his fiance and her parents at their house, he takes Mrs. Roberts home.

The husband refuses to listen to his wife's explanation. Gossip has aroused his jealousy and confirmed his belief that his wife has spent the night in the company of her old sweetheart, alone. She pleads with him to listen and is distracted because of his doubts. But the brute in the man is aroused and in his angry fury he strikes her to the ground. At this moment, Austin, who has taken his car to the garage and is returning home, passes the Roberts place. He is seen by Roberts, who rushes madly from the house and fires a revolver at him. Austin drops dead and Roberts is taken to jail.

Filled with hysterical fear, Daisy grabs up her child and leaves the house. She walks on and on until that afternoon, when, as she feels her strength failing her, she pauses beside a river. She gazes into the water. Here she will find eternal peace. She is about to leap when Wright, who has been living at home with his mother ever since the divorce, and is out shooting wild duck, rushes to save her. He takes her to the home of his mother where the Wright hospitality is extended to her.

The shock of the news kills Roberts' mother and closes the door of her home to Daisy. Then the news reaches the club room that Mr. Wright and Daisy Dean are living in the same house. And the scandal goes on.

This shows what harm can come from gossiping. It started with idle talk on the part of the curious: it ended in the same way. It shattered a half dozen innocent lives and killed two innocent beings: it separated four innocent people who loved dearly and sent one innocent man to prison.

There are times when, as you look at the picture, you smile. But it has a hysterical tone to it. At others the tears, despite your effort to check them, rise to your eyes. This proves the picture has a grip. It holds you in a vice all the way through. It is reel art and reality combined and no one can see it without becoming better. We need more pictures like "Scandal." It is such pictures which increase the faith of the public in the industry. The picture, in portrayal and production, is as near perfect as any picture ever produced. The continuity in it is wonderful. The Universal is to be congratulated. "Scandal" should be seen by everyone.

The cast is an excellent one. Lois Weber, as Daisy Dean, gives a correct interpretation of the role; Phillips Smalley, as William Wright, was never seen to better advantage, and Rupert Julian, whose work is always of the highest merit, does some fine dramatic acting as Roberts, the husband of the unfortunate Daisy Dean. Others worthy of mention are Adele Farrington, as Susan; Abe Mundon, as Austin, and Sis Matthews, as Mrs. Wright.

The Burden Bearer

(*Continued from page* 37.)

walker at the store, falls in love with Ruth, and shows her kindness in various ways, even escorting her home evenings after work.

Harry's calls upon Ruth become less frequent, and she finds that he is paying attention to Alice. The work on Allison's house is about to start, and Harry is waiting for the final plans to be approved.

Ruth calls at the office and tells Harry that their baby will soon arrive. Alice enters as Ruth leaves, and Ruth overhears Harry tell her that she is the only one he loves and that Ruth is nothing to him but a friend. At this she is heartbroken. Finally the baby arrives, and Ruth returns to the store to make money to support herself and the child. The girls shun her, not knowing, of course, that she is married.

Gardner, the floorwalker, is in love with Ruth, and, despite her supposed misstep, is none the less willing to marry her, and treats her in the same kindly manner that he did formerly. Ruth finally knows that she loves him: but still she does not tell of her marriage to Harry, who has virtually passed out of her life. Harry, who has not seen Ruth for some time, goes to the Allison house, which is under construction, and is injured in an accident. He is taken to a hospital, and, knowing that a grave operation is confronting him, calls for Ruth, realizing at last that he loves her and not Alice. Ruth leaves the store, being summoned to the hospital, and comes to Harry's bedside. He begs her forgiveness, which she grants, telling him that she has ceased to love him. Harry's injuries prove fatal.

Ruth returns to the store, where she shows that she is under great excitement over the affair. Gardner offers to walk home with her after work, and asks her to let him share her troubles. Then Ruth tells him of her marriage. Later, after the last vestige of grief has vanished, Gardner proposes to her and is accepted.

Homage

(*Continued from page* 40.)

and Quinn, mad with grief, seeks out Erwin to kill him.

Erwin has arrived home in a rage and quarrels with his wife, who leaves him, seeking comfort from the old gardener in the barn. Quinn slips into the house and is about to kill Erwin when the timely arrival of the old gardener saves him from murder. He recognizes his benefactor, and Erwin, taking advantage of the interruption, tries to cover them both and sends for the police.

The elder O'Day, in a rage, tears the gun from him and tells him to go to his wife in the barn, telling of his parentage and how his father has only recently been released from prison. The son, dazed by his father's revelations, stumbles out of the room and unconsciously obeys his father's command. He seeks his wife, who is cowering in the old gardener's room.

The old man's revelation has been the turning point in his son's life and from then on he tries more and more to be the ideal that his father has wished him to be.

"THE WEIRD NEMESIS."

(*Continued from page* 33.)

pure as a vestal virgin, no matter if she apparently becomes Page's wife.

Soon after it is announced that Page and Inez have married. Inez works continually on Page's mind, which is now fast failing. Everywhere he turns he seems to see the girl whom he murdered, the face of Dolores who had cast herself into the sea. Finally, when he is on the verge of a mental breakdown, Page seeks relaxation in a liaison with a girl of the cafes. Inez trails him to the beach—to the spot where he held his trysts with her sister, Dolores, and, getting him under her control again, forces him to follow a mental wraith of her sister, out, far out, into the ocean, until he disappears from view.

"THE MAD MAID OF THE FOREST."

(*Continued from Page* 43.)

her past. Despite his protests, she tells him this story:

After the death of her mother, she, as the oldest, secured work, while Dorothy, her sister, kept house. A young man came to live with them as a roomer. He took a fancy to Dorothy, and she, believing him honorable, approved of the growing friendship between the two. Several months passed. One day she returned home from work to come upon him in the act of packing up his things. She confronts him and begs him to do right by her sister. He refuses. She has a revolver and in the struggle the weapon is discharged. The youth is wounded. After that everything went blank and she fled to where Lacey found her.

The story fails to change Lacey. Shortly after their marriage, Lacey receives a visit from his brother, Frank, his wife and child. The new Mrs. Lacey is overjoyed to find that her husband's brother is the man she wounded and that his wife is her own sister.

With Picture Exhibitors Everywhere

A NEW TICKET PLAN.

EXHIBITORS everywhere, no matter what program they are using, Universal, General or Mutual, will note with interest the following business-getting scheme outlined by H. E. Swan, manager of the Empress and Crescent theatres at Kearney, Nebraska. Mr. Swan sends out a complimentary ticket, personally directed to representative citizens of his town, together with a letter which reads as follows:

KEARNEY, Nebraska.

Mrs. F. A. Van Husen.

Dear Madam: We take great pleasure in enclosing you a complimentary ticket, which will be honored at our Empress Theater, on the night specified on the ticket. We claim that we are offering the public the best programs ever shown in the city, and we trust that you will take advantage of our free offer.

We are using nothing but the celebrated Universal Film Service, which costs us more money than any other service of high grade, and is considered the finest service money can buy. We are showing each night four reels of the very best subjects, which insures satisfaction to all our patrons.

Our theater, which is the finest in the city, was built for the convenience of our patrons, with the very best of seats and roomy aisles. It is absolutely fireproof. We are making every effort to please all our patrons by giving them the best that money can buy. We have the satisfaction of knowing that every person who attends our shows always goes away satisfied that they have had more than their money's worth.

We will look for you on the night specified on your complimentary. Don't miss this FREE chance.

Respectfully,

SWAN & SCHWARTZ,
Empress Theater.

The letter is sent out in an envelope under a one-cent stamp to "the lady of the house." Mr. Swan reports results as follows:

"So far we have sent out about 1,000 of these tickets in batches of 100 at intervals of a week or two weeks. Results show we are making money by the scheme as the 'Mrs.' will not come without 'him' or some other person or lady friend, and *inasmuch as only one person will be admitted with the complimentary and the other person must pay*, I have found that my box office receipts have gone up with a bound. On rainy days the comps are a god-send and never fail to pack the house."



Star Theatre, Hampton, Ia., C. G. Haney, Proprietor.

BROADWAY STARS FLOCK TO COAST.

The twenty-six Broadway "legitimate" stage stars engaged by the Universal for appearauce in special feature productions have begun to arrive at the west coast studio. The first to put in an appearance were Marie Tempest, Julia Deau and Frank Keenan.

Nat C. Goodwin arrived on July 10, and Henrietta Crosman and Helen Ware will follow in the near future.

The latter part of July the Bosworth (Universal) company, now producing an eight-reel subject featuring Anna Pavlowa, will return to the west coast studio.

The subject featuring Julia Deane will be released under the title of "Renunciation," from an original plot prepared by Peter B. Kyne and Julius Brunnel Firthman, both well known American short story writers.

The script for the Goodwin production adapted from the French farce "Business Is Business," by F. McGrew Willis, is now ready and the direction will be in charge of Otis Turner.

"SCANDAL" IN ATLANTA, GA.

"Scandal," the Universal film produced by Lois Weber and Phillip Smalley, was exhibited privately to a party of exhibitors and newspaper men recently at the main offices of the Consolidated Film and Supply Company, Atlanta agents for the Universal films, in the Rhodes building. It made a great impression on the newspaper men. "Scandal" will be booked here by a local exhibitor soon.

ERIE RAILROAD BARS FILMS FROM PASSENGER TRAINS.

The General Superintendent of Transportation of the Erie Railroad Company, G. W. Kirtley, has sent out the following official notice:

"To Agents, Conductors, Baggagemen, Trainmen and Others Concerned:—

Effective June 25th.

"The transportation of moving picture films in that part of any car used for the transportation of passengers on the lines of these companies is prohibited. As their handling in baggage service is already forbidden in Section 10, Local Inter-Division and Joint Tariff of Baggage Rules and Regulations, moving picture films cannot therefore be handled on passenger trains except as express shipments."

REWINDING RESTRICTION WITHDRAWN.

The following letter was recently issued by William Williams, Commissioner of the Water, Gas and Electricity Department of the City of New York, regarding the rewinding of film in the booths of motion picture theatres in Greater New York:

"The prohibition hitherto in force against the rewinding of films in a moving picture booth while the machine is being operated is hereby withdrawn.

"I ask that you give as much publicity as practicable to this modification of the rules and regulations made pursuant to Chapter 252, Laws of 1911, which relates to license to operate moving picture apparatus."



A Float Used by the Victory Theatre, Union City, Ind., H. J. Rosenbush, Proprietor.

A BIG MOVIE BALL.

The Northwest is one of the most enthusiastically picture crazy districts on the North American continent. Seattle and Portland are the centers of the district and in these cities all the big film companies have their branch offices. The Film Supply Company, of Portland, Ore., is the exclusive agent of the Universal in the northwest territory for Oregon, Washington and Idaho and has its main office at 385½ Alder street, Portland, Ore., with branch offices at 1301 Fifth avenue, Seattle, and in the Jones Building, Spokane, Wash. G. A. Metzger is the territorial general manager.

The Metro picture attractions have offices in Seattle, Portland, Butte and Spokane; the All Star Feature Distributors have offices in Seattle; the Progressive Motion Picture Company distribute the Paramount service for Washington and Oregon from Seattle; George Kleine has offices in the Orpheum Building, Seattle; the Cascade Film Company operates at White City, Madison Park, and trains amateurs for motion picture careers at their studios in Seattle; the World Film Corporation has the Clemmer Theatre in Seattle, the Casino in Spokane, the Columbia in Portland and the Colonial in Tacoma, and general offices in Seattle; the Mutual Film Corporation has offices in the Green Building, Seattle; the Apex Feature Service is located in Third avenue, Seattle; the Washington Film Corporation of Kirkland, Wash., is about to make its first release through the Special Features Company, while the Fox Film Corporation has offices at 1214 Third avenue, Seattle, and the United Film Service at 600 Union street. The Pathescope Company of Washington is located in the Lippy Building, Seattle. In addition, the Manufacturers' Exhibit maintains a permanent show for exhibitors in the Stuart Henry-White Buildings in Fourth avenue at University street. The Hippodrome, Seattle's greatest dancing pavilion, has a capacity of 6,000 persons. There is also a ball room on the balcony floor. The regular evening dances are select and well patronized, and a competent corps of twenty-one teachers always is on hand to give private lessons in dancing.

Recently the moving picture operators of the Northwest gave a ball at the Hippodrome Dancing Pavilion in Seattle which was attended by Mayor Hiram C. Gill and Miss Gertrude Fonda, winner of the Universal National Beauty Contest for the State of Washington, and was attended by more than 4,000 picture "fans."

The grand march was led by Mayor Gill and Miss Fonda and flashlight moving pictures were taken. Speaking of the ball, the committee in charge of the entertainment said:

"There is a purpose to the 'Movies Ball.'

"The moving picture operators of this city believe in the possibilities of Seattle and we are trying to convince skeptics that this climate is admirably adapted to the manufacture of motion pictures.

"We are showing a flashlight motion picture made in the Hippodrome that shows what can be done in indoor work. The operators decided upon a costume ball in order to give the necessary 'punch' to the picture.

"We're advertising Seattle and are unique boosters. We know what this city affords and it is our aim to show the thousands visiting Seattle this summer some possibilities in our city.

"The committee in charge wishes to take this opportunity to thank the many friends of the organization for their courtesies. The complete list is too long to enumerate, but we wish to emphasize our appreciation of the courtesies extended by the Hippodrome and Casper Fisher, the genial manager of this big booster institution; the Seattle Press Club, the daily newspapers of this city, and the business men of the city who have so liberally assisted the moving picture operators in their progressive effort.

That the Universal was well represented on the dance program is evidenced by the following terpsichorean review:

Reel 1, Laemmle Two Step; Reel 2, Big U Two Step; Reel 3, Animated Weekly Waltz; Reel 4, Victor Two Step; Reel 5, Imp Fox Trot; Reel 6, Joker Waltz; Reel 7, Gold Seal Two Step; Reel 8, Rex Two Step; Reel 9, Nestor Three Step; Reel 10, L-Ko One Step; Reel 11, Powers Hesitation Waltz; Reel 12, Sterling Waltz; Reel 13, Bison Two Step; Reel 14, Universal Special Two Step.

The ball was given under the auspices of the Local 154, I. A. T. S. E., of which the followiug are officers:

Officers, Local 154, I. A. T. S. E.—W. W. Ladd, president; George Smith, vice president; A. L. Bohnert, recording secretary; E. W. Jones, fiuancial secretary; Vance Bartlett, treasurer; Earl Cram, business agent; A. F. Melin, sergeant-at-arms.

Executive Board—W. W. Ladd, chairman; A. L. Bohnert, Vance Bartlett, H. F. Lampman and Harry Clark.

Executive and Floor Committee—W. W. Ladd, chairman; W. H. Winters, L. L. Carr, J. A. Shlumb, H. F. Lampman, L. D. Read, A. L. Bohnert and G. E. Herpick.

General Committee—A. H. McQuesten, chairman; H. Koeger, W. J. Tenny, W. M. Hartford, L. S. Johnston, C. C. Merrill, P. Kalushe, G. Kalushe, F. L. Myers, Henry Kass, E. W. Jones, S. D. Van Ness.

CENSORSHIP DISCUSSED AT ATLANTIC CITY.

New Jersey moving picture men were much interested iu the first annual meeting of the Civic Federation of New Jersey, held at the Hotel Dennis, Atlantic City, N. J., on Saturday evening, June 26. The meeting discussed the questiou of censorship on motion pictures. Among those who took part in the discussion were License Commissioner George H. Bell, of New York, and J. W. Binder, of the National Censorship Board.

Commissioner Bell told of the work being done by his department in the way of making New York's 951 picture theatres safe and sanitary and to insure the moral cleanliness of the entertainments. Mr. Binder explained the working of the National Board and stated that it was covering 98 per cent. of the pictures made.

DETROIT EXHIBITORS ELECT OFFICERS.

The following new officers were recently elected by the Detroit Picture Exhibitors' League for the coming fiscal year: President, Herman Speier; vice-president, Otto Seestedt; Arthur R. Kosel, secretary; J. C. Ritter, financial secretary; Fred R. Rumler, treasurer.

The committee also discussed the ordinance recently introduced into the common council which would require minor theatres to install fire alarm boxes. Exhibitors say that such an ordinance is nothing more or less than a deliberate hold-up.

CHART OF RELEASES ON UNIVERSAL,

UNIVERSAL PROGRAM
THIS WEEK

MONDAY, JULY 19.

0672 BROADWAY UNIVERSAL FEATURE — "Scandal," (Five Reels) Lois Weber and Phillips Smalley
0673 NESTOR—There's Many a Slip (Com.) Rhodes-Burns**

TUESDAY, JULY 20.

0674 GOLD SEAL—Homage (2-R.) Rawlinson-A. Little ***
0675 REX—A Happy Pair (Com.) Wilson-D. Phillips **
0676 IMP—What Might Have Been (Dr.) Frances Nelson *

WEDNESDAY, JULY 21.

0677 VICTOR—The Weird Nemesis (2-R.) Buckham-Forrest ***
0678 L-KO—The Curse of a Name (Com.) Gribbon-Pearce**
0679 ANIMATED WEEKLY—No. 176 (News)

THURSDAY, JULY 22.

0680 IMP—Thou Shalt Not Lie (2-R.) Garwood-Mersereau***
0681 BIG U—The Burden Bearer (Dr.) Adele Lane-Linkey*
0682 POWERS—Lady Baffles and Detective Duck in "The Signal of the Three Socks" (Com.) Asher-Gale Henry**

FRIDAY, JULY 23.

IMP—No release this week.
0683 VICTOR—Mary Fuller in "Jeanne of the Woods" ** (Dr.) Charles Ogle
0684 NESTOR—Behind the Screen (2-R. Comedy) *** Eddie Lyons, Victoria Forde and Lee Moran

SATURDAY, JULY 24.

0685 BISON—The Mad Maid of the Forest (2-R.) *** Gene Gauntier and Jack Clark
0686 POWERS—The Honor of Kenneth McGrath (Dr.) ** Sydney Ayres and Doris Pawn
0687 JOKER—A Duel at Dawn (Com.) M. Asher-G. Heury *

SUNDAY, JULY 25.

0688 REX—Bound On the Wheel (3-R.) **** Elsie Jane Wilson and Lon Chaney
0689 LAEMMLE—According to Value (Dr.) ** Frank Lloyd, Wilson and Vera Sisson
L-KO—No release this week.
0690 UNIVERSAL SPECIAL FEATURE — "The Broken Coin," Episode 5—"The Underground Foe" (2 reels).

UNIVERSAL PROGRAM
NEXT WEEK

MONDAY, JULY 26.

0691 BROADWAY UNIVERSAL FEATURE — Lawrance D'Orsay in "The Earl of Pawtucket," assisted by Rosemary Theby and Harry Myers (Five Reels).
Two 6-sheets with 4-sheet streamer to be used for combination 16-sheet, or separately; 2 3-sheets, 2 1-sheets.
0692 NESTOR—The Tale of His Pants (Comedy) ** Lee Moran and Billie Rhodes

TUESDAY, JULY 27.

0693 GOLD SEAL—The Flight of a Night Bird (2-R.) *** Cleo Madison and Hobart Henley
0694 REX—One On Mother (Com.-Dr.) Baby Early
0695 IMP—K. Baggot in "The New Jitney in Town (C.)** Jane Gail

WEDNESDAY, JULY 28.

0696 VICTOR—The Double Standard (Drama) **
0697 L-KO—Life and Moving Pictures (2-R. Com.) *** Ritchie, Lehrman, Gertrude Selby and Gribbon
0698 ANIMATED WEEKLY—No. 177 (News)

THURSDAY, JULY 29.

0699 LAEMMLE—Heritage (4-R.) Leonard and Hall ****
BIG U—No release this week.
0700 POWERS—The Jap Phenoms in Famous Acrobatic Feats and Strange Mammals at Home (Ditmar's Ed.)*

FRIDAY, JULY 30.

0701 IMP—The Hunchback's Romance (2-R. Drama) ***
VICTOR—No release this week.
0702 NESTOR—The Rise and Fall of Officer 13 (Com.) **

SATURDAY, JULY 31.

0703 BISON—A Daughter of the Jungles (2 Reels) *** Marie Walcamp and Wellington Playter
0704 BIG U—Mein Freindt Schneider (Dr.) MacQuarrie **
0705 JOKER—The Village Smithy (Com.) Asher-Henry *

SUNDAY, AUGUST 1.

0706 REX—Jealousy, What Art Thou? (2-R. Com.-Dr.)*** Ben Wilson and Dorothy Phillips
0707 LAEMMLE—Paternal Love (Dr.) Wilson-Lederer **
L-KO—No release this week.
0708 UNIVERSAL SPECIAL FEATURE — "The Broken Coin" (Episode 6) "Startling Discovery" (2 Reels).

UNIVERSAL PROGRAM
THE WEEK AFTER

MONDAY, AUGUST 2.

0709 BROADWAY UNIVERSAL FEATURE — Hobart Bosworth in "The Scarlet Sin" (Four Reels.)
0710 NESTOR—It Happened While He Fished (Comedy) Billie Rhodes and Jack Dillon

TUESDAY, AUGUST 3.

0711 GOLD SEAL—The Great Ruby Mystery (2-R. Det. Dr.) Herbert Rawlinson and Anna Little
0712 REX—The Proof (Com.) Wilson and Phillips.
0713 IMP—Her Wonderful Day (Dr.) Frances Nelson

WEDNESDAY, AUGUST 4.

0714 VICTOR—My Tomboy Girl (2-R. Com.) Myers-Theby
0715 L-KO—In the Claw of the Law (Comedy) Gribbons and Peggy Pearce
0716 ANIMATED WEEKLY—No. 178 (News)

THURSDAY, AUGUST 5.

LAEMMLE—No release this week.
0717 BIG U—Out of the Flames (2-R. Dr.) Lane and Linky
0718 POWERS—Lady Baffles and Detective Duck in "Saved by a Scent" Max Asher and Gale Henry

FRIDAY, AUGUST 6.

0719 IMP—Leah, the Forsaken (3-R. Drama) (Reissue.) Vivian Prescott and William Shay
VICTOR—No release this week.
0720 NESTOR—Little Egypt Malone (Com.) Lyons-Forde

SATURDAY, AUGUST 7.

0721 BISON—Gene of the Northland (2-R.) Gauntier-Clark
0722 POWERS—Around the Corner (Dr.) Ayres and Pawn
0723 JOKER—Their Bewitched Elopement (Comedy) Max Asher and Gale Henry

SUNDAY, AUGUST 8.

0724 REX—Betty's Bondage (2-R. Dr.) Bush and Shirley
0725 LAEMMLE—The Source of Happiness (Drama) Gretchen Lederer and M. K. Wilson
0726 L-KO—Shot in a Barroom (Comedy)
0727 UNIVERSAL SPECIAL FEATURE — "The Broken Coin" (Episode 7) "Between Two Fires" (2 Reels.)

*Means that there are one-sheets only; **one-sheets and three-sheets only; ***one-sheets, three and six-sheets; **** two kinds of one-sheets, also three and six-sheets.

(Release dates in Canada one week later.)

MUTUAL PROGRAM
THIS WEEK

MONDAY, JULY 12.

0045 AMERICAN—Zaca Lake Mystery (2-R. Dr.)
0046 RELIANCE—The Arrow Maiden (Dr.)
0047 Brand and title not reported (Com.)
0048 KEYSTONE—Title not reported (2-R. Com.)

TUESDAY, JULY 13.

0049 THANHOUSER—Mercy on a Crutch (2-R. Dr.)
0050 MAJESTIC—A Ten-Cent Adventure (Com.)
0051 BEAUTY—Applied Romance (Com.)

WEDNESDAY, JULY 14.

0052 BRONCHO—The Ruse (2-R. Dr.)
0053 AMERICAN—To Melody a Soul Responds (Dr.)
0054 RELIANCE—A Breath of Summer (Dr.)

THURSDAY, JULY 15.

0055 DOMINO—The Burglar's Baby (2-R. Dr.)
0056 Brand and title not reported (Com.)
0057 MUTUAL WEEKLY—No. 28 (News)

FRIDAY, JULY 16.

0058 KAY-BEE—The Tide of Fortune (2-R. Dr.)
0059 FALSTAFF—Dot on the Dayline Boat (Com.)
0060 THANHOUSER—His I. O. U. (Dr.)

SATURDAY, JULY 17.

0061 RELIANCE—The American (2-R. Dr.)
0062 Brand and title not reported (Com.)
0063 ROYAL—Your Half and My Half (Com.)

SUNDAY, JULY 18.

0064 MAJESTIC—The Mystic Jewel (2-R. Dr.)
0065 COMIC—A Chase by Moonlight (Com.)
0066 THANHOUSER—Old Jane of the Gaiety (Dr.)

MUTUAL AND GENERAL PROGRAMS

MUTUAL PROGRAM

NEXT WEEK

MONDAY, JULY 19.

0067 AMERICAN—The Hour of the District Attorney (2-R. Dr.)
0068 RELIANCE—The Lie (Dr.)
0069 Brand and Title not reported (Dr.)
0070 KEYSTONE—Title not reported (2-R. Com.)

TUESDAY, JULY 20.

0071 THANHOUSER—The Picture of Dorian Gray (2- Dr.)
0072 MAJESTIC—The Runaways (Com.)
0073 BEAUTY—His College Wife (Com.)

WEDNESDAY, JULY 21.

0074 BRONCHO—Cash Parrish's Pal (2-R. Dr.)
0075 AMERICAN—Wait and See (Dr.)
0076 RELIANCE—Old Mother Grey (Dr.)

THURSDAY, JULY 22.

0077 DOMINO—The Man Who Went Out (2-R. Dr.)
0078 Brand and title not reported.
0079 MUTUAL WEEKLY—No. 29 (News)

FRIDAY, JULY 23.

0080 KAY-BEE—The Play of the Seasons (2-R. Dr.)
0081 FALSTAFF—P. Henry Jenkins and Mars (Com.)
0082 MAJESTIC—The Little Catamount (Dr.)

SATURDAY, JULY 24.

0083 RELIANCE—The Pretender (2-R. Dr.)
0084 Brand and title not reported.
0085 ROYAL—Making Over Grandpa (Com.)

SUNDAY, JULY 25.

0086 MAJESTIC—Tangled Paths (2-R. Dr.)
0087 KOMIC—Safety First (Com.)
0088 THANHOUSER—A Message Through Flames (Dr.)

GENERAL PROGRAM

THIS WEEK

MONDAY, JULY 12.

0078 BIOGRAPH—As It Happened (Dr.)
0079 ESSANAY—The Leather Goods Lady (Dr.)
0080 LUBIN—The Coming of the Kingdom (Road O' Strife, No. 15), (Dr.)
0081 KALEM—Midnight at Maxim's (4-R. Dr.)
0082 SELIG—The Shadow and the Shade (2-R. Dr.)
0083 SELIG—Hearst-Selig News Pictorial, No. 55 (News)
0084 VITAGRAPH—Mr. Jarr and Gertrude's Beaux (Com.)

TUESDAY, JULY 13.

0085 BIOGRAPH—Coincidence (2-R. Dr.)
0086 ESSANAY—The Fatal Temper (3-R. Dr.)
0087 LUBIN—What a Cinch (Com.), and Studies in Clay (Com.), split reel.
0088 KALEM—A Flashlight Flivver (Com.)
0089 SELIG—The Parson Who Fled West (Dr.)
0090 VITAGRAPH—A Natural Man (2-R. Com.-Dr.)

WEDNESDAY, JULY 14.

0091 EDISON—Cartoons in the Laundry (Com.)
0092 ESSANAY—The Fable of the Scoffer Who Fell Hard, (Com.)
0093 LUBIN—All for Ireland (3-R. Dr.)
0094 KALEM—The Straight and Narrow Path (2-R. Dr.)
0095 SELIG—Title not reported.
0096 VITAGRAPH—The Honeymoon Baby (Com.)

THURSDAY, JULY 15.

0097 BIOGRAPH—The One Forgotten (Dr.)
0098 ESSANAY—The Pipe Dream (Com.)
0099 LUBIN—A House of Cards (2-R. Dr.)
0100 MINA—The Fighting Kid (Com.)
0102 SELIG—The Octopus (3-R. Dr.)
0103 SELIG—Hearst-Selig News Pictorial, No. 56 (News)
0104 VITAGRAPH—Billy, the Bear Tamer (Com.)

FRIDAY, JULY 16.

0105 BIOGRAPH—Broken Ways (Dr.) (Reissue)
0106 EDISON—Her Vacation (3-R. Dr.)
0107 ESSANAY—The Bachelor's Baby (Dr.)
0108 LUBIN—An Hour of Freedom (Dr.)
0109 KALEM—For Her Brother's Sake (Dr.) (Reissue)
0110 VITAGRAPH—Welcome to Bohemia (Com.)

SATURDAY, JULY 17.

0111 BIOGRAPH—The Little Runaways (Com.-Dr.)
0112 EDISON—For His Mother (Dr.)
0113 ESSANAY—Jane of the Soil (2-R. Dr.)
0114 LUBIN—Wifie's Ma Comes Back (Com.)
0115 KALEM—A Deed of Daring (Dr.)
0116 SELIG—Title not reported.
0117 VITAGRAPH—The Confession of Madame Barastoff (3-R. Dr.)

GENERAL PROGRAM

NEXT WEEK

MONDAY, JULY 19.

0118 BIOGRAPH—The Chadford Diamonds (Dr.)
0119 ESSANAY—A Bag of Gold (Dr.)
0120 LUBIN—The Discontented Man (Dr.)
0121 KALEM—The Crooked Path (3-R. Dr.)
0122 SELIG—The Shadow and the Shade (2-R. Dr.)
0123 SELIG—Hearst-Selig News Pictorial, No. 57 (News)
0124 VITAGRAPH—The Highwayman (Com.)

TUESDAY, JULY 20.

0125 BIOGRAPH—A Daughter of Earth (2-R. Dr.)
0126 ESSANAY—Jahez's Conquest (2-R. Dr.)
0127 LUBIN—A New Way to Win (Com.), and A Barn-Yard Mixup (Com.), split reel.
0128 KALEM—The Spook Raisers (Com.)
0129 SELIG—The Foreman of Bar Z Ranch (Dr.)
0130 VITAGRAPH—The Lorelei Madonna (3-R. Dr.)

WEDNESDAY, JULY 21.

0131 BIOGRAPH—Under Two Flags (3-R. Dr.)
0132 EDISON—A Change for the Better (Com.)
0133 ESSANAY—The Fable of "The Home Treatment and the Sure Cure" (Com.)
0134 LUBIN—When the Light Came In (2-R. Dr.)
0135 KALEM—The Strangler's Cord (2-R. Dr.)
0136 KNICKERBOCKER STAR FEATURE—The Cup of Chance (3-R. Dr.)
0137 SELIG—At the Flood Tide (Dr.)
0138 VITAGRAPH—Following the Scent (Com.)

THURSDAY, JULY 22.

0139 BIOGRAPH—His Singular Lesson (Dr.)
0140 ESSANAY—Others Started It But Sophie Finished, (West. Com.)
0141 LUBIN—Destiny's Skein (3-R. Dr.)
0142 MINA—On the Job (Com.)
0143 SELIG—Motherhood (3-R. Dr.)
0144 SELIG—Hearst-Selig News Pictorial, No. 58 (News)
0145 VITAGRAPH—All On Account of Towser (Com.)

FRIDAY, JULY 23.

0146 BIOGRAPH—Man's Genesis (Dr.) (Reissue)
0147 EDISON—On Dangerous Paths (4-R. Dr.)
0148 ESSANAY—Broncho Billy and the Rose (Dr.)
0149 LUBIN—Her Idol (Dr.)
0150 KALEM—In Double Harness (2-R. Com.)
0151 VITAGRAPH—Mr. Bixbie's Dilemma (Com.)

SATURDAY, JULY 24.

0152 BIOGRAPH—His Criminal Career (Com.-Dr.)
0153 EDISON—The Secret of the Cellar (Dr.)
0154 ESSANAY—The Sky Hunters (3-R. Dr.)
0155 LUBIN—When Wife Sleeps (Com.)
0156 KALEM—The Girl On the Engine (An Episode of the
0157 SELIG—Jungle Zoo Animal Picture.
0158 VITAGRAPH—A Pair of Queens (2-R. Com.)

Appropriate Music For
THE UNIVERSAL PROGRAM
WEEK OF JULY 26

NESTOR—"The Tale of His Pants" (Comedy)
"Sliding Jim," "Pepper Pot."

GOLD SEAL—"The Flight of a Night Bird" (2-R.)
Reel 1—*"Sweet Jasmine," "Cupidietta."*
Reel 2—*"Tendre Amour,"* Waltz; *"Garden of Love."*

REX—"One On Mother" (Com.-Dr.)
"Walmere," March; *"Dodo Dawdle."*

BIG U—"Mein Freindt Schneider" (Drama)
"Souvenir," Drdla; *"Serenade,"* Drdla.

IMP—"The New Jitney in Town" (Comedy)
"Le Secret," Intermezzo; *"The Trout,"* Eilenberg.

VICTOR—"The Double Standard" (Drama)
"Idilio," by Lack; *"Veil Dance,"* by Aronson—very short and repeat; *"Idilio,"* by Lack.

L-KO—"Life and Moving Pictures" (2-R. Comedy)
Reel 1—*"Noisy Bill,"* March; *"Invercargill,"* March.
Reel 2—*"Little Story,"* by Zimmerman; *"Gavotte,"* by Gossek.

ANIMATED WEEKLY—No. 174 (News)
1, *"Stand Pat."* March; 2, *"Star Spangled Banner"*; 3, 4, *"Liberty."* March; 5, *"Aeroplane* March"; 6, *"Baby Parade,"* Patrol; 7, *"Raindrops,"* Intermezzo; 8, 9, *"Our Jackies,"* March; 10, *"March Indienne,"* by Sellenick; 11, 12, 13, 14, *"Soldiers of the King."* March.

LAEMMLE—"Heritage" (3-R.)
Reel 1—*"Serenade,"* by Drigo; *"Minuet No. 2,"* by Beethoven.
Reel 2—*"Seufzer,"* Waltz; *"Serenade,"* by Jonciers.
Reel 3—*"A La Bien Aimee,"* Valse Lente; *"Swing Song,"* by Barns.

BIG U—"Where Happiness Dwells" (Drama)
"Pastel Minuet," "Berceuse," by Iljinski.

POWERS—"The Jap Phenoms in Famous Acrobatic Feats"
"Fon So Ka," Paraphrase on a Japanese Melodie.

IMP—"The Hunchback's Romance" (2-R. Drama)
Reel 1—*"Prelude," by* Rachmanioff; *"Tarantell,"* by Arditi.
Reel 2—*"Peer Gynt Suite,"* by Grieg.

NESTOR—"The Rise and Fall of Officer 13" (Comedy)
Master Melodies from Light Operas by Roberts.

BISON—"A Daughter of the Jungles" (2-R.)
Reel 1—*"Our Wedding Day,"* Waltz; *"Canzonetta,"* by Gordard.
Reel 2—*"In the Jungle,"* Intermezzo; *"Tone Poem,"* by Pryor.

JOKER—"The Village Smithy"
Anvil Chorus from *"Il Trovatore"; "Bull Fighter,"* March; *"Cyclone in Darktown."*

REX—"Jealousy, What Art Thou?" (2-R.)
Reel 1—*"Home Circle,"* Overture; *"Alita,"* by Losey.
Reel 2—*"New Era,"* Overture; *"Whispering Flowers."*

LAEMMLE—"Paternal Love" (Drama)
"Stolen Moments," "Charm d'Amour."

Music For "The Earl of Pawtucket"

A Five Reel Comedy Featuring Lawrance D'Orsay

Specially compiled and selected by M. Winkler.
Numbers marked (*) are duplicated.

PART I.

1. *"Home Circle"*.....Overture
2. *"Blissful Dream,"* Intermezzo.....Meyer Helmund
3. *"Spring Morning,"* Serenade.....Lacambe

Until the end of Part I.

PART II.

4. *"Le Secret,"* Intermezzo.....Gautier
5. *"Trout, Piece de Salon"*.....Eilenberg
6. **"Blissful Dream,"* Intermezzo.....Helmund

Until the end of Part II.

PART III.

7. *"Rustle of Spring"*.....Sinding
8. *"La Balladora"*.....Tobani
9. **"Blissful Dream,"* Intermezzo.....Helmund

PART IV.

10. Continue *"Blissful Dream"* once through.
11. *"Debutante Waltz"*.....Santelman
12. *"April Smiles"*.....Depret

Until the end of Part IV.

PART V.

13. **"Spring Morning,"* Serenade.....Lacambe
14. *"Love in Idleness"*.....Macbeth
15. **"Blissful Dream,"* Intermezzo.....Meyer Helmund

The above mentioned music can be obtained from the following:—Jean White, 380 Boyleston Street, Boston, Mass.; L. B. Malecki & Co., 337 South Wabash Avenue, Chicago, Ill.; Harry Coleman, 228 North Ninth Street, Philadelphia, Pa., or

CARL FISCHER, - - - Cooper Square, New York

Handsome Hobart Henley

The newspapers stated the other day that John D. would go direct to Heaven when he'd cleaned up here. Now you don't care a heck where he goes. Neither do we. But, you do want to know where Hobart Henley is. Well, he's gone to Universal City. We sent him out there to get the juice out of that exquisite California air. He's gettin' it, too. Doin' the best work of his whole career out there in the San Fernando Valley. Workin' like the dickens. In "A Little Brother of the Rich" he is seen in the role of Paul Potter, the college hero. (This is one of Hobart Bosworth's great productions, and when you know that Hobart Henley is playing leads with Bosworth, you know that he is some actor.) He's immense. Watch for it.

He's workin' hard out there. Wasn't that good work he did in "Jane's Declaration of Independence?" But, he's comin' along in a better one than that on July 27. It's called, "The Flight of the Night Bird." Lovely lady, too, Cleo Madison. You'll like it, for it's brimmin' over with hero stuff. Henley's a great actor who puts a Herculean punch in every one of his pictures. Everybody thought he was great in "The White Terror "and "The Bombay Bhudda," but he's doin' bigger things now. Why shouldn't he? He's out there in a town where everybody has to "make good." Write your Exchange today.



UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

00 BROADWAY, NEW YORK

HUMOR
Of the Moving Picture Field

PLAYER OFFERED CREDIT

But it was a mistake.

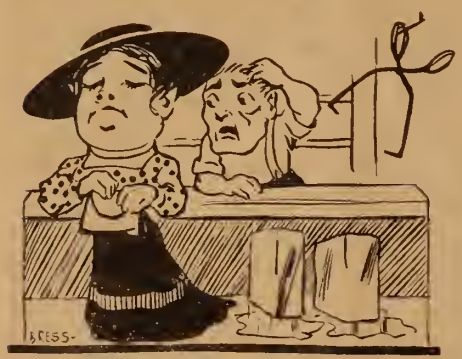
THERE is probably no other class of individuals so willing to listen to uncomplimentary stories about themselves as actors. If it were otherwise, this one would remain untold.

Quite recently Mrs. Burns, mother of Neal Burns, juvenile lead with Al. E. Christie's Nestor comedy company, came West to make her home with her son. A few days after her arrival she went to pay the week's ice bill.

"Why don't you let it run till the end of the month?" asked the ice man. "That would be handier, wouldn't it?"

"Yes," returned Mrs. Burns, "that would be very kind of you. But you don't know me well enough to advance that amount of credit."

The ice man leaned across the counter and in a very confidential manner, said: "Madame, we trust everybody in the world but moving picture actors."



"Is that so?" inquired Mrs. Burns. "Then you may take my name off your books. It's motion picture money that is paying my bills."

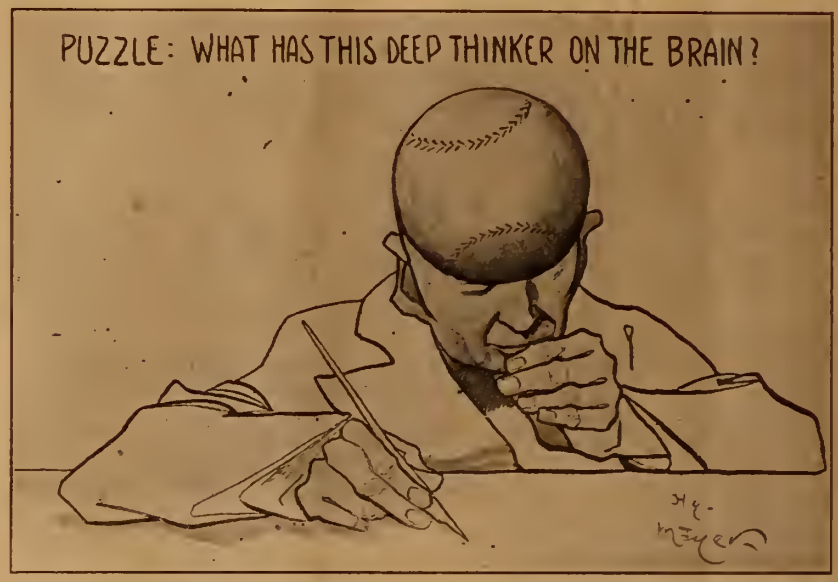
Nothing, If Not Polite.

(From the Hashimura Togo of the Films.)

California Film Exchange,
San Francisco, Cal.
Gentlemen:

Am wishing you that you should take good care of our Posters of unusual Service, as am glad to call your attention for.

Very truly yours,
(Signed) Y. NISHI.



One of Hy. Mayer's expressive cartoons on the baseball situation in the Animated Weekly. Mr. Mayer is the caricaturist of Puck.

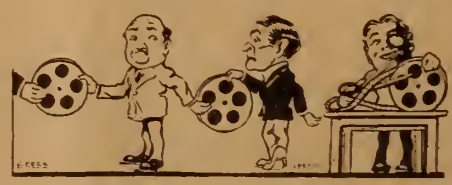
SOME BONES.

(How the Operators Passed the Buck.)

(Sent in by J. H. Crowley.)

We were supplying four parties on a circuit out of this office some time ago and upon receipt of the program by the first party he found a few feet of the film to be in bad condition. Rather than go to the trouble of fixing this film he went to the trouble to take a little yellow piece of paper about two by four and wrote on it the following: "Keep your eye on the first twenty-five feet of number one. J. B. H."

The second man on the circuit received the note in the box of film and underlined the following: "I should say so. G. B. K."



Upon the box reaching the third party there was not room enough on the piece of paper, so he took one of his envelopes and pasted the little yellow slip of paper on face of it and wrote underneath the following: "Me, too. W. W. L."

The film passed on to the fourth man, who was the last man on the circuit and, upon finding the little note in the box, he picked it up and inscribed the following: "Not for me. I cut it off. Martyn," and enclosed the piece of film and the note as it reached him to the office under separate cover.

"Heritage"

with Charming Ella Hall

Can the steel bonds of HERITAGE be broken. Can one escape from the tainted blood of his fathers? Can one break away from the traditions of ancestry? Must the sins of the fathers be visited upon the children? Can one rise to the heights of position, wealth, fame, honor and achievement after spending childhood days in the very depths of the slums? Do the peculiarities of the parents remain forever in the lives of the children? All these questions are answered in that magnificent photoplay production, "HERITAGE," with Ella Hall, Robert Leonard, Alan Forrest and an unusually brilliant supporting cast of actors of the silent drama. Four reels of truly entrancing, gripping, charming photoplay.

4 Reels of Supreme Photo-play

Released July 29th on the Regular Universal Program.



THIS great LAEMMLE feature is one of many masterful multiple reel productions such as are released on the regular Universal Program every week. They form a solid foundation for any Exhibitor's business success. They draw the crowds and popularize your house. Released as special features, plays of the class of "HERITAGE" would cost you more than you could afford to pay. Write your nearest Exchange for full particulars regarding the Universal Program, including the marvelous Broadway Universal Features, one of which is included every week on the regular Universal Program.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe."
1600 BROADWAY NEW YORK



IT COST $250,000.00

to produce the wonderful

Paul J. Rainey's African Hunt

in six amazing reels, one greater than the next. This production ran

Six Months Steady at the Lyceum, N. Y.

with capacity houses at every performance

And Still Packing 'em in Everywhere

Book it and get the Big Money waiting for you.
WIRE—WRITE or PHONE for Booking

JUNGLE FILM CO., 407 MECCA BUILDING NEW YORK

Ma-
Pa-
Sister-
Brother-
Aunt-
Uncle-
Cousin-
Grand Pa-
Grand Ma-
Yes--even

Everybody Daffy Over Tait's Table-Golf Game



FRANCIS OUIMET, OUR GREATEST AMATEUR GOLFER, SAYS:
"The game has 'everything.' It is wonderful."

GARDNER W. WHITE,
who is one of the best amateurs in the country, particularly the Metropolitan District, says: "This is the best game in the world. Better buy one for the winter months."

DONALD EDWARDS, OF MIDLOTHIAN, WRITES:

To give you an idea what the crack players of the country think of it, Donald Edwards of Midlothian writes: "It is the most fascinating thing I have ever run across, and I believe every golf player in the universe will buy it." Robert Gardner, an ex-amateur national champion, says: "The game is most ingeniously devised. There is nothing that I can add to it to improve it. Everything known to the game of golf is embraced in your game, which must necessarily have great vogue all over the world." Warren K. Wood, Homewood's great amateur, and winner of the Western championship in 1913, played the game in our office, and, after an afternoon devoted to it, declared it to be the most absorbingly interesting game he had ever played, and stated that it would be a great boon to him during the winter. Kenneth Edwards and scores of other crack golfers write in similar vein, and we give you their opinions for your own guidance.

The Most Fascinating Home Game
for Young or Old Ever Conceived.
Write for descriptive folder and prices

TAIT SPECIALTY CO. OF NEW YORK
407 Mecca Building - New York City

the hired girl simply daffy about "Table-Golf"

Exhibitors - Movie Fans!

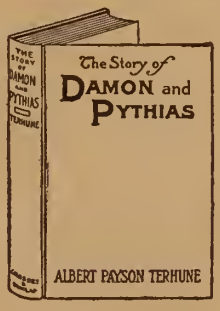
Get these Famous Books
Ask Your Dealer for Them

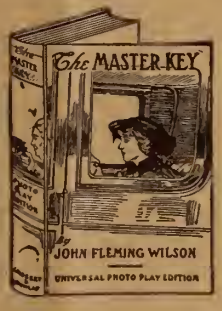
"Photo-Play" Edition of Great Moving Picture Stories, Handsomely Illustrated, Cloth Bound 50c



You all know the wonderful "Under the Crescent" series of six two-reel pictures, featuring Princess Hassan, wife of the son of the present Khedive of Egypt. The pictures were wonderful in their Oriental magnificence, to be sure, and the story, taken from the life of the Serene Princess herself were even more so. But now that you have seen these you must have the book; the wonderful book of plot and counterplot; of strange ways and customs of an Egyptian Harem. You will want to know about the Princess's remarkable story down to the smallest detail. Here it is in a beautiful book written by the author of the scenarios; almost in the Princess's own words. When you have seen a copy you will want some for your patrons, too, and they will enjoy the story as much as you do. For the benefit of Exhibitors and Movie Fans we have published this in the Photoplay Edition, handsomely illustrated, cloth bound. Sold at 50 cents everywhere, or direct from the publishers.

That wonderful serial, "The Master Key," in book form is sure to delight the hearts of all who saw the swift development of the story in the pictures. Exhibitors, here is an opportunity to popularize your house. Let the fans know about the wonderful photoplay edition of screen masterpieces and you won't be able to supply the demand. This fine edition is in the form of a full size novel, such as you see sold everywhere on first publication at $1.35 or more. The retail price of our photoplay edition, cloth bound, handsomely illustrated, sold everywhere, is 50 cents per copy. If you can use quantities, or better still, if you can induce your local book dealer to put in a stock and a good window display of the photoplay books of pictures you have shown, you will make a friend of every fan in your town.





That wonderful picture, "Damon and Pythias," is still drawing overflow crowds wherever it is shown. The story with which all Universal exhibitors must be familiar is as old as the human heart, and as full of feeling as the heart is capable of emotion. Marvelous as the pictures were, the story of this world-old friendship, and the readiness of the two inseparable friends to sacrifice themselves, each for the other, is even more fascinating. Written by Albert Payson Terhune, it is replete with intimate portrayals of life in ancient Rome, and imbued with the very spirit of the classic age. It grips and holds you from cover to cover. Uniform with the photoplay edition, handsomely illustrated, cloth bound, and sold for 50 cents retail everywhere. Every Pythian, every Pythian's wife, son, daughter, friend, every man who believes in the uplift of his fellowman, should own a copy of this famous story. Endorsed by Hon. W. J. Bryan, by the officers of the Supreme Lodge, K. of P. If your dealer hasn't got it, write the publishers.

GROSSET & DUNLAP, Publishers

526 W. 26th Street, New York City

Harry C. Myers

And

Rosemary Theby



"BATTER UP!"
Shouts Rosemary.

"CHAMPIONS OF THE UNIVERSAL LEAGUE"

Batting Average, 1000%.

ALL HITS --- NO ERRORS



WELL -- They've Signed Up for Two Years More, now watch for some Reel Fast Playing.

(Applause) - - -

Batter up!

"I've got your eye, Rosemary. Pitch the ball." Fair ball! Duck!

That was a lollapalooza, boys! Just look at it soar. It's gone way out behind the team. Yer can't stop it. It'll take two years ter find it. Come on, Harry. Take yer time; yer can walk in.

That ball was in the form of a two-years' contract which Manager Harry Myers, of the Victor team, and Pitcher Rosemary Theby have signed with Pres. Carl Laemmle of the Universal League.

Ever since they joined the Giants of the film world they've been doing excellent work. They were great in the try-outs, showed more form than some of the older members of the team, and on several occasions busted the sphere all to pieces. In the spring practice they trotted the diamond for bigger and better hits and made some of the players on the other leagues look as though they were playing ping-pong. They've been getting 1, 2 and 3-base hits ever since.

Under the managership of Myers, "Hard-hit-



ter" Theby broke the stick with "The Hard Road," and was chalked up for once around, while the exhibitors and the grand stand cheered themselves hoarse. In "The Bride of Marblehead" they sent it over once again—thanks to Manager Myers' hard plugging. They changed every exhibitor's score sheet and the bacon was delivered to the office of the Universal League. So great has been the success of this team during the past few months that President Laemmle has given them Coytesville Park, and they're now playing the features.

And they're never going back to the Minors. For three reasons: Because the money's the thing; they're riots where they are. The Minors are slipping, and when the Universal League takes a player over, the whole world knows who they're playin' for. Myers has signed up such big fellows as Wilton Lackaye, Lawrance D'Orsay and some of the other stars of the Legitimate League and the team is going to play four games every three weeks for the next two years.

"HERE'S LOOKING AT YOU" SAYS ROSEMARY

"Hello, Harry. Here I am up here.

"Say, that was some game we just played, wasn't it? You're some manager. The crowd says we did some great playin' towards the latter half of the game. Did you hear them cheer? Those exhibitors do make some noise when we play. Believe me, you're some hitter. You knock 'em off their seats. It took me some time to get used to that fellow, 'The Earl of Pawtucket,' but he's absolutely a star player, and I hadn't seen him practice more than ten minutes when I knew he was a hard hitter. He'll do some big things before the season is over. He's got the stuff in him and there'll be screams from the grand stand when he comes up to the bat, in the big game. He won't fan out, either, but will be good for a homer right off the reel.

"You can count on me, Harry. I'll be right there behind the bat, with my two mits out straight, and you will see that we'll play even a bigger game next season than we did last. We're bound to, for we've got the Universal League behind us and they're gettin' all the best of it. Put over some of those fade-aways, for which you've become famous lately, and we'll keep them all scratchin' their heads wondering what we're going to do next. Get me, Harry?"

"SOMETHING DOING FOR 1916 AND 1917---

They're right! The Victor Company is going to do some big things during the next two years. They've got a heap of surprises in store for Universal Exhibitors, and they're going to produce some real picture hits. Every exhibitor knows what Harry Myers and Rosemary Theby accomplished during the past season. He knows that he can always pack his house with a Myers-Theby production, because Myers and Theby always secure the plays with a smashing punch and clever, snappy, new ideas. Myers-Theby pictures are always excellently produced, brilliantly acted and perfectly photographed. They are a drawing power—for the exhibitor. Don't fail to book every one of these big V's.

VICTOR FILM COMPANY, - Coytesville, N. J.

BLUE RIBBON

Releases in the Feature Program of Two Weeks from This Week

Released July 19	Lois Weber and Phillips Smalley in **"Scandal"** Second Broadway Universal Feature—In Five Reels.
Released July 20	**"Homage"** With Wm. Worthington, Herbert Rawlinson and Anna Little Prize Gold Seal Heart Interest Drama—In Two Reels.
Released July 21	**"The Wierd Nemesis"** With Hazel Buckham and Alan Forrest Prize Hypnotic Drama—In Two Reels.
Released July 24	**"The Mad Maid of the Forest"** With Gene Gauntier and Jack Clark Prize Romantic Drama Beautiful—In Two Reels.

Releases in the Feature Program of Three Weeks from This Week

Released July 26	Lawrance D'Orsay in "The Earl of Pawtucket" With Harry Myers and Rosemary Theby Third Broadway Universal Feature—In Five Reels.
Released July 27	**"The Flight of a Night Bird"** With Cleo Madison and Hobart Henley Prize Gold Seal Heart Interest Drama—In Two Reels.
Released July 29	**"Heritage"** With Robert Leonard and Ella Hall Prize Laemmle Drama of Thrills—In Four Reels.
Released July 31	**"The Daughter of the Jungle"** With Marie Walcamp & Wellington Playter Prize 101 Bison Wild Animal Play—In Two Reels.

Advance Notices

Releases in the Feature Program of Four Weeks from This Week

FOURTH

Broadway Universal Features

FIVE REELS.

Released August 2

HOBART BOSWORTH IN

"The Scarlet Sin"

Truly a masterly production. A photoplay of human emotions, passions and heart throbs. BOSWORTH himself says: "'The Scarlet Sin' is without doubt one of the greatest features I ever made." That alone stamps this wonderful play as a masterpiece. Hobart Bosworth, through sheer histrionic ability, has risen to the first ranks of stardom in the film world, while his great achievements in the spoken drama have permanently placed him among the legitimate Broadway stars. In "The Scarlet Sin" he has a plot worthy of his great talents, and with wonderful settings and a strong supporting cast the production is one of the strongest features ever filmed.

Prize Detective Drama—In Two Reels

Gold Seal

Released August 3

"The Great Ruby Mystery"

With Herbert Rawlinson, Anna Little and William Worthington.

There's a sleep walking scene in this gripping photoplay that alone would make a big novelty feature. In addition there is more fine acting, more swift action, more mysterious plot development and more wonderful scene settings than you will get in nine out of ten of the so-called features that you are daily asked to pay $25 to $50 a day for. A foreign spy, a stolen ruby of priceless value, a beautiful woman and a shrewd detective make a story as unusual as it is intensely interesting.

Prize Heart Interest Drama (Reissue) 3r.

Imp

Released August 6

"Leah the Forsaken"

WITH VIVIAN PRESCOTT AND WILLIAM SHAY.

Once in a great while there flashes across the the film horizon a great story which, through a combination of circumstances is released as a two or three reeler, when it is really big enough for five or six full reels. Such a picture is this marvelous tale of religious persecution, a beautiful girl made the prey of a traitor to his race. You won't need a strong imagination to see the wonderful possibilities of such a scenario. Swift action and great action with remarkable settings make this a great photoplay.

Prize Working Girl Drama—In 2 Reels

Rex

Releasde August 8

"Betty's Bondage"

WITH PAULINE BUSH AND ARTHUR SHIRLEY.

Lovely Pauline Bush in a particularly sympathetic role. As a poor working girl she excites your deepest, most heart-felt interest; as a beautiful show girl in wonderful gowns, you marvel at her beauty and tremble for her safety. A strong play beautifully acted that the feature fanciers would pad to six reels and sell as a "feature." Get this by all means.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Gentlemen— It's Wonderful!



This drama moves with the swiftness of a shooting star; it is literally crowded with incidents; thrilling situations; tense emotional scenes and a bewildering variety of settings. There is a gripping plot and a fascinating story, while the rapidity of the action will stir you to your very depths.

"Just Jim"

A powerful story that touches every human heart

A Masterly Production in 4 Acts with Harry D. Carey and a Great Cast



Jim refuses to return to criminal life.

Jim promises the dying mother to find her lost child.

Harry D. Carey is a marvelous Broadway character actor whose mobile and expressive face requires only his inimitable art, without the aid of a make-up, to portray human emotions, to get his points "over" in a manner rarely equalled on screen or stage. In this marvelous heart interest drama there is a convict scene; by way of contrast, the Governor's mansion; there is a scene in a San Francisco opium den; the hero is shanghaied and taken aboard a smuggler's craft; in a running fight with a U. S. Revenue cutter the smuggler's schooner is sunk and the wreck scene is not only immense but it is REAL; part of the action takes place in the mountains and this shows some of the greatest Western stuff ever filmed, including the falling of a stage coach with passengers and four horses down a thousand foot precipice. It is safe to say that few, if any, pictures you have ever seen can equal "JUST JIM" IN ANY PARTICULAR ABOVE MENTIONED.
GET WISE.
BOOK NOW.



Jim protects the dying woman's packet of treasure.

Jim restores the treasure and the child to her father, the Governor.

EXHIBITORS EVERYWHERE—How can you hesitate? How can you doubt the supreme value of the Universal Program when such great pictures are released on it regularly every week at so slight an extra cost that the so-called "features", offered you are rank extravagance by comparison?

Write Today

For complete information as to cost, booking dates, special advertising, etc., your nearest Exchange, or

BROADWAY UNIVERSAL FEATURES

UNIVERSAL FILM MANUFACTURING CO.,
1600 Broadway

"The Largest Film Manufacturing Concern in the Universe."

CARL LAEMMLE, President
New York

REVIEW OF UNIVERSAL PAST RELEASES

Release — Brand and Subject.

ANIMATED WEEKLY

JUNE—
16—*Animated Weekly, No.* 171.....(News)
23—*Animated Weekly, No.* 172.....(News)
30—*Animated Weekly, No.* 173.....(News)
7—*Animated Weekly, No.* 174.....(News)
14—*Animated Weekly, No.* 175.....(News)

BIG U

JUNE—
27—**Their Secret**.....(2-R. Drama)
Wm. C. Dowlan and Violet MacMillan

JULY—
1—*The Old Grouch*.....(Drama)
4—*The Adviser*.....(Drama)
1—**The Closing Chapter**.....(3-R. Drama)
Murdock MacQuarrie
15—**The Opening Night**.....(2-R. Dr.)
Adele Lane

GOLD SEAL

JUNE—
15—**Under the Crescent (No. 3) In the Shadow of the Pyramids.** *Princess Hassan and Wm. Dowlan*
22—**Under the Crescent (No. 4) For the Honor of a Woman**.....*Princess Hassan and Wm. Dowlan*
29—**Under the Crescent (No. 5) In the Name of the King**.....*Princess Hassan and Wm. Dowlan*

JULY—
6—**Under the Crescent (No. 6) The Crown of Death.** .....*Princess Hassan and Wm. Dowlan*
13—**People of the Pit**.....(2-R. Dr.)
Cleo Madison

IMP

25—**Conscience**.....(4-R. Drama)
Al. Holubar, Wm. Welsh and Curtis Benton

JULY—
2—King Baggot in **The Marble Heart** (4-R. Dr.)
Jane Fearnley
5—*The Wrong Label*.....(2-R. Drama)
9—**Copper**.....(2-R. Drama)
Wm. Garwood and Violet Mersereau
13—King Baggot in *"His New Automobile"* (Comedy)
16—**The Eleventh Dimension**.....(2-R. Dr.)
Al. Holubar and Wm. Welsh

101 BISON

JUNE—
19—**One Man's Evil**.....(2-R. Drama)
William Clifford and Edna Maison
26—**The Test of a Man**.....(2-R. West. Drama)
Wellington Playter and Marie Walcamp

JULY—
3—**Jane's Declaration of Independence** (2-R. Dr.)
Hobart Henley and Agnes Vernon
10—**The Ulster Lass**.....(2-R. Irish Drama)
Gene Gauntier and Jack Clark
17—**The Toll of the Sea**.....(2-R. Dr.)
Marie Walcamp and Rex De Rosselli

L-KO

JUNE—
20—**Blue Blood and Yellow Backs**..(2-R Comedy)
Harry Gribbons and Gertrude Selby
23—*A Dismantled Beauty*.....(Comedy)

JULY—
4—**The Curse of Work**.....(2-R. Comedy)
Billie Ritchie and Louise Orth
7—*The Child Needed a Mother*.....(Comedy)
18—**A Doomed Hero**.....(2-R. Com.)
Billie Ritchie

Release — Brand and Subject.

BROADWAY UNIVERSAL FEATURE.

JULY—
12—Jane Cowl in "The Garden of Lies" (5-R. Dr.)

JOKER

JUNE—
28—*The Mechanical Man*.....(Comedy)

JULY—
3—*A Skin Game*.....(Comedy)
5—*Right Off the Reel*.....(Comedy)
10—*Baby Bumps Gets Pa's Goat*.....(Split Cartoon)
10—*Homer Croy Along the Nile*.....(Educ.)
17—*Freaks*.....(Comedy)

NESTOR.

JULY—
2—*When the Spirits Moved*.....(Comedy)
6—*When Their Dads Fell Out*.....(Comedy)
9—*Lizzie Breaks Into the Harem*.....(Comedy)
12—*When Father Had the Gout*.....(Comedy)
16—*Her Rustic Hero*.....(Comedy

POWERS

JUNE—
3—*Fifty Years Behind*.....(Drama)
8—*Lady Baffles and Detective Duck in "Baffles Aids Cupid"* .....(Det. Comedy).
10—*Was She a Vampire?*.....(Drama)
15—*Captain Kent's Seals*.....(Vaud. Act)
15—*Friends of the Animal Wizard* ...(Ditmar's Educ.)
17—*The Stranger*.....(Drama)

REX

JUNE—
29—*Simple Polly* .....(Drama)

JULY—
1—**Vanity**.....(2-R. Drama)
Edna Maison and Arthur Shirley
6—*Steady Company*.....(Drama)
8—**Souls In Pawn**.....(3-R. Drama)
Ben Wilson and Dorothy Phillips
13—*When Hearts are Trumps*.....(Drama)

UNIVERSAL SPECIAL FEATURES

Week of June 21—
The Broken Coin (No. 1) "The Broken Coin" (2-R)
Francis Ford and Grace Cunard

Week of June 28—
The Broken Coin (No. 2) "Satan of the Sands" (2-R. Drama)....*Francis Ford and Grace Cunard*

Week of July 5th—
The Broken Coin (No. 3) "When the Throne Rocked." (2-R. Dr.) ..*Francis Ford and Grace Cunard*

Week of July 12th—
"The Broken Coin," (No. 4) "The Face at the Window." (2-R.).....*Francis Ford and Grace Cunard*

VICTOR

JUNE—
28—**The Cheval Mystery**.....(3-R. Drama)
Harry Myers and Rosemary Theby
5—**Mary Fuller in "The Little White Violet."** (2-Reel Drama)
9—*The Violin Maker*.....(Drama)
14—**The Prize Story**.....(3-R. Dr.)
Harry Myers and Rosemary Theby
16—*The Trust* .....(Drama)

LAEMMLE

JULY—
4—*Billie's Baby* .....(Drama)
7—**Betty's Dream Hero**.....(2-R. Drama)
Robert Leonard and Ella Hall
11—*Martin Lowe, Fixer*.....(Drama)
15—*Dear Little Old Time Girl*.....(Drama)
18—*For His Superior's Honor*.....(Drama)

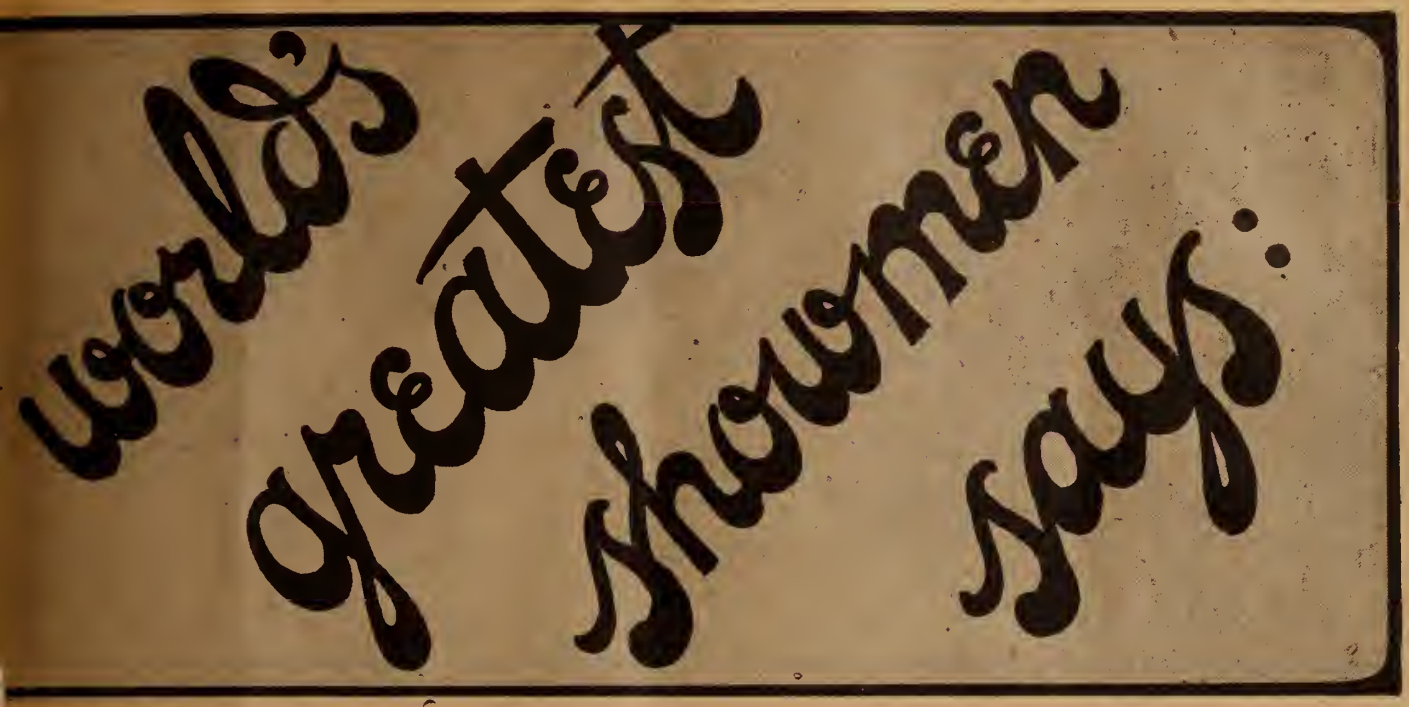


"I owe my success to the

EVERY living Showman knows of or has heard of "Gus Hill," one of the most successful Showmen the world has ever seen. Gus Hill says:—"I owe my success to the liberal use of posters." Such an expression from such a master mind should strike straight home with mighty force to Moving Picture Exhibitors. Especially does this ring true on big productions, such as you are now receiving from the UNIVERSAL in BROADWAY UNIVERSAL FEATURES. Every Broadway Universal Feature is a great film play. Every Broadway Universal Feature should be plastered over the boards unlike anything you've ever attempted before. Broadway Universal Features give you the biggest opportunity of your life to pack your house. If you have signed for them, for goodness sake, get all that's possible out of them. We have all ready the 16-sheet combination Posters that carry a smashing big streamer across the top, bearing the caption, BROADWAY UNIVERSAL FEATURES. These 16-sheet combination Posters can be had for ALL the Features. Ready to ship are Posters on the following B'way Features: Jane Cowl in "The Garden of Lies."—(Extra) Big striking one-sheet portrait poster of Jane Cowl. "Scandal," featuring Lois Weber and Phillips Smalley. Lawrance D'Orsay in "The Earl of Pawtucket." Hobart BOSWORTH in "The Scarlet Sin." These Feature Posters are masterpieces of the Lithographer's Art.

MORGAN LITHOG

CLEVELAND



liberal use of posters"—

ONLY the man who doesn't care a tinker's dam for crowds will refuse to increase the use of these powerful business-getting posters. The "live wires" of the game—the men who have their hearts and souls wrapped up in the success of their theatres—will triple their poster orders and their posting orders. You who have used Posters on the regular Universal Program releases, have in the new BROADWAY UNIVERSAL FEATURES the opportunity to SMASH competition. Posters will place your House on the same plane as the biggest and best House in the country. The Features give you the vehicle and MORGAN POSTERS give you the weapon to MAKE your House the leader in your section, irrespective of location. As long as this earth spins, people will be impressed with pictures—poster pictures. So Use Posters more liberally than you ever did before. We have 3-sheet stands ready for ALL single reelers. 1, 3 and 6-sheet stands for all 2-reelers. Two 6-sheets, two 3-sheets and two 1-sheet posters for ALL Broadway Universal Features, with a special 4-sheet to combine with two 6-sheets for a smashing big 16-sheet stand. You can get two 1-sheets, also a 3-sheet, a 6-sheet and a 3-sheet streamer to combine into a whale of a 12-sheet stand,or you can use portions of this combination separately. ALSO—most beautiful 5-color Portrait Posters of ALL Universal Stars–forty of them. If your Exchange can't supply you, order direct from the

RAPH COMPANY

OHIO

GET THESE FEATURE AD CUTS

THIS is the greatest opportunity ever offered Exhibitors in the history of films. The release on the Regular Universal Program of such great star productions as the Broadway Universal Features is an event unprecedented in the annals of amusement enterprises. Greater than the high priced features that have demanded capacity houses for rental alone, and which have left you without profit, or an actual loss, the Broadway Universal Features will stand boosting to the skies. They will bring you capacity houses and at so slight a cost over the regular program that you will have ample money to spend for properly advertising these marvelous Broadway productions. Look over this list and you will see that we have recognized your needs; that we have prepared for them in a way that will bring you profits and success. These business-getting supplies are furnished you at so low a price that with even a slight expenditure you can make a wonderful showing. Think this over as a business proposition—REMEMBER the mighty helping hand of the Universal is back of you at every stage of the game.

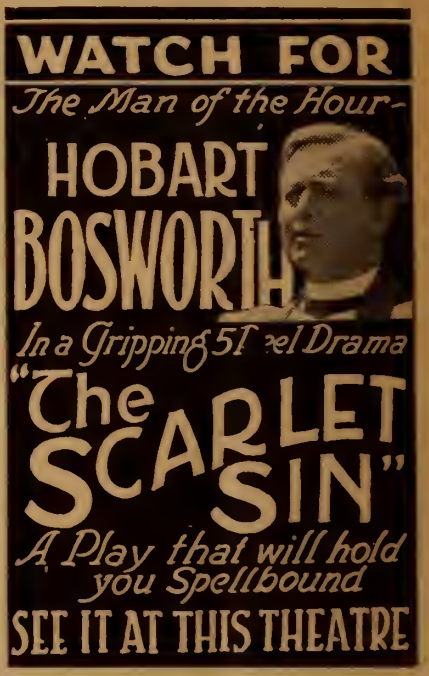
Banners: The finest waterproof, heavy canvas, two-color banners ever put out at anywhere near the price. If you want to make your house front attractive on Broadway Universal Feature nights, GET THESE BANNERS. They are 10 feet long and 3 feet high and are far higher class than what you would pay your local sign painter $4 to $7 for. The low price is only $1.85.

Slides: Two styles of handsomely colored slides for every Broadway Universal Feature at only 25 cents each. Get these from your Exchange well in advance and let every patron of your house know about your next Broadway show. Two styles for each release. Order both NOW.

Photo-Gelatins: The most beautiful of all lobby displays. Ten beautiful scenes for each of the weekly Broadway Universal Features. In each set of ten for each play there are two hand-colored photos, each 16x23 inches; eight in a rich photo-brown, each 11x14 inches, and two handsome two-color title cards.



(This Space for Your Theatre Name, Program, etc.)
Order B013. Price 35 cents.



(This Space for Your Theatre Name, Program, etc.)
Order B014. Price 25 cents.

BROADWAY UNIVERSAL FEATURES

BROADWAY UNIVERSAL FEATURES

AND SUPPLIES FOR ALL

BROADWAY UNIVERSAL FEATURES

Throwaways: Keen, snappy, attractive throwaways at throwaway prices. Beautiful special designs for every Broadway Universal Feature. Ample space for date and the name of your theatre. Order a bunch of these from your Exchange at only 60 cents a thousand and they'll pack your house. Place a standing order now.

Post Cards: These are by far the most attractive Post Cards we have ever had printed for our Exhibitors. Two colors, special designs for each Broadway Universal Feature, with ample space for the name of your theatre, date, etc. You couldn't buy them of your local printer for double our low price of $1.10 a thousand. Place a standing order with your Exchange.

Advertising Cuts: Two smashing double column cuts and two strong single columns, for every Broadway Universal Feature. We have already published Advertising cuts of Jane Cowl in "The Garden of Lies"; Lois Weber and Phillips Smalley in "Scandal," and Lawrance D'Orsay in "The Earl of Pawtucket." These are numbered B01-2-3 and 4; B05-6-7 and 8; B09-10-11 and 12, respectively. Order by number from your Exchange. All double column cuts are 35 cents each; all single column cuts are 25 cents each. The best way and the easiest way for you is to place a standing order with your Exchange for the quantity you want for EACH BROADWAY UNIVERSAL FEATURE RELEASE. Attend to this NOW.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK



(This Space for Your Theatre Name, Program, etc.)
Order B015. Price 25 cents.



(This Space for your Theatre Name, Program, etc.)
Order No. B016. Price 35 cents.

BROADWAY UNIVERSAL FEATURES

BROADWAY UNIVERSAL FEATURES

"Great Idea"
says one Exhibitor--

--after reading our last week's announcement in Moving Picture Weekly about the changing of the Regular Weekly Feature Release cuts to stock cuts. This change will meet with great favor at the hands of all Exhibitors, for it means far less detail work in your keeping track of the cuts you want—saves ordering special cuts, saves time, saves worry and means your getting a line of clever display cuts that will attract worlds of attention at extremely small cost. Every stock cut included has been thought out and studied out to give you the biggest advertising smash at the lowest possible cost.

These Stock Cuts Will Save You Money And Will Give

without doubt the best representation you ever had. The cuts consist of stock designs that you can use any or every day in the year. Each cut has a reverse heading (white letters on black backgrounds). Each cut allows you space for the insertion of your Theatre name, program or any matter you wish to advertise. The cuts are clever, catchily worded and have the punch. There are a large variety of them and you can secure a free proof sheet containing all these new stock cuts direct from your Exchange. Also you can order these cuts from your Exchange. In case your Exchange can't supply you with proof sheets showing these new cuts, or if they can't supply you with the cuts—you can get both the proof sheets and the cuts by sending your order direct to the

(SUPPLY DEPT.)

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

NEW YORK 1600 BROADWAY

"Uncle Sam at Work"

A Gigantic Motion Picture Presented by

Henry W. Savage

Producer of the following Broadway successes: "The Prince of Pilsen," "The Merry Widow," "Madame X," "Along Came Ruth," "Everywoman" and "Sari."

Authorized and Approved by

The United States Government

BASED ON THE INSPIRING BOOK

"The American Government"

By FREDERICK J. HASKIN

(More than a half million already sold.)

12,000 PAID ADMISSIONS IN ONE DAY

At the vast AUDITORIUM THEATRE, Chicago.

7,000 Feet of Film

SHOWING

The buildings and inner workings of the following governmental departments: Army and Navy, State, Treasury, Post Office, Bureau of Printing and Engraving, Patent Office, Commerce and Labor, Immigration, Reclamation, Standard Weights and Measures, together with many close-up views of the various government officials from President Wilson down. Many exteriors of Army, Navy and other Government forces engaged in active field work. Also educational views of Alaska and the Philippines.

A. WARNER Sole Selling Agent for the United States 110 West 40th Street **New York City**

TOOTSIE ROLLS



GOOD CLEAN SIMPLE

Chocolate Candy

WRAPPED DUSTPROOF

Unwrapped Candies gather dust and dirt.
Tootsie Rolls are clean and pure.

On Sale Everywhere. **Single Rolls, 1c—Boxes, 5 and 10c.**

The Moving Picture Weekly



Claire McDowell
in
"MIXED BLOOD"
Red Feather Production

VOL. 3 DECEMBER 16, 1916 NO. 18
PRICE 10 CENTS

BLUEBIRD PHOTOPLAYS (INC.)

PRESENT

The dramatic story of a man with a shriveled Soul

"GOD'S CRUCIBLE"

Staged and Photographed in the Grand Canyon of Arizona

Featuring

GEORGE HERNANDEZ
MYRTLE GONZALEZ
VAL. PAUL

Directed by Lynn Reynolds

Watch for "THE PIPER'S PRICE"

Book through your local BLUEBIRD Exchange or Executive Offices BLUEBIRD Photoplays, (Inc.) 1600 Broadway, N. Y.



Your patrons will like this picture because it is human and wholesome and realistic, wonderfully staged and beautifully acted. Hobart Henley, in the part of an Italian fruit vender, is in love with pretty Carlotta, and their romance, with its surprising climax and unusual ending, makes five reels of perfect entertainment. You should prepare now to boost this picture like this:

Hobart Henley

And a Brilliant Supporting Cast in

"A CHILD OF MYSTERY"

A Romance of Little Italy

DIRECTED BY HOBART HENLEY

Let the people know what you are showing—get them in to see a few Red Feather productions and you will have a steady and profitable patronage. Dress your cashier in a pretty bright colored Italian costume, and she will attract a lot of profitable attention.

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

"Please Go 'way A

(No. 155. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THERE is a certain type of man who resents CHANGE of any kind. He gets into a little rut and is perfectly satisfied to hobble along in it. When he sees his competitor trying something new he kids himself by saying, "That poor hick will go broke. He is never satisfied to let well enough alone."

Then, when the competitor suddenly blossoms forth as a great big success the man in the rut says, "The lucky stiff!"

I am thinking now of certain exhibitors who run their business---like their thoughts---in a rut. They refuse to look up over the edge of the rut to see what's going on in the world. These human moles don't want to THINK. They don't want the bright light of Truth to shine on their business for fear it will show the necessity of some sort of CHANGE. And it's too much bother to change. They cry out "Please go 'way and let me sleep."

There's an old story about a Southern merchant who refused to advertise because he figured that advertising would increase his business and make him work afternoons instead of taking a nap. He didn't want to CHANGE his old habits.

But I have found a Southern exhibitor who is not afraid to make a change. And as a result he has INCREASED HIS BUSINESS 100 PER CENT!

His name is Nelson van H. Gurnee. He is president

nd Let Me Sleep"

of the Gurnee Amusement Co., of Lexington, Ky. He writes me as follows:

> "I am happy to state that from its inception one year ago, the Program Service has lived up to my estimates in every way, and I have yet to find a day when my receipts have not been AT LEAST 100 PER CENT LARGER THAN WHEN THE FEATURE SERVICE WAS USED."

Now then, you can't call Mr. Gurnee "a lucky stiff." He first gave his business serious thought. He estimated that he would boost his business by quitting Feature Service and using Program Service. He wasn't too lazy to make a CHANGE in policy.

He didn't take a blind plunge. He used his brains. And the man who uses his brains never gets into a rut.

The Feature has been hitting the toboggan for a long time. As a profit-maker it is speedily proving itself to be a quince. If you can't see the handwriting on the wall it is because you are deliberately shutting your eyes and WON'T SEE!

If all features were GOOD features, conditions would be quite different. But since about 90 per cent of the features are miserable junk, the people are getting sick of them. They want the varied program and THEY'RE GOING TO PATRONIZE THE THEATRE THAT GIVES IT TO THEM. You'd better cut out the "Please go 'way and let me sleep" stuff!

Universal Film Manufacturing Company
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York

IT'S YOU!

THE next time you start a-cussin' at film rentals, poor business and picture conditions in general, don't blame it all on the film magnate. No, sir! Stand in front of your mirrior, look yourself in the eyes and say:

"Bill, YOU'RE the guy!"

There won't be any one to hear you except yourself, so continue the conversation.

"Twenty-four months ago you had a peach of a business. You were not only makin' a livin' but a dam fine one, too. But, shucks! You didn't leave well enough alone.

"Bill, if only you had listened to the men with the vision that enabled them to look ahead, you wouldn't be paying mountain-high prices for prairie-level features right now. Nor would you have been bunked into paying $100 a day--and up--for films by some of these here-today and gone - tomorrow - with - your - money producers.

"Lord knows you got warning enough! Every time the feller at the feature exchange politely asked you to cough up a higher rental price, it should have made you realize what was a'comin'. It should have jammed into your skull the thought that instead of being a sure-enough, honest-to-goodness exhibitor, you were just a theatre manager working for the interest of the feature manufacturer!

"How's it going to end, Bill? Are you going to keep right on playing into the feature men's hands, or are you going to sign the exhibitor's Declaration of Independence?

"Coming to think of it, that's just what that good, old, regular service contract really is. It's a Declaration of Independence against the tyranny of feature conditions. It means freedom from excessive rentals; freedom from complaints by my patrons on the score of bum shows; freedom from bad business!"

Then you conclude the conversation with this:

"Bill, the feature manufacturers have grown fat at the expense of a lot of exhibitors who should have known better. But there's one showman who has coughed up his last dollar towards the feature men's swollen bank accounts--

Yes, sir! Bill, there's one exhibitor who has grown wise and——

"IT'S YOU! ! !"

"

Universal Says

The Case of Sunday Opening

MEMBER OF THE
NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

National Association of the Motion Picture Industry takes up battle for Sunday motion picture shows in New York State as its own.

THE Appellate Division of the Supreme Court, Third Department, sitting in Albany, decided on November 22d, 1916, that the century-old New York blue law was applicable to Motion Picture Theatres, and that therefore Sunday exhibitions were illegal. On the afternoon of the next day, the Executive Committee of the National Association of the Motion Picture Industry met in special session. It assigned its general counsel, William M. Seabury, to do all in the power of legal course to aid the Albany exhibitors, and appealed to every newspaper of the State to take up the fight. The aid of civic organizations, women's clubs and social workers of every class has been enlisted, with the National Association in command.

By assuming this responsibility and driving the campaign through to success, the National Association is demonstrating again to the trade and the public that "Unity of Action Spells Success." This is the watchword which has been adopted by the National Association to be put on its trade mark cut which is reproduced on this page. It is a slogan to be proud of, and a truism which will appeal to the moving picture industry as a whole more forcibly than to almost any other business. Almost all of its ills have come through lack of unity; and the terrible waste of unhealthy competition and misunderstanding between producers, and between producers and exhibitors, principally determined the establishment of the National Association as it is constituted today. Already a number of problems which affect the industry have been satisfactorily settled, the credit for which must go diricetly to the National Association. The present problem upon the solution of which the Association has embarked is the question of Sunday opening in New York State. It has fortunately every element of the industry back of it, and only those against it who have an old-fashioned Blue-Sunday idea of the requirements of the thousands of poor people who depend upon this Sunday relaxation for their weekly entertainment. As the Evening Sun justly observes, the only sort of movies which should be suppressed on Sunday is the sort which should be suppressed on every other day of the week as well.

Twenty-five per cent. of the attendance of the Motion Picture shows is on Sundays, showing that Sunday is the principal opportunity for entertainment and education of the great masses of the people. The motion picture has become the chief means of education and entertainment to the masses and all classes, and to deprive the people of the opportunity of availing themselves of this vehicle, would be a gross injustice to society. It would likewise be financially detrimental to thousands of exhibitors who have millions of dollars invested in motion picture houses and to producers of motion pictures whose investments, based upon seven day showings, would be tremendously jeopardized. The statistics prove that the motion picture is not only socially beneficial from the standpoint of entertainment and education, but it has been the means of maintaining the American home in that it has enabled the family to assemble together on Sunday instead of being disrupted by the head of the family spending his time in drinking or otherwise away from the family.

An energetic campaign has been instituted by Frederick H. Elliott, Executive Secretary of the Association, and his efficient press representative, Wallace Thompson. A committee composed of representative producers was immediately appointed, and laid its plans for a publicity campaign to defeat the measure. They advised several exhibitors to make a test case before the law, and last Sunday a number of them in cities up the State were arrested, charged with violating the Sunday opening law. The results so far have been brought about through a campaign of telegrams and messages dispatched to every editor of a newspaper within the State of New York, asking his co-operation in fighting the enforcement of this law. In these telegrams it was pointed out that the films are the greatest conservers of the family circle known at the present time, and it is largely due to their influence that the families are brought together on the Sabbath to go en masse to a picture show, whereas otherwise the head of the house might be engaged at the corner saloon, and other members of the family in other pursuits and other places. All of these telegrams were signed by the National Association, and the Motion Picture Exhibitors League of the State of New York.

The decision of the Appellate Division affects only the northern part of the State at the present time. New York City and the sections contiguous being governed still under Judge Gaynor's definition of the word "show" on the statute books. Judge Gaynor had ruled that this word applied only to outdoor exhibitions.

This editorial appeared in the New York Herald following the call to arms. It is representative of editorials which have subsequently appeared in the Sun, the New York Times, American, Evening Sun, World, New York Post, Mail, Morning Telegraph, and of course, all of the trade papers.

THE SUNDAY MOVIES.

Bring on the Sunday Movies! Reel off what films are fit, for not a human being gets any harm from it. This is the proper past-time for morals and for purse, since those who do the movies might easily do worse. A good time with the pictures cuts out a bad time where the devil's Sunday service shows very little prayer. Of course, the Sunday movies are hardly quite so long as are some Sunday sermons,but is that very wrong! What is a Sunday movie except a place to go for those who are not able to see a high-priced show? They have no time or money to spend as many spend, and so the simple movie comes to them as a friend. A friend they need, for humans become unhuman when they merely drop their burdens to take them up again. In every human creature whose mind is fairly sane there is a need of pleasure to mingle with the pain which is a part of living, and no one ought to say this bit of Sunday pleasure will likely lead astray the thousands in attendance who for a time forget the burdens they have carried and have to carry yet. Bring on the Sunday movies for morals and for purse, and you who think them wicked see that you do no worse!

W. J. LAMPTON,
New York Herald.

UNIVERSAL PICTURES PRESENT THE TWO

Grace Cunard

IN

the Pur



The Super Serial of the Season--

Mystery, Adven-ture, Love, Romance, Thrills

Written and staged by

GRACE CUNARD-FRANCIS FORD

the Most Popular Serial Stars of the Day



Another UNIVERSAL SERIAL achievement par excellence. Another gem added to the Universal's all-star collection of serials. A tremendous opportunity for every Exhibitor in the land to crowd his theatre to capacity on every episode. A serial that is 100 per cent there from every angle—a box-office money-getting attraction that will make moving picture serial history.

Book Now RELEASED December 25 For Big Profit

You can learn every detail of this big attraction from the "Purple Mask" Advertising Campaign Book—JUST OFF THE PRESS—FREE to Exhibitors only.

It tells you the fascinating story of the play; it tells you how to put the picture over so as to get the most out of it; it gives you a complete line of ready prepared advertisements, general publicity matter; heralds, banners, novelties—every conceivable help that experience can suggest to make "The Purple Mask" get over the way it deserves. You have only to follow the suggestions to score a huge success. If you want to connect with a winner write your nearest Universal Exchange today for a booking reservation, a copy of the BIG BOOK and complete information. Or address

Universal Film Manufacturing Co.

CARL LAEMMLE, President *"The Largest Film Manufacturing Concern in the Universe"*

1600 BROADWAY, - - - NEW YORK



The sort of feature that you are always looking for—presented for release January 1. You will find a brief review on page 54, and the complete story will be told in the M. P. WEEKLY of January 1. Watch for it and read it and learn what a great play we are giving you in

Directed by Douglas Gerrard

"Polly Put the Kettle On"

WITH

DOUGLAS GERRARD, RUTH CLIFFORD AND ZOE RAE

From the Story by Grace Helen Bailey
"How Love Found a Way"

Exhibitors are urged to read the reviews of this picture in the WEEKLY, and to take advantage of their knowledge by letting their patrons know that it is strong, sweet, wholesome and a perfect entertainment. You can boost this hard. Don't depend on your lobby only. Advertise and get the people interested. Book through any UNIVERSAL Exchange.

RED FEATHER PHOTOPLAYS

HANS GRAHF

UNIVERSAL COMEDIES



There are more good comedies released on the regular UNIVERSAL PROGRAM every week than you can buy in the open market at any price. That's fact.

NESTOR BRAND

Nestor Comedies, featuring Eddie Lyons, Lee Moran and Edith Roberts have grown in popular favor until they are among the big sellers. They are getting money for thousands of Exhibitors. They will get money for you.

L-KO BRAND

L-KO Stars—Alice Howell, Dan Russell, Phil Dunham and others with the cleverest comedy casts are sure fire winners all over the world. Book Universal Comedies, because an entertainment without comedy will NOT please ALL the people.

JOKER BRAND

JOKER Comedians have a way of their own. Gale Henry, William Franey, Charles Conklin, Lillian Peacock and Milburn Moranti are the kings and queens of the one-reel comedy. They are different, and their speed is the fastest of any comedy bunch on the screen today.

THEY GET THE COIN

REMEMBER, that while these sterling comedy attractions are released on the Universal Program, you can book them separately. They will liven up any program. They will put over an otherwise poor show. They will strengthen any bill. Write or wire for full particulars to any one of the 73 Universal Exchanges TODAY, or

UNIVERSAL FILM MFG. COMPANY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York



Edwin Stevens

KARL LINK

Annou

The Engagement of the

EDWIN

NOW D

VIOLET M

THE engagement of Edwin Stevens to direct Violet Mers reau is proof of the intentions of BLUEBIRD Photo-Plays to enlist the services of the best talent availab for its productions. Edwin Stevens's successful record on the legitimate stage in such productions as "WANG"- "THE DEVIL"—and others has given him a knowledge of stage craft that equips him perfectly for picture work. H recent productions, featuring Violet Mersereau, include "The Honor of Mary Blake"—"THE BOY-GIRL" (both John C. Brownell) and "SUSAN'S GENTLEMAN," by Ka Jordan.

BLU

PHOTO PLAYS - 160

Violet Mersereau

ncing

lliant Dramatic Genius

STEVENS

ECTING

RSEREAU

Stevens's wide knowledge of stage craft, gained ough his many years while on the speaking stage, him in good stead in his BLUEBIRD productions. An r himself of unusual power and dramatic intensity, able to instill into his players that particular dramatic t of pantomine that registers the thought and the perfectly and in a manner distinctly Steven-esque. The gement of Edwin Stevens adds another link in the BIRD chain of directors, already the strongest in the ness. WATCH FOR BLUEBIRDS produced and di- by Edwin Stevens, featuring Violet Mersereau.

BIRD

adway, New York




SCENES FROM
"A CHILD OF MYSTERY"
A
RED FEATHER
PRODUCTION
WITH
HOBART HENLEY
GERTRUDE SELBY &
THOMAS JEFFERSON

"Mr. Vampire"

WITH

FRANCIS FORD and ROBERTA WILSON

REX Two - Reel society drama. Written by Grace Cunard and produced by Francis Ford, with himself and Roberta Wilson in the leads.







Three striking scenes from the Rex Society Drama "Mr. Vampire."

WE don't pretend to know where Grace Cunard was when this picture was produced, or why she did not play the lead herself. Perhaps she thought that Francis Ford, who has loved her devotedly throughout so many serials, would never be able to resist her as he has to do in the present Rex two-reel drama, called "Mr. Vampire." So it happens that Roberta Wilson is called upon to play the part of the fascinated wife of another man, who is so lightly regarded by Francis Ford, as Mr. Vampire. Roberta proves a charming substitute for Mr. Ford's usual partner.

The story is original in theme, and its situations are well handled by an unusually competent cast. It begins with a prologue.

Edna's husband is unfaithful to her and has been accustomed to going out with the other woman. She is about to become a mother and broods over her loneliness. She finds a woman's card in her husband's pocket and becomes suspicious. She watches his office, sees a woman enter, and follows her in. The husband is caught in a compromising situation with the woman, so the wife demands a large sum of money to spend on the expected child.

Twenty-five years later the son is known as the Vampire because of his hatred of women. Born while his mother was embittered by her experience, his hatred for women is almost uncanny. The Vampire attends a house party and is shunned by the men, but much sought after by the women. It is strange that though he hates women, they invariably seek him out. One of the married women at the party takes a violent fancy to Mr. Vampire, which causes comment.

The maid at the house has taken a liking to the strange Vampire, who, on several occasions has spoken kindly to her. Mrs. Brooks, the married woman in the case, goes to his room, intending to leave a note for him. The maid is in a room near by and hears her enter. Brooks has suspected that his wife is pursuing the Vampire and, securing a revolver, follows her. The Vampire Man comes into his room, finds the note and reads it. The wife, meanwhile, has not had a chance to get out and hides behind some curtains. The maid, too, comes in and hides. Brooks forces his way into the room and threatens to kill the Vampire Man, telling him that he knows that Mrs. Brooks is hidden there. He is about to shoot, when the maid comes from behind the curtains. Brooks think that he is mistaken and apologizes.

CAST.

The Husband	Pete Gerald
The Wife	Edna Maison
The Vampire Man	Francis Ford
The Other Woman	Mme. Bourgeois
Mr. Brooks	Jack Holt
His Wife	Roberta Wilson
The Maid	Elsie Maison



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Prize Winner at Chicago Live Stock Show.



Hula-Hula Introduced on Gulf Beach.



Ambassador Gerrard Leaves For Berlin.



Champion Figure Skaters of the World.



Buying Shoes For Four Feet is a Job!



Souvenirs From Trenches Taken by Anzac Soldiers.

Animated Weekly News

ANIMATED WEEKLY, NO. 50.

Cops Ready For Winter.—"The Finest" in cold weather uniforms reviewed by Mayor.—*Los Angeles, Cal.*

Famous Hawaiian Dance.—Hula-Hula, from Pacific Isles, introduced on Gulf beach.—*Galveston, Texas.*

Dental Week.—Mayor Thompson presents tooth brushes to children in teeth cleaning campaign.—*Chicago, Ill.*

Firemen's Hard Fight.—Smoke-eaters battle hours against stubborn $500,000 blaze.—*Brooklyn, N. Y.*

Elephant Goes Shopping.—Getting shoes fitted is quite a job, if you have four feet.—*Boston, Mass.*

Picking Navy Flying Base.—U. S. Commission on naval stations views proposed under-sea and aviation ground site.—*Los Angeles, Cal.*

Champion Cattle.—Prize winners at International Live Stock Exposition.—*Chicago, Ill.*

Parade On River.—Steamboats help celebrate dedication of new dam to raise water in the Ohio.—*Huntington, W. Va.*

Builds Bungalow Atop Skyscraper.—Earl Carroll, famous composer, lays cornerstone at midnight of unique home on roof of business building in the heart of Broadway.—*New York City.*

Sub-Titles.—Louis Mann making the opening address. View from his bedroom window.

Through With Fighting.—Disabled New Zealand soldiers on way home from French battle line.—*Newport News, Va.*

Winning Auto Championship.—Speed king captures 150-mile paved track record.—*Ascot, Cal.*

Opening of Congress.—National Legislators face big problems in first hours of 64th session.—*Washington, D. C.*

Sub-Titles.—Speaker Clark and Congressman "Jim" Mann. Senators Kerby, Arkansas and Shepard, Texas. Senator Tom Taggart, Indiana. "Uncle Joe" Cannon (81, but still young).

Envoy Returns To Germany.—Ambassador Gerard leaves for Berlin to guard U. S. interests.—*New York.*

The Man of the Hour.—Field Marshal von Mackensen, whose military genius inspired the German drive of conquest straight to Bucharest, the Roumanian capital.

Dance On Ice Skates.—Champion professional figure skaters of the world, Bror Meyer and Emmy Bergfeldt, demonstrate their skill.—*St. Nicholas Rink, New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.



"Double M" Flanders strapped to Galvin's car. A view of the track from this unique position.

CAMERAMEN of news weeklies have reason to think that they bear charmed lives. At least they risk them as readily as if each of them had the proverbial cat's allowance. The latest death-defying stunt was performed by "Double M." Flanders of the particularly daring staff of the Animated Weekly Cameramen. He was one of the three who were present at the disastrous race at the Uniontown track, Pittsburgh, which was run on the Saturday after Thanksgiving Day for the Universal Film Trophy, and which resulted in such terrible loss of life. A few days before the race, "Double M" had an inspiration and proceeded to carry it into action. It was his idea to get pictures of a race under actual racing conditions, as it looks to the participants. So, with his camera, he allowed himself to be strapped to the back of Frank Galvin's car, facing to the rear. Galvin is the driver whose car later caused the death of the mechanician, Weigle, of Hughie Hughes and of Galvin himself, who died in the hospital of his injuries.

Flanders asked Galvin to speed the machine up to ninety miles an hour, and all the time he ground steadily, while Chevrolet, winner of the race for the cup, and John De Palma staged a race behind him on the track, exactly like the real thing. Similar stunts of this kind have been attempted before, but this was the first time that pictures have been taken from a car going at ninety miles an hour, and they are unique.

The day of the race, Buchanan, of the Animated, was accidentally filming Hughes, after his miraculous rescue, when Galvin's car knocked the machine from his hand. The machine was wrecked, with the exception of the film box itself, which by some marvelous chance was preserved with its priceless contents. Buchanan escaped death by a matter of about two inches.

OPENING OF CONGRESS.

THE Animated Weekly, Number 50, contains views of the opening of Congress, with close-ups of some of the most conspicuous figures in the nation's legislature. We see Speaker Champ Clark and Congressman "Jim" Mann, and Senators Kerby, of Arkansas and Shepard of Texas, who live in the same town and on the same street of the town called Texarkana, and yet are representatives of two different States. Senator Tom Taggart of Indiana is shown, and the scene closes with a picture of "Uncle Joe" Cannon, eighty-one years "young," who predicts a great Republican majority in 1918!

ELEPHANT GOES SHOPPING.

THE baby elephant of the Hip-Hip-Hoorah Company found himself in need of new foot-gear in Boston, Mass., the other day, and went to a department store to buy a new pair of shoes. The Animated Weekly cameraman thought that a picture of a pachyderm out shopping like a lady might be interesting to Universal patrons, so he joined the party long enough to get some pictures of the expedition. Buying shoes for two feet is bad enough at the present cost of footwear, but buying for four is just twice as bad. The Animated Weekly No. 50 shows how an elephant is fitted with new boots.



RED FEATHER Photoplay, written by the well known playwright and actor, Willard Mack. Adapted for the screen by J. Grubb Alexander, and produced by Charles Swickard, with Claire McDowell starred, and Roy Stewart and George Beranger in her support. A story of the blending of Mexican and Irish strains in a beautiful girl of the border.

CLAIRE McDOWELL is a name which needs no introduction to the patrons of the screen. She joined the Universal some months ago, and has appeared in many pictures, notably in the Egyptian phantasy called "The Caravan," staged by Raymond Wells, in which she made a great hit. This is the first feature film in which she has had the stellar role, and she handles her opportunity like the artist she is.

The story is a study of the result of blending Mexican and Irish strains, and was written by Willard Mack and produced by Charles Swickard, from the script by J. G. Alexander. In it Miss McDowell has the role of a border Carmen, a creature of swift moods, hot passions, and wild caprices, who, however, proves her possession of "white blood" in the end, by her devotion and self-sacrifice in the face of deadly danger. Mr. Mack is an accomplished playwright and an actor of reputation, and he knows the theatre inside and out. He proves this in the construction of this picture, which is dramatic from beginning to end. Director Swickard has given this fine plot a series of settings which are beautiful and effective enough to be used as the backgrounds for paintings of border life. Miss McDowell has brought all her temperament and her artistry to the interpretation of the character of the Mexican-Irish Nita, and she is well supported by Roy Stewart and George Beranger, both of whom have long since won their spurs as Universal actors. The story in brief is as follows:



Jim bluffs Nita.

Just over the American side of the Mexican border, Big Jim Burmister, the sheriff, kept law and order, being both feared and hated by the Mexicans who were thus forced to keep within the bounds.

Conducting the saloon and gambling hall is Joe Nagle, who makes it his business to become acquainted with all strangers,

especially if they have money. His devoted slave, who is also his faro dealer, is "Blootch" White. In his dog-like way, he is much attached to Lottie Nagle, who bears the surname of the saloonkeeper by courtesy only. Lottie is growing old, and so is losing her hold upon Joe.

The Valyez family, the newest arrivals in the little town are a source of interest to all; the girl, Nita whose Mexican father is dead, has inherited a great many of his traits, much to the disappointment of her Irish mother.

Carlos, a gambler and a bully, is enamored of the girl and although the mother advises Nita to forbid him the house, still the girl accepts his attentions. His ardent wooing almost wins her, but at the last moment her contrary nature causes her to turn upon him with angry vehemence.

CAST.

Nita Valyez	Claire McDowell
Carlos	George Beranger
Big Jim	Roy Stewart
Joe Nagle	Wilbur Higby
Lottie Nagle	Jessie Arnold
"Blootch" White	Harry Archer
Mrs. Valyez	Mrs. Emmons

Carlos, angered, returns to the saloon. He starts drinking, and before long he is shooting up the place. He is arrested by Jim, who, as the only magistrate in the place, imposes a fine or imprisonment for a year. Carlos, having no money, is forced to accept the latter alternative. When Nita hears of this she hastens to the saloon and soundly berates Jim, who is depressed because he has just received word that the nearest town across the border had become infested with the plague. Joe Nagle notices the fire of Nita's anger and gives her the money to pay the fine of Carlos, thus thinking to win her heart.

Lottie jealously watches this, and later overhears Joe telling "Blootch" to "get Carlos" by accusing him of cheating. She warns Carlos and gives him a gun. She has seen the notice of the plague and conceals it so that it does not become public. When "Blootch" accuses Carlos of cheating the latter pulls his gun and kills the faro dealer. Then Lottie whispers to him to take his horse and Nita and go across the border, though she knows she is sending them to brave infection.







Top—Nita meets Big Jim.
Centre—Lottie sends Carlos across the border.
Lower—Jim pays tribute to Nita.

Meantime, Joe has been making love to Nita, but she repulses his advances. It is Big Jim who keeps him from annoying her further. Jim himself has fallen a victim to her charms.

Carlos goes to the cabin of Nita, telling her that he has killed the faro dealer and that they must flee; but at the last moment she does not want to leave her mother. While they are arguing Big Jim raps upon the door. Nita hides Carlos in a closet. Then Jim plays upon her jealousy and intimates that Carlos has been having an affair with another girl. She grasps Jim's gun and shoots toward the closet, but on the instant is sorry for her act. Jim, realizing that she loves Carlos, goes outside. When Nita opens the closet she finds it empty, as Carlos has escaped through the thatched roof.

As Jim is waiting outside, Carlos sneaks along the roof and shoots him. Then he rushes down to Nita, and, with sheer force compels the fainting girl to accompany him. They have just gone when her mother returns and bandages Jim's wound. Though weak from loss of blood, he takes up the pursuit of Carlos and Nita. When he arrives, after a day's pursuit, he finds Carlos dying,a victim of the plague, while Nita is caring for him. Thinking that she loves the Mexican, Jim leaves for the border, but before he has gone far he falls from his horse, where he is found later by Nita, who has come to seek him, realizing that she loves him.

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"THE PURPLE MASK" NEXT WEEK

The best kind of a Christmas present is the one which gives pleasure long after the celebration of the day is over. That's the kind of present that the Universal is offering its patrons in the new serial, "The Purple Mask." Grace Cunard and Francis Ford have put the best work of which they are capable into this serial, and everyone knows what that means. The story of the first episode of this super-serial will appear in the next issue of the Weekly, and will be found tremendously interesting even to read. Imagine what it will be like on the screen!

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L-Ko Gossip



Dan Russell.

THIS is a page of L-KO gossip from the studio where they work so hard at the serious business of fun-making. Alice Howell, the comedienne pre-eminent of the screen, brings us a poem written by a Texas admirer of her luxuriant pompadour. Alice is preparing a New Year's gift for the lovers of her peculiar style of comedy, which will raise her pedestal as Queen of the Comedy-film several feet higher. She doesn't intend to give away the secret prematurely, but she consents to say that in this coming picture she is going to reach heights which she has never approached before. She takes a balloon to get there.

DAN RUSSELL made his last appearance in "Murdered by Mistake," a sad, sad picture of an interrupted suicide. His next one will be still more pathetic. Its locale (as they say in the war news) is a steamer. Poor Dan is very, very heartsick in the story. And you know what happens when you are heartsick on a steamer.



Louise Huton is astonished at her popularity.



"TWINKLE, TWINKLE, POMPADOUR"

(With apologies to the original star).

Twinkle, twinkle, pompadour,
Tell me, please, what you are for,
Up on Alice Howell's head,
Like a fuzzy feather-bed!

It is not quite fair, I say,
For you so to "hog the play,"
For when you have caught our glance,
Alice doesn't have a chance.

When she comes upon the screen,
You're the first thing to be seen,
And we cannot look away—
Tell me, have you come to stay?

Tell me, please, oh pompadour—
Tell me, quickly, I implore—
How you happen to be there,
Spoiling Alice Howell's hair!

Written and dedicated in admiration of Alice Howell by Ferne Zear, Victoria, Texas.

PHIL DUNHAM starts a long trip, in his next picture, "On the Trail of the Lonesome Pill." His pursuit of the illusive granule takes him to the Celestial Empire. There he meets Louise Hutton, a vision of Chinese heavenliness. Their adventures are fast and furious, and take them in and out of a fish-pond among other things, of which Phil is made the Celestial guardian. Louise is an unwilling captive in the household of a Chinese potentate, and she sees a chance of rescue in Phil, who is a born squire of dames. They change clothes, and as Phil is wearing his "janitor" outfit the result is not extremely becoming to Louise. She takes his place as keeper of the fish-pond, and her ideas on the gentle art of Isaac Walton are as remarkable as Phil's.



Phil Dunham hunting the "Pill."

"THE IVY AND THE OAK"

By

REGINALD WRIGHT KAUFFMANN

REX Two-Reel Society Drama, Featuring Dorothy Davenport and Lee Hill. Directed by Donald McDonald.



Scene from Nina's past.



Stoddard meets Ivy.



Nina comes for the bonds.

CAST.

Stoddard	Lee Hill
Denton	Clyde Benson
Edward	T. D. Crittenden
Ivy	Dorothy Davenport
Nina	Lillian Concord

REGINALD WRIGHT KAUFFMAN is one of the important names in American literature, and when a photoplay from his pen appears, the fact is worthy of note. Mr. Kauffman is the author of many novels dealing with sociological problems in a big, human way. His "House of Bondage," which is his best-known book, had a great success in this country, and has been translated into more than a dozen languages. To gain the material for it, he lived for months in the slums of New York City, studying conditions at first-hand. This is not his first appearance as an author of a Universal scenario, for, last year, he suggested one of the episodes of the serial "Graft." It is another human problem upon which he touches in this Rex two-reel picture which was produced by Donald McDonald, with Lee Hill and Dorothy Davenport in the leads. This is the question of the "double standard" for men and women. Though Mr. Kauffman offers no explicit solution, the ending which he has given to the story leaves not much doubt as to his own sentiments on the vexed question.

Stoddard, who had graduated in law but never practiced, at his thirtieth birthday finds himself bored with life. He is in a frame of mind in which he cannot have faith in any one, not even the girl with whom he is in love. His friend, Denton, likens the friendship of Stoddard and his sweetheart, Nina, who is a clever actress, to the story of Ivy and the Oak.

Stoddard broods over the simile; at last he determines to ask Nina to tell him of her past life, but when he does so, she says that she has as much right to know of his past as he has hers. He will not take this for an answer, and finally she tells her experience. When she has finished, Stoddard informs her that their friendship is at an end. Broken-hearted, she accepts the ultimatum.

Stoddard seeks out his father's friend, Edward, a practicing attorney, and enters partnership with him, but first takes a month's vacation in the country. There he meets Ivy, a sweet country girl, and later they marry and return to the city.

Ivy proves to be of the vampire type, but so long as Stoddard can procure for her all her heart's desires, she is happy. The time comes when Stoddard is practically ruined; still not daring to refuse her slightest wish, he takes some bonds from the firm's safe—of course, with the intention of replacing them.

Later, the owner of the bonds, who is none other than the actress Nina, calls for them. To the astonishment of Edward, the bonds are missing. As he is about to call detectives, Stoddard rushes in. He has come from a stormy scene in which he has told Ivy of his ruin. She has decided that since he cannot provide her with luxuries, they must part.

Stoddard and Nina are surprised to see each other, but he confesses the theft of the bonds. He says that he did not know that they belonged to her. Begging her forgiveness, he promises to return them. She forgives him and signifies her willingness to share her lot with him, even though he is ruined.

MAN SHAVES, LOSES JOB.

CHARLES HICKMAN, assistant director for Allen J. Holubar at Universal City, selected for a part in "Stronger Than Steel," a two-reel Laemmle drama by George Bronson Howard, "a man with bushy whiskers" as a distinct type to illustrate this remarkable story. He was the exact type, but it was the first time the man had worked in pictures. That night he drew his pay check, cashed it and proceeded to buy a shave.

He appeared the next morning minus the whiskers and found Hickman plus a large quantity of words. As a result, it was necessary to build whiskers on the man's face in order to finish the picture. Nobody could take his place, and Holubar himself had to make the man up.

"Little Partner"

UNIVERSAL Special Feature in three reels, featuring Franklyn Farnum and Agnes Vernon. Written by Calder Johnston and produced by William Worthington.

CAST.

"Sunny" Lewis.....Agnes Vernon
James Allis.....Franklyn Farnum
Frank Monroe.....Wm. J. Ran
Bill Lewis.....Clyde Benson
Mrs. Beacon.....Adele Farrington
Reggie .....Arthur Hoyt



Sunny hears news of her father's death.

Mrs. Beacon urges Reggie to make up to Sunny.

"LITTLE PARTNER," written by Calder Johnston and produced by William Worthington, is the sort of a picture which makes you feel sorry when it ends. There is plenty of material in it for a five-reeler, and you cannot help regretting that you do not see more of the charming little "Sunny" Lewis, and her big partners, Jim and Frank. Picture fans will acknowledge that this is an unusual feeling. How many times has it happened that you have left a picture theatre wishing that there had been more of a certain story? So many producers have a way of squeezing the very last drop out of a situation, and leaving nothing at all to the imagination. But William Worthington has not done this, in making this Universal Special. Of course he was helped by a real five-reel feature cast. Agnes Vernon and Franklyn Farnum, to say nothing of Adele Farrington, are used to seeing themselves announced as the featured players of five-reel photoplays. When they appear together on a program release, you may be sure that there is a special treat before you. But after all, "the play's the thing," and the best stars on earth cannot do much without a good story. Calder Johnston gave them one this time, and here it is:

James Allis and Frank Monroe are partners and strike it rich. On their way to town they stop at Bill Lewis' cabin where he offers them hospitality. Lewis is rather blue, for he has not been able to make a strike, and yet anxious to send for his little daughter, "Sunny." He shows the partners her photo which wins their hearts.

Lewis finally decides that he will hold up the stage, and send the money to "Sunny," telling her that he has made a rich strike. The boys in camp start out to look for the bandit. Jim discovers the picture of "Sunny" on the spot. They capture Lewis and he has to pay the death penalty. He exacts a promise from the boys that his little girl shall never know how he died.

Jim and Frank tell "Sunny" that her father died in the discharge of his duty and laud him as a brave man. Some time later, the partners decide to send her East to school, telling her that her father left a very valuable mine.

One day, Mrs. Beacon, her aunt, reads in the paper that Sunny has inherited a valuable mine from her father and immediately she invites the girl to visit her. Her son, Reggie, tries his best to win the girl for her money; but she has a strong aversion to him.

Jim decides that he will investigate for himself this Mrs. Beacon. He thinks that "Sunny" is in love with Reggie. He soon comes to the conclusion that it is "Sunny's" money they are after. He sends her a fake telegram, saying that the mine has panned out. "Sunny" asks Jim to take her home with him instead of returning to college, and he explains to the girl what he has done. Arrived at the camp, Frank tries to make love to the girl, but she tells him that she loves Jim—so the two men dissolve partnership and Frank goes his lonely way.

UNIVERSAL COMEDIANS ONLY ONES ON VANDERBILT CUP RACE TRACK.

FOR the first time in the history of automobile racing, an actor in make-up officiated as one of the managers of the course and also as a right-hand man of the chairman of the contest. In addition he worked before the camera in a comedy. The event was the Vanderbilt Cup classic.

This honor fell to Lee Moran of the Universal Nestor Company, who, through the efforts of Beverly Griffith of Universal City, was designated an official of the race and assistant to Richard Kennerdell, chairman of the Contest Board. The Nestor Company, headed by Moran and Eddie Lyons with Edith Roberts as the ingenue and supported by Harry Nolan, Fred Gamble and others of the Universal stock company made a comedy, "The Honest Inventor's Triumph," on the track while the big race was in progress. It was the only photoplay company permitted to work on the course and the members occupied a special box while not working in the scenes. In addition, they helped to entertain the crowd of 65,000 people present at the big race.

Eddie used a light, stripped car for the comedy work and was chased through the crowd by Moran and Nolan on a tandem bicycle.

Exporters Prevented from Grafting "Graft"

LAWYERS from Universal stop men attempting to send thirty reels of the great "Graft" serial to South America with all titles and sub-titles changed into Spanish text. Now in hands of U. S. Marshall.

CONTRARY to expectation, the apprehension and arrest of Hugo Mainthal on a charge of receiving motion picture films stolen from the Twenty-third Street Universal Exchange has not had the effect of stopping altogether the thefts either from the Universal or from other companies which have ben going on for some time. This fact was brought out on Saturday, December 2, when W. V. Saxe, representing John B. Stanchfield, counsel for the Universal Film Manufacturing Company and the Bluebird Photo Plays (Inc.), recovered thirty films of the Universal Film Manufacturing Company's serial, "Graft." They were being shipped by Edward Martorell, No. 8 Bridge street, in Brooklyn. Unfortunately for Martorell, the broker happened to be a representative of Saxe, the lawyer. They are now in possession of U. S. Marshall Snowden.

The recovery of these "Graft" films goes a long way toward solving the problem which confronted the attorneys and the detectives when it was first discovered that films were being "lost" in the different exchanges. Several indignant complaints had come from Cuba and South America from exhibitors who were using Universal service and renting from the Universal representatives in these countries. These exhibitors averred that their competitors were using Universal serials and other Universal pictures in opposition to them, whereas when they rented they were supposed to have exclusive rights in their territory. It was discovered that all the titles and sub-titles in the episodes of "Graft" had been changed into Spanish text, and it is supposed that they were to be sold to independent dealers in Cuba and South America.

Last Tuesday two more films were recovered by Mr. Saxe. These two were Bluebirds, namely "Elusive Isabel" and "John Needham's Double," each in five reels. They were in the possession of a man named Samkovitch.

It will be remembered that Aaron Dreyer, a former shipping clerk in the Twenty-third Stret Exchange, confessed to the theft of thirty-five films and implicated Mainthal in the receipt of them. Investigations prior to this had been carried on so secretly and so successfully that there was nothing else for Dreyer to do but to confess, and this has prevented his sentence thus far. It is understood that he has made an offer to turn state's evidence, and the Universal expects through this agency to be able to apprehend numerous other persons on his evidence.

Mr. Saxe has thought all along that the thefts which had been going on were international in character, and that they would be made the concern of the federal courts as soon as he was able to prove the connection with the South American market. This having been done, a world-wide investigation will probably be instituted on the initiative of the Universal, which not only will deal with Universal films, but will take in all the other film companies in the New York market which have been subjected to the same thefts as the Universal.

It is astonishing that the perpetrators should have been so bold as to continue almost openly and boldly their operations after the arrest and conviction of Mainthal and Dreyer. Such seems to be the case, however, and it opens up the possibility of even greater buccaneering of films than was at first supposed to be possible. The evidence which Dreyer can probably give will go a long way toward implicating those whom the United States District Attorney is now looking for, and the Universal has offered every assistance in its power to the federal authorities to assist them in their investigations.

GOVERNOR LISTER OF WASHINGTON ENJOYS VISIT TO UNIVERSAL CITY.

"This certain was worth coming a long distance to see, and I must say I have enjoyed every minute of my stay," said Governor Ernest Lister of Washington at Universay City, one day last week, as he stepped into his car and departed for Los Angeles, where he boarded the train for the north. The Governor had come to Universal City with Mrs. Lister, Frank M. Lamborn, public printer of the northern State, and a party of Los Angeles friends early in the afternoon and so interested were the visitors that they did not leave the plant until darkness had fallen.

Governor Lister and the members of his party were escorted about the various stages and through the numerous departments, and the executive, evincing great interest in all he witnessed. He was greatly impressed with the multifarious activities of the motion picture municipality and the extent of the plant, which, he said, was one of the most remarkable places he had ever visited.

During his stay at Universal City, Governor Lister met a number of former Washingtonians, among them Directors Henry McRae, Jack Conway, Raymond Wells, Joseph De Grasse, Allen Curtis, Assistant Director Richard Donaldson and Milton Loryea, official photographer for the Big U., who for many years was a resident of Spokane, Washington.

Governor Lister was pleased to renew his acquaintance with Director McRae, whom he knew while the producer of photoplays with unusual thrills was conducting the Tacoma Stock Company at the Tacoma Theatre a half dozen years ago. The Governor found McRae engaged in directing several sensational scenes for the Universal's serial "Liberty, a Daughter of the U. S. A.," and when he visited Director Wells, found the latter filming night scenes under the electric lights for a strong dramatic feature entitled "The Killer."

Jack Mulhall, Wells' star player, enacts the name role in this production, and the way he killed off the men who interfered with his plans caused the Governor to remark, "We would not let him kill them like that in Tacoma or Seattle or Spokane—we'd get him quickly. Gracious me! but you folks are slow down here," said the Governor with a little laugh as he winked at the director. Pictures of Washington's chief executive and his party were taken while they visited the set being used by Director Conway, who was making scenes for "Polly-Ooly," in which dainty Ella Hall, popular star, plays the leading role.

Governor Lister said that he realized what an important industry the motion picture business had become and said he thought that the pictures were serving an excellent purpose in the world in addition to entertaining the millions. He said the manufacturers were to be congratulated on the great improvement in the quality of the pictures, especially during the past year or so, and for the attention that now was being given to the educational films—"The more of these the better for the world in general," said Governor Lister continuing, "there are splendid opportunities with this much-desired material and it is, indeed, very gratifying to see that the various companies are enlarging in this direction."

Other notables who visited Universal City this week were Count and

(*Continued on page* 23)

With Universal and Bluebird Players

PEARCE JOINS UNIVERSAL.

GEORGE C. PEARCE, who played the "king" in "Three Weeks" on the speaking stage has joined the Universal.

Pearce was born in New York City and educated at Trinity School for the Episcopal ministry. From the age of eleven to sixteen he was a popular boy soprano, singing in all the principal churches in New York.

Some few years later Henry E. Dixey, hearing him sing, engaged him as a leading tenor for his summer opera company at the Old Globe Theatre, Boston. He soon gained recognition not only of his voice but of his dramatic ability.

After several seasons as leading tenor in repertoire opera he joined the late Charles Frohman's Empire Theatre Stock Company, where he remained six years playing light comedy in all the productions made at the Empire during that time. He appeared in such plays as "Under the Red Robe," "The Conquerors," "My Lady's Lord," "Lord and Lady Algy," "His Excellency, the Governor," "Brother Officers," and others.

The Empire stock company at that time included Henry Miller, William Faversham, Robert Edeson, William Farnum, Viola Allen, Ida Conquest, May Robson, Mrs. Whiffen, Margaret Anglin, and others.

Leaving Henry Miller's company while playing "The Rainbow" he joined the Biograph, where he remained two years. His latest appearance is in "The Taint of Fear."

TO GIVE PLAY IN YIDDISH.

FOR the benefit of Russian-Jewish sufferers in the European war zone it is planned to present some well-known play in Yiddish at one of the Los Angeles theatres in the near future.

Harry Mann, well-known character actor at Universal City, will have charge of the production and play one of the leading roles.

Mann for a number of years was a prominent player in one of the large Jewish theatres in New York, but of late years has devoted his time to playing before the camera and writing photoplays.

THE TALE OF A DOG.

DIRECTOR W. W. Beaudine, of the Universal comedy company, is resolved never again to have a dog among his troup of players. "And thereby hangs a tale." A canine known as Snoozer was used recently in Beaudine's picture, "No Dogs Allowed." So also was a stuffed cat used as a "prop."

Every time Snoozer came near the stuffed cat he appeared to be annoyed. The feline's lack of motion and apparent indifference to him seemed to exasperate the dog. He finally made bold to strike at it and finding no resistance, seized the cat in his teeth and scampered off the set. That was the last seen of Snoozer for three hours, during which time he was badly needed for half a dozen scenes by Director Beaudine. Assistant Director Murphy finally located the dog in a corner of the big electric light studio, and the cat—it literally had had "the stuffing knocked out of it."

GRIFFITH LOST AT SEA.

BEVERLY GRIFFITH, of Universal City, is thanking his lucky stars that he is not either at the bottom of the Pacific or floating helplessly on the ocean, after his experience in returning to San Pedro, California, from Catalina Island in a dense fog.

Director Henry McRae, who was producing the two-reel Bison drama, "Giant Powder," sent a radio message from Catalina Island to Universal City for additional film and two hundred and fifty pounds of black powder. The message was received at 1:45 P. M. and at 2:25 P. M. Griffith reached San Pedro with the supplies, and in an eight-cylinder power boat reached Catalina Island at 3:55 P. M.

He started immediately upon the journey to San Pedro and when about half way the launch became enveloped in a dense fog.

The troubles of Griffith and the two members of the crew were multiplied by the engine getting out of order and stopping and the heavy waves breaking over the little vessel.

For three hours and a half they tossed helplessly in the heavy sea and by baling succeeded in keeping the vessel afloat. They had no idea whether they were washing toward shore or the open sea.

Fortunately, just as the engine was started again Griffith caught sight of the big lighthouse at San Pedro and by 7:30 P. M. they were inside the harbor, wet, cold, hungry and, as Griffith admits, thoroughly frightened.

GERRARD CLIMBS A TREE TO ESCAPE BLOODHOUNDS.

DOUGLAS GERRARD, motion picture director and actor, is congratulating himself today upon his narrow escape from being torn to pieces by four bloodhounds.

The animals were being used by Gerrard in Passada yesterday in connection with scenes for the Imp drama, "In the Dead o' Night," in which Gerrard, who plays the part of an escaped convict, was being hunted by the dogs.

For some unaccountable reason the owner of the animals was unable to halt them at the proper moment in the chase and Gerrard and the producer eluded them only by quickly climbing a nearby tree.

Allen Watt, the assistant director, was attacked by the brutes after they had been roped, but fortunately escaped with only a few scratches.

THROUGH WITH FIGHTING.

WHEN the steamship Rotorua put into Newport News the other day for coal, she had on board some interesting passengers. These were one hundred and two officers and men, who "having done their bit" are discharged from the British army and invalided home. The ship was en route from England to Australia and New Zeland, which these men call home. All of them have served with the Allies since the beginning of the war, at first in the Dardanelles, and later on the French front. All have received wounds which unfit them for further service, and are "out of it" for good. But they were a very cheerful lot, and most of them appeared very "fit" with the exception of those who have lost a limb. They were dressed in field uniforms, minus their weapons, and each man wore on his shoulder-strap a red stripe which indicated that he was no longer fit for service. They were under the command of several officers, also discharged, and until they arrive at their homes they will be under military discipline. They were photographed for Number 50 of the Animated Weekly.

GOV. LISTER OF WASHINGTON ENJOYS VISIT TO U CITY.

(*Continued from page* 22)

Countess Siegfried Raben of Denmark. These titled personages said they were touring the country and had come to Southern California especially to see the capital of the film world.

The Countess was as happy as a little girl with her first doll as she went from set to set on the various stages. Before leaving, Count Raben said that it certainly was well worth traveling this far to make the trip through the wonderful plant. "Be assured," said the Danish visitor, "I shall gladly tell my friends that I have seen the eighth wonder of the world in your Universal City."

"The Honor of Mary Blake"



Mary learns the truth of her marriage.

BLUEBIRD Photoplay, written by John C. Brownell and produced by Edwin Stevens, with Violet Mersereau as his star. The story of a little actress stranded in a country town and how she wins her way at last.

THIS is the first Bluebird Photoplay in which the new combination of Violet Mersereau, as star, and Edwin Stevens, as director, has appeared. This is the only Bluebird company working in the East, at the big Leonia studio, but they are producing fine things, as every one who sees this picture will readily grant. A very human story from the pen of John C. Brownell has been given a most realistic setting by Edwin Stevens, while the leading role, "Mary Blake," is one which suits Violet Mersereau down to the ground. Miss Mersereau only needs a chance to captivate us, and in this picture she has been provided with it.

From the pictorial side she presents a series of delightful pictures in the various costumes which the script gives her opportunity to wear, especially in the doublet and hose of Shakespeare's "Rosalind," in which she is a fascinating vision. She has opportunity for the portrayal of more than the kittenish graces of a playful child, for the part touches depths of emotion in which she proves herself equally at home. She is supported by a carefully selected cast, headed by Sidney Mason, who brings a sincerity and earnestness to his performance of the role of Kirk Hardy which will win him many friends.

Mary Blake is a little ingenue who is almost at the end of her resources. She is out of a job and alone in New York. An offer from the agent, Richard Kearney, of a part in a Broadway production reaches her. She does not suspect that there is a string tied to it and goes to his office. He treats her to the usual thing, but she succeeds in escaping. The next morning he sends her a letter of abject apology and asks her to be his wife. Her friend Flossie urges her to "take a chance," and she decides to risk it. There is a ceremony of marriage and she goes with him to his home. There they find his real wife, who has returned from a trip abroad, and who utterly misunderstands the situation and treats Mary like the dirt under her feet. She at once institutes divorce proceedings, naming Mary as correspondent. Mary

Mary resolves to go away forever.

does not know of this; she goes, heart-broken with disappointment, back to the Manhattan Repertoire Company, which is starting out on a tour of one-night stands.

They arrive at the town of Hillsdale. Mary goes for a walk in the woods and drinks from the stream. She is attacked by a tramp and rescued by Kirk Hardy, who has seen her performance of Rosalind, and is half in love with her already. He has called down upon himself the reprobation of the village gossips for going to the theatre at all. Mary's drink of the water proves costly. She contracts a fever and is left behind when the company goes on. She is very lonely in the shabby hotel room, with the wretched food which the skin-flint of a proprietor provides. Kirk goes to see her and sends in proper food. They fall in love with each other and are married.

Kirk brings his wife home to his mother, who finds her greatest pleasure in the troubles of other people. Mrs. Hardy receives an actress wife with the coldness which might have been expected of her. Mary tries to be of help to her, but her ideas of housekeeping don't suit Mrs. Hardy. Kirk, however, is satisfied. Mary dresses up as Rosalind one day to surprise him and surprises his mother instead. Mrs. Hardy is horrified.

Mary has tried to tell the story of Kearney's persecution of her to Kirk, but he will not listen to her. Kearney has been divorced by his wife and goes in search of Mary. He traces her to the Manhattan Repertoire Company and gets news of her whereabouts from Mary's friend. Flossie Peyton. He follows Mary to Hillsdale. She opens the door to him at the farmhouse and tells him that she is happily married. He seizes her in his arms, in spite of her protestations, and kisses her. This is seen by Mrs. Hardy, who, though she sees Mary's efforts to repulse the man, reports the thing in the most unfavorable light to her son. Mary falls sobbing on the sofa, and when Kirk accuses her she tries to explain to him, but he will not listen. He goes out, furious, to find Kearney.

The agent is at the hotel, drinking in the bar with some of the riff-raff of the town. Kirk insults him and Kearney draws a gun on him. They fight and Kirk shoots the man, apparently fatally. He goes home to the farmhouse and tells Mary that he has killed her lover, and that she had better go to him. With some wild idea of saving Kirk, Mary rushes to the hotel. Here the doctors tell her that Kearney has a chance if he has constant care. In order to save Kirk from the consequences of his action Mary devotes herself to the nursing of Kearney. She is at last rewarded for her sacrifice, as Kearney is pronounced out of danger. He sends for the minister, Mr. Bliss, and begs him to go to Kirk and make him see what a wonderful wife he has in Mary. Mr. Bliss goes to the farm and succeeds in persuading Mrs. Hardy of the harshness of her judgement. Mrs. Hardy is conscience stricken, for she realizes that Mary has been the victim all along, and that she (Mrs. Hardy) has deliberately allowed Kirk to think the worst of his little wife. She determines to confess the truth. Mary, who knows nothing of this, has made up her mind to leave Hillsdale forever. She goes to the woods where she met Kirk, for the last time. He follows her and tells her that he has been in the wrong and persuades her to give another chance. As she loves him, she forgives him and returns to the farm in perfect happiness. This is an outline of the story upon which Miss Mersereau and Mr. Stevens have expended the full resources of their combined talent. The result is that rarity—a thoroughly satisfactory photoplay.

CAST.

Mary Blake	Violet Mersereau
Flossie Peyton	Tina Marshall
Richard Kearney	James O'Neill
Mrs. Kearney	Yolande Duquette
Rev. George Bliss	John C. Brownell
Mrs. Hardy	Caroline Harris
Kirk Hardy	Sidney Mason



Mary dresses as Rosalind.



Mary realizes what has happened.



"There lies our road to happiness."

Paris Apaches Live Again in "The Purple Mask"



Fight of Gendarmes and Apaches in the famous Paris sewers.

THE atmosphere which Grace Cunard and Francis Ford have thrown around their newest serial described by one who has lived in Paris and knows at first hand how accurately it follows its original.

By PETER PEPPER

"HOW can they do it again?" says the public when it hears that Grace Cunard and Francis Ford are starting another serial. They already have three of the conspicuous successes in the field of continued pictures to their credit, and it seems as if their invention must be exhausted. But no, they have no sooner finished "Peg o' the Ring," then their imagination is at work on another idea, and presently we read the welcome announcement: "New Universal Serial, with Grace Cunard and Francis Ford," and we realize that the indefatigable pair have been at it again.

This time they come forward with an offering which promises to be the best ever. It is called "The Purple Mask," and the first installment will be released in Christmas week, just as "Liberty" comes to a triumphant conclusion. Its makers have realized that they had a big task before them, to beat previous Universal records in the field of the serial photoplay, but their invention has not failed them. They determined that the "stunt" serial had been done to death. That is to say, the serial which depended for its effect merely on the willingness of its devoted actors to take untold risks. They took a leaf out of Bluebird's book, and decided that the play should be "the thing." So they started with two real people, two characters as carefully drawn for the screen as those which an author portrays in a novel, and around them they wove a story which is as logical and well-devised as that of the most successful five-reeler.

They knew that plenty of action is an essential of all good serials, and in any case, it is impossible to imagine a Ford-Cunard picture without action. "The Purple Mask" will be found no exception to their rule. But the action has a "reason for being." It is not lugged in to bolster a weak plot. It is there because the development of the story demands it. An important feature of a serial is the background chosen for the characters. In this respect, Ford and Cunard have really outdone themselves. The story of "The Purple Mask" opens in Paris—before the war of course—when one of the unique points of interest of the French capital, was the existence of that lusty ruffian the "Apache," who made the streets of the poorer quarters of the city a terror to the respectable citizens; who turned the innocent parks of the city and woods of the suburbs into traps for the unwary; who had an organization as efficient and far reaching as the secret police of Russia, with heads of affairs who owned their own automobiles, and gave their orders with absolute confidence in their being carried out to the letter.

A characteristic of the Paris Apache was, that he did not look like one. He went about his furtive and deadly business clad in the guise of an ordinary French workman. When arrested by the police, he usually found it possible to give the most plausible account of himself. It was impossible to track him to his lair, for he did not seem to have one of those picturesque possessions. As a matter of fact, organized meeting places for the disposal of "loot" were located all over the city, but the chief point of concentration for the bands were outside the city limits, in the neighboring villages and outskirts of Paris itself. And even here, they were disguised as innocent "estaminets," as the little drinking-places in the country are called. The famous case of the automobile bandits who were finally located by the police will be remembered, and how their principal meeting- places, apparently innocent shops and cafes, were indicated to the initiated by the blue color of the outside woodwork.

The early episodes of the new serial take place among such scenes as these. The Apaches are shown in one of their Paris haunts, which has a secret entrance through the famous sewers of the city, which are one of the sights of the place. "Patricia Montez," the heroine, follows her aunt's butler, whom she has seen steal some valuable jewelry from her bedroom, to the Apache meeting-place, and cleverly recovers the valuables from him. The local color has been remarkably reproduced. An elaborate set, which all tourists who have visited them will recognize at once as part of the celebrated sewers, was constructed for the filming of these early scenes; and the underground meeting-place of the band is faithfully copied from the real thing. The costumes of the Apaches are not inventions; the corduroy trousers, short, shapeless coats, rough shirts, caps

(*Continued on page* 34)



AN INTERVIEW WITH THE DAINTY BLUEBIRD STAR

By MARJORIE HOWARD

WHEN Violet's voice called "Come in!" in response to my knock on the door of her dressing room at the Bluebird studio in Leonia, I entered and looked all over the place for Violet herself. All I saw was a very slight young man (no, a boy), with fair short curls all over his head, and wearing a pair of evening trousers of irreproachable cut, pumps and black silk socks, and a white dress shirt. This engaging young fellow was tying his tie with his back turned towards me. Then he turned, and behold Violet Mersereau, making up for her part in the new Bluebird which she is making with Edwin Stevens, and which is to be called "The Boy Girl." She certainly looked the part.

Having been a little actress, stranded from a road company, who marries a farmer, in her last picture, "The Honor of Mary Blake," she is now called upon to play a hoyden, brought up almost like a boy, in the company of grooms, jockeys and men of the turf. These two roles seem sufficiently diversified, but there are carping critics who declare that an ingenue has always and forever the same range of parts to play, whether she is in pictures or on the stage. Take a look at the four Bluebirds in which Violet has appeared, in order to refute such persons.

She was a ragged litle gutter-snipe in "The Great Problem," who turned into a woman under the influence, first of prosperity, and then of suffering. Then in "Broken Fetters" she was a missionary's daughter brought up in China and imported into this country hidden in a barrel. Since she began working with Mr. Stevens she has been an actress and a tom-boy. There's not much sameness about that, is there?

"I am awfully glad to see you," said the boy-girl, shaking hands, "but I hate to have you see me today. My eyes are so 'sun-burned'."

That is the graphic term which picture people use to express the disastrous effect of too much studio light on the eyes. And any one who has ever faced the green glare of the Cowper-Hewits will sympathize.

Miss Mersereau was very busy. She had to eat her luncheon, for one thing a trayful of the simplest kind of food which had been sent in from next door in charge of two little boys,

(*Continued on page* 42)



VIOLET MERSEREAU
IN
"THE HONOR OF MARY BLAKE"
BLUEBIRD PHOTOPLAY
DIRECTED + EDWIN STEVENS



LOBBY DISPLAY AND BANNER SUGGESTIONS FOR "THE EAGLE'S WINGS"

An attractive lobby decoration very greatly reduced in reproduction.

SUCH excellent results have been obtained in Canada with lobby displays and banners manufactured by local firms for theatres showing Bluebirds, that the Moving Picture Weekly, at the suggestion of the Bluebird Company, has had a few suggestive designs drawn up for lobby displays and banners or pennants. These are roughly drawn, and no attempt has been made in these drawings for great artistic merit. The idea was the only thing considered.

In order to give all of the exchanges plenty of opportunity to try out these ideas, a film has been adopted which can be utilized longer than the regular Bluebird program release, for all the work in them has to be done in a week. Otherwise it crowds on the heels of the next release. "The Eagle's Wings," however, is a special, and it is for that reason that these displays were designed for this film.

The first drawing on the page indicates a lobby decoration which can be adapted to either the lobby, or the space over the front entrance in case the lobby is not adapted to so large a figure as this would be. The drawing, however, indicates a very striking group, if carried out with the animation which the artist intends. You will note an eagle's nest on the top of a crag, with a mother eagle hovering over it in an attitude of fierce defiance of the soldier below, and perfect preparedness to defend her own. This is the main idea of "The Eagle's Wings," and is very well illustrated in this drawing. It would be well also to put a sign, larger than the one in the scrollwork below, over the eagle, with the words "Eagle's Wings" on it.

On the opposite page will be found a lobby display which is more intricate, and will be more expensive as well, but correspondingly more effective. In the first place, a large American flag would have to be purchased, and in order to get the title in, paint the letter on a white piece of cardboard, and sew it on to the flag in the manner indicated.

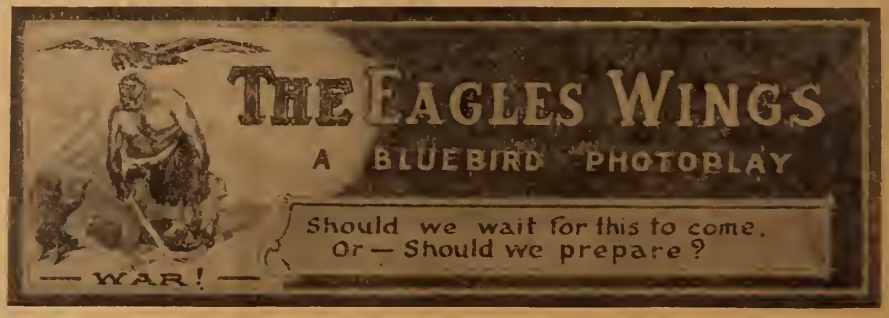


Suggestion for a banner for front of house or across street.

The rest of this lobby display has reference to the first scene in "The Eagle's Wings," in which the audience is told that it requires six men working steadily at industrial pursuits to keep one soldier equipped, and in the field. For economy's sake, "and on account of the war," our artist has chosen five figures instead of seven, as in the film. He has a blacksmith, a shoemaker, a tailor, and a munitions maker, and two of these figures can be made mechanical by utilizing the device which is explained in the large line drawing below. This was intended for the blacksmith alone, but the same principal can be utilized with the shoemaker; also with the tailor on his bench, if desired. Any movement in a window display is calculated to catch the eye, and if a real anvil, or a fake one, with some kind of a device whereby a sound can be produced is obtained, the conjunction of movement and sound together should prove wonderfully effective.

Of course, this lobby display is going to cost some money, but on the other hand, it should be worth ten times the money which is put into it. The figures are to be drawn and painted on cardboard sheets—cheap paper boxboard will serve just as well as expensive cardboard. Put the edges together in such a way that they do not overlap, cutting them carefully so that they join without perceptible interstices. Then cut the cardboards in the shape of the drawing, and mount on wood one by a half inch. Use small shoe tacks with flat heads for tacking on to the wooden framework, and when all is completed, paint the design as shown in the cut on top of page 31.

These designs are offered more as an experiment than anything else, to see if the exhibitors appreciate suggestions of this kind for putting over

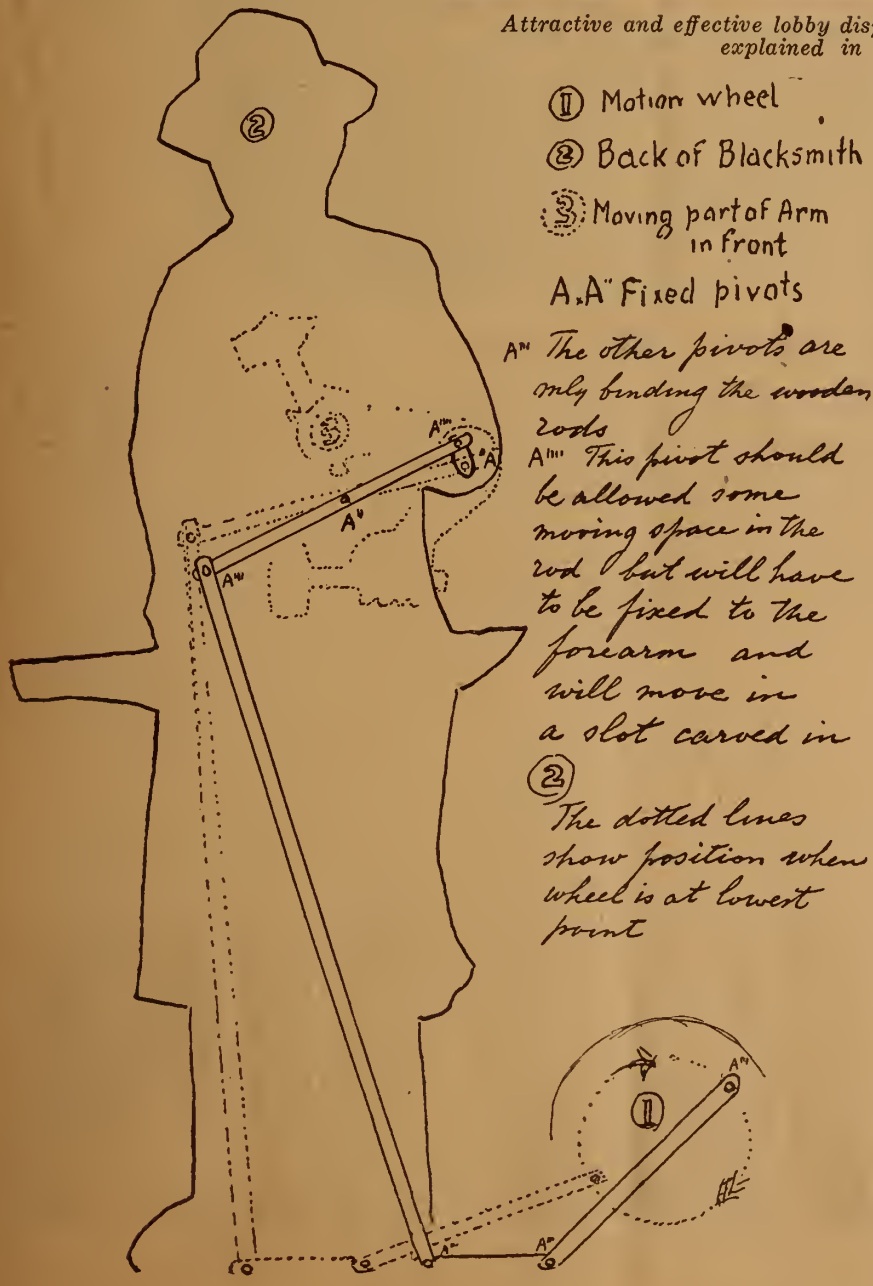


Another "Eagle's Wings" Banner suggestion.

regular Bluebird pictures. If they want them badly enough, the Bluebird company will run every week suggestions all drawn out as we have shown them on these two pages. Every effort will be made to keep the cost of them as low as possible, and to have them as easily made as is consistent with their effectiveness. The Bluebird Home Office will also appreciate it if every exhibitor will make an effort to use one or all of these suggestions, and would write a letter stating what success he had with them, and how effective he found them in his work for "The Eagle's Wings." For some time the Bluebird Publicity Department has been sending out ideas for putting over Bluebirds, and this week we start to incorporate these ideas in the Moving Picture Weekly, with two or three suggested for "The Right To Be Happy," the full story of which will be found in next week's Moving Picture Weekly. These ideas have not been sketched out, but each exhibitor can use them as he sees fit, and it is from ideas similar to this, but more elaborate, that a regular service of this kind would be built up by the Bluebird in case the exhibitors and exchangement want it.



Attractive and effective lobby display with animated feature which is explained in the live cut below.



BLUEBIRD IDEAS.

ALTHOUGH based upon Charles Dickens' "A Christmas Carol," Bluebird's production "The Right To Be Happy," is so full of heart interest and the gospel of good-will that every one of the three hundred and sixty-five days of the year is the best day on which to show it. The story will be in the next Moving Picture Weekly.

If you have ever read the story, you will remember that Marley's ghost plays a most important part in it. You can use this idea to ballyhoo your presentation of "The Right To Be Happy."

Hire a man to play the part of the ghost. Dress him up in a white sheet. Have him paint his face a dead white and shade it as to give it a skull-like effect at a little distance. Chains should be twisted about his body and a short length should trail along the ground from each foot. Have him carry a pole sign on which the following copy is painted:

> DO YOU WANT TO KNOW
> HOW I LOST THE RIGHT
> TO BE HAPPY?
> Visit the Theatre To-day!

Since this production urges us to give our fellowmen the benefit of the love and charity we all have in our hearts, you should make every effort

(*Continued on page* 34)

"IN THE DEAD O' NIGHT"



Gloria and her sweetheart.



Steve forces the doctor to change clothes with him.—Insert— Steve.

IT is unusual for a director to play the villain in his own picture, when he has so remarkable a chance for "hero stuff," but Douglas Gerrard is rather an unusual sort of a fellow. He has certainly produced an unusual picture in this Imp mystery drama in which Ruth Clifford and George Beranger have the other principal roles. The chief situation in this story, written for Gerrard by Willis and Woods, is the scene in which the convict son, who has broken out of prison, makes his father's murderous physician don his own convict clothes, as the price of a chance to escape from the consequences of the crimes of attempted murder and forgery. This scene is handled so as to give a real thrill.

The story runs as follows:

Steve Brogete had been serving a term in prison. His millionaire father had long been failing and this was gloatingly watched by his unprincipled physician, Dr. Pierre Bouryonne, who decided to assist nature by putting some poisonous powder into the medicine. He then carefully substituted his own name for Steve's in the will of Brogete.

The poison failed in effect and the doctor determined to use chloroform. He is in the act of administering it when the handkerchief is rudely snatched from his hand. Terrified, he turns to confront Steve. Steve, behind the prison bars, has felt his father's need. By main strength he has escaped from prison and returned home. The astonished butler has let him in and taken him to his old room where he has donned fresh raiment.

Steve finds the forged will and confronts the doctor with the evidence of his guilt. For a time the doctor attempts to hold the upper hand, but soon sees that Steve is in earnest, and, begging for mercy, accepts the only course Steve offers—that of donning his convict clothing and endeavoring to make his escape.

Steve then goes to his father and kneels by his side. In a few moments, Gloria Blain, his childhood sweetheart and his father's ward, comes into the room and kneels at the other side. When the old man awakens, he finds his two loved ones near him.

A short time after the sheriff appears to tell Steve that he has traced a convict to his very door. Steve says that a short time previously he heard some one rush through the house. The sheriff with his dogs takes up the trail at the front door; soon the dogs overtake the doctor, and when the sheriff arrives, the villain is dead.

IMP Two - Reel Mystery Drama. Written by Willis and Woods. Produced by Douglas Gerrard, who plays the villain in his own picture, with Ruth Clifford and George Beranger in the other roles. The story of a doctor who makes science aid his villainy.

CAST.

Steve Brogete.....Geo. Beranger
Dr. Pierre Bouryonne,
Douglas Gerrard
Gloria Blain.....Ruth Clifford
Adam Brogete.....“Doc” Crane
Peters .....T. Du Croe

AUTHORESS AND PRODUCER FRIENDS.

ONE of the most interested visitors recently at Universal City was Margaretta Tuttle whose stories in the Saturday Evening Post and her page in the Ladies' Home Journal are well known to all readers of these publications. She spent several days at the studios watching the work and greeting many men and women of letters whom she met there.

Mrs. Tuttle and Lois Weber, the world's famous woman director, became great friends having so much in common. They spent many an afternoon together at tea and in talking over the literature and productions of the day.



"LIBERTY"

EPISODE NINETEEN

THE great serial, directed since the thirteenth episode by Henry McRae, nears its close, but still without divulging the outcome.

CAST.

Liberty Horton.....Marie Walcamp
Pedro .....Eddie Polo
Bob Rutledge.....Jack Holt
Major Winston.....Neal Hart
Pancho Lopez.....G. Raymond Nye
Jose Leon.....L. M. Wells
Senorita Travario.....Hazel Buckham

THE nineteenth episode of the serial "Liberty," which has been directed since the thirteenth chapter by Henry McRae, brings the lovers, Liberty and Bob, together again, disposes of Jose Leon, who dies, giving the couple his blessing, and seems like the beginning of the end. The much-tried hero and heroine come at last within speaking distance of peace and prosperity after their many vicissitudes. Pedro brings the followers of Lopez to justice, shooting the last of them, and the great insurrection fails to accomplish its purpose.

Pedro and Liberty arrive at the Hacienda, in advance of Lopez and his men. Leon agrees to give them shelter. Bob and Liberty are overjoyed to meet again. As they are greeting each other a peon brings the news that Lopez and his men are arriving. Bob and the others go into the house and barricade one of the rooms, while Leon goes to meet the Mexicans.

Leon tells Lopez that Liberty and Pedro passed by and went on. Lopez believes him, but he says, "Did you so easily forgive her for killing Manuel, your son?" Leon is tremendously affected by the news and goes to demand the truth of Liberty. She explains how Theresa killed them both, and the old man is overcome.

Lopez discovers the deception which Leon has practised on him and returns to the Hacienda. His men surround the place and keep up a steady fire at the windows. Bob declares that he must go for ammunition. He steals out of the door, but is seen by Lopez, who pursues him. The two men have a duel with revolvers. Bob shoots the gun out of Lopez's hand, but tells him to pick it up again. Lopez does so, fires quickly and wounds Bob in the wrist.

Bob recovers sufficiently to shoot Pancho, he thinks fatally. The peons arrive and take the insurrecto leader into the house. They think him dead, and the women mourn over him. Jack is helped into the house. Pedro is brought into the room where Leon lies mortally wounded on the bed. Liberty is supporting his head. Lopez lies on the floor attended by the women. Leon sends Pedro for his strong box. He realizes that he is dying and wishes, according to the will of Liberty's father, to give his consent to her marriage with Bob, otherwise the property will not come to her. He says that he won forty thousand dollars from Major Winston and then spent the money. He gives money to Pedro, who kisses his hand. He then blesses them and lies exhausted.

A diversion is created by the arrival of the girl who loves Lopez. She is Senorita Travario, the daughter of one of the richest men in Mexico, who was stolen by Lopez, after he had stripped her father of his fortune. Nevertheless, the girl loves Lopez and has followed him. Liberty and Bob go out to meet her. Leon raises himself on his elbow and looks at Lopez lying on the floor. "Now, murderer of my son," he exclaims, draws a pistol from under his pillow and shoots Lopez. Liberty and Bob return and have the body of Lopez carried into an adjoining room. They think that he is dead.

In the meantime, Pedro is chasing the last of Lopez' men over the country. He and his men shoot the last three survivors. Lopez' body is loaded on a cart and taken to the house in the village where the insurrection began so auspiciously. We see that he is not dead.

Major Winston has succeeded in reaching his barracks. He is sent for at headquarters and explains how his men were led into a trap and shot like rats. He also tells that Bob has remained in Mexico trying to get news of Liberty. They are about to send for news of him to the Hacienda when the four arrive, Liberty, Bob, Pedro and Senorita Travario. There is a joyful reunion.

IOWA NOTES.

By C. S. STEVENSON.

NICHOLAS AMOS, manager of the Bluebird Photoplays, Inc., has recently been giving private showings to exhibitors and newspaper men of Iowa of "The Eagle's Wings." Burlington, Davenport, Waterloo, Fort Dodge, Ottumwa and Cedar Rapids were the towns visited. Previous to being at these cities Mr. Amos sent out notices to all exhibitors in the vicinity of each town, notifying them of his presence with the picture. Mr. Amos was greeted enthusiastically and predicts that "The Eagle's Wings" will be booked in many houses in the territory.

D. B. Lederman, manager of the Laemmle Film Service, recently returned from a trip to Chicago, where he attended a meeting of exchange managers of the Universal Film Manufacturing Company.

Charles Stevenson, of the publicity department of the Laemmle Film Service, Des Moines, recently sprained his ankle and tore loose several ligaments while playing basketball. As a result Mr. Stevenson will be forced to use crutches for nearly a month, in addition to foregoing athletics for the next six months. The injury is one that confined him to his home for some time. He is now back on the job.

Herbert Billings, formerly assistant booker of the Des Moines Universal office, recently resigned to take up a position as salesman with a local film company. Mr. Billings has been with the Universal here for five years. Charles Diehl, head shipper, has been promoted to Mr. Billings' former place. John Wright Schnack, who has been night booker for some time past, has been given Mr. Diehl's place, while Slater O'Hare, in charge of the night force some months ago, returned to the fold and was given Mr. Schnack's place. Fred Wickerhorst, head of the poster department, resigned the same week as did Mr. Billings. Mr. Wickerhorst left immediately for Davenport. Harold Bolby now has charge of that department.

Edgar Peel, head booker of the local Universal office, is acknowledged to be one of the best bowlers in the city. While rolling with the Casino Theatre Five, Mr. Peel recently knocked down the pine for an average mark of 252 in three games. He also held the high mark for one game until recently displaced by an opponent. In addition to his activities along this line, Mr. Peel recently played in the finals of a city golf tournament. He and his opponent halved the entire match, with the result that another contest will be necessary.

Business conditions in the Iowa territory have been about normal for the past month. Previous to that time things appeared to be rather unsettled, with a tendency for the exhibitor to change his service at very irregular intervals. A steadiness, much to be desired, is now noticeable. It is expected that this condition will exist during the winter months.

LOBBY DISPLAY AND BANNER SUGGESTIONS.

(*Continued from page* 31)

to get in touch with the charitable organizations in your community. In fact, if the people connected with these organizations were informed of the nature of "The Right To Be Happy," the chances are that they would urge you to allow them to sponsor the presentation. As a feature for a benefit presentation, this production cannot be beaten. It will work perfectly in the matter of helping day nurseries, hospitals, etc., to raise funds. Therefore, this particular method of utilizing it should be given your utmost consideration.

Get in touch with the heads of the local schools and obtain their co-operation. Dickens is one of the favorite authors in our educational institutions, and "A Christmas Carol" one of his favorite works. Therefore, from an educational standpoint, "The Right To Be Happy" will be regarded as a perfect picture by school teachers.

Have the following copy printed on an invitation card in regulation invitation form. Enclose it in an envelope and send to the people of your mailing list. If you have no mailing list, ask the advertising man at your Bluebird exchange to tell you how to compile one. If you desire it, the Bluebird advertising man will attend to the printing, etc., for you.

You are cordially invited to attend the reception to be given in honor of the following world-famous personages:

Old Scrooge
Tiny Tim
Bob Cratchit

and the only universally-loved, sure enough graveyard inhabitant

Marley's Ghost

on (day and date here)
at (name here) THEATRE

The guests of honor have promised to enact for the entertainment of their fellow-guests the roles they portrayed in "A Christmas Carol," the Dickens story upon which the five-reel Bluebird photo play "The Right To Be Happy" is based.

IMPROVISING.

By M. WINKER.

IMPROVISING and synchronizing in motion picture music cannot be thought of apart, for improvising is "temperamental sychronization." This phrase is quite a mouthful, yet its meaning is clear. In two words, it expresses the instant response on the part of musician and music, to the "temperamental" (that is to say, the emotional) situation the picture portrays. It creates that bond of sympathy and interest between audience and "show," which is the prime factor in the former's enjoyment of the latter.

Mere "timing" is not the true secret of successful improvising. It has its decided advantages, but its evident limitations as well. Adaptability, quickness in handling unforeseen contingencies developed in the projection of the pictures themselves, contingencies which call for instant decision on the part of the musical leader, a sense of fitness for "local color" are far more important. Imagination, constant attention to the principle of "flexible tempi," and absolute co-operation with the film operator at all times must underly any motion picture improvising that deserves the name.

Every leader of a moving picture orchestra has his own detail methods of working out his musical synchronization. But "improvising," the ability to duplicate, at a moment's notice if necessary, the dramatic action, mood and atmosphere of the film picture in music, is its foundation. Thus color, contrast and continuity of idea are secured, and the orchestra swung smoothly and naturally through all changes of scene and action.

PARIS APACHES LIVE AGAIN IN "THE PURPLE MASK."

(*Continued from page* 26)

with visors, sashes wound around the waist, handkerchief around the neck—all are there. It does not look like a fancy dress dance, as these scenes so often do, but like a gathering of the "real thing," which made Paris, in certain quarters, a terror before the war. When war was declared, one of the first things accomplished, we are told, was the rounding up of these questionable characters, whether proof of their being criminals was possessed or not, and their enforced enlistment in the armies sent to the front. But before August 1914, the Apache problem had been fairly well solved, and the means of its solving was the employment of police dogs by the Paris Gendarmerie, or police force. These now historic desperados have disappeared, probably forever, and this fact makes the serial, "The Purple Mask," in which they come to life again, of even greater interest.

Our Japanese Correspondent

By KINTARO SAKAMOTO
Tokyo, Japan



DIRECTOR COCHRANE PROTESTS

THIS is Mr. George Cochrane, Universal City director, coming in Black Hand guise after the home office publicity staff. Director Cochrane is protesting vigorously against credit being given, in the Blue Ribbon Advance Notices of the Weekly, to Director Kelsey for the production of the Rex drama, "The Lawyer's Secret." Director Cochrane says: "I did it with my little camera!"

OUR JAP CORRESPONDENT IS LATE WITH HIS COPY.

SO many people have apologized to "F. P. A." of the Tribune for trying to imitate him, that it is presumed he is hardened to it by this time. We intend to apologize to him right now for using some of his material on this page. Our Japanese correspondent was unable to be represented through failure to send his copy in on time and presses and compositors wait for no man or editor. We noticed that F. P. A. scissored out a choice morsel of sustenance from a South American paper, and thinking it would interest our readers we print it below.

"From a pamphlet setting forth the advantages of advertising in 'La Razon' and 'El Telegrafo,' newspapers published in Montevideo, Uruguay:

"La Razon give to its unnumbered readers, before than anything other newspaper, everything what is matter of news in the world. The mondanity occurrencies, are day by day inserted scrupulously in its fine and gallant columns; that is the reason why this is the publication more simpathtically preferated in the saloons and cotages.

"For the advertiser it is a sure and incomparable mean of publicity, because the advertisements being insered between interesting informations, are always wellread by the public.

"When anything of extraordinary draws in the public curiosity, 'La Razon' increased its editions without limite, reaching often to the double of it ordinary issue, which is of about from 30 to 35 thousands daily. This newspaper appears in the afternoon.

"El Telegrafo.—Senior of the Rio de la Plata press.—Born in 1850.—Appears at 10 a. m.—Averated issue, about from 10 to 12 thousands daily (increasing).

"The commercial and shipping develop suents of the Rio de la Plata's countries had in 'El Telegrafo' its more efficient and animous guide.

"Since 1850, date of born of this newspaper, to the present time, has been 'El Telegrafo' an assistant insuperbable of the merchant Navy and of the industries."

HARRISON FORD NOW A BLUEBIRD PLAYER.

HARRISON FORD, one of the best known juvenile leads in the motion picture field has joined the Bluebird forces and will appear in the support of Mary MacLaren under the direction of Lois Weber in "The Mysterious Mrs. Musslewhite."

He first attracted attention in the support of Robert Edeson and Mary Mannering in several Broadway productions. He played the lead in "Excuse Me," and was with W. H. Crane in two of his important successes. Mr. Ford was with Louis Mann in "The Bubble," and in the New York production of "Rolling Stones."



DO YOU KNOW WHO THIS IS?

A POPULAR movie magazine company which prints programs for ever and ever so many theatres in New York City made a request for the picture of Miss Violet Mersereau to be used as a silhouette and reproduced with the idea of a guessing contest. The program company promised to send a photograph of the star to every one correctly guessing the name of the star. On this page is the silhouette used, and it so far failed to conceal the identity of the dainty Bluebird star that the program company made a hurry call to the Bluebird office and to Miss Mersereau herself to help them out on pictures. It kept the star of "The Honor of Mary Blake" from enjoying the larger part of a couple of nights sleep to sign all of the pictures of herself which were required and which she had promised to do. No more "Black Hand" stuff for Violet Mersereau.

There is entirely too much work connected with these silhouette guessing contests, for such a busy person to undertake any more of them.

Just to show that she is not the only one, however, who works in the black arts, we print a picture of a personage out at Universal City. So clever is his disguise that it is almost impossible for any one to guess it. There is no doubt whatever that the retiring gent across the page would be very glad to oblige with his photograph in case any conjectures are correct.

STORIES OF THE ONE REEL PHOTOPLAYS

"IT SOUNDED LIKE A KISS."

Nestor Comedy.
Written by Bess Meredyth.
Directed by Louis Chaudet.

CAST.

Lee	Lee Moran
Priscilla	Priscilla Dean
Eddie	Eddie Lyons
Father	Fred Gamble
Estelle	Vola Smith

Priscilla leads a very unhappy life because of the jealousy of her husband Lee. She warns Eddie, an old college chum, not to pay any attention to her at the dance which they are to attend.

Eddie is a suitor for the hand of the wealthy Estelle, but he is always getting mixed up in some scandal. Estelle finally declares that one more escapade on his part will finish everything.

Both couples attend the dance. When Priscilla and Eddie greet each other as old friends, the other two become jealous. They decide to amuse each other, but make rather a gloomy failure of it. Eddie leaves to get a drink and Priscilla follows the other two into the conservatory. When Eddie returns, she drags him into the conservatory and starts making love to him. Lee is awkwardly making love to Estelle and gets some of her hair caught in a button. The two are astounded by the sound of a kiss—Priscilla has purposely made the noise. Lee drags Priscilla away from Eddie while Estelle bursts into tears.

Lee takes Priscilla home and the two make up. Meantime, Estelle has phoned for father to take her home and the disconsolate Eddie proceeds to forget his troubles in drink, and then assumes proprietorship of a milk wagon, closely pursued by policemen. The pursuit becoming too close, Eddie dodges around a house and climbs into a window—which happens to be Priscilla's. She is dumbfounded and tries to hide him when her husband returns.

Estelle has caught a glimpse of Eddie in the milk wagon. Arrived at the house, she runs into Lee and informs him that Eddie is in the house. The two go to Priscilla's door and find it locked. The other two are cowering terrified inside the room. Priscilla discovers the blond hair on Eddie's coat and feels confident of his perfidy. Lee gets a gun and starts toward the door, but Estelle faints and he catches her in his arms. Explanations follow and Estelle returns to her father.

"SO THIS IS PARIS?"

Imp Drama Travelogue.

King Baggot and Leah Baird.

A young American couple tour Europe and meet with a succession of amusing adventures.

They are followed about Paris by a Frenchman whom they think is a Customs House inspector. They discover their mistake when the same gentleman comes up to them and merely requests their autographs.

The crossing of the English Channel and a visit to Eiffel Tower and to many of the sights in Paris are among the unique scenes in this picture.

"THE ROCK OF RICHES."

Rex Drama.

Produced by The Smalleys.

A rich bachelor decides to study his relatives before he makes his will. After he has visited each and every one he is more puzzled than before. He plans a test. They are all to visit him on a certain day. In the middle of a road he plants a big stone. One by one they pass it by until the humblest of them all decides that the stone is dangerous to traffic, so he moves it away. Underneath is the will to the finder.

"THE HUNCHBACK'S ROMANCE."

Laemmle Drama.

Venezia, a blind girl, is loved by John, a hunchback and a fisherman. Venezia is seated on a large rock near the shore with John. He is playing the violin when his brother Paul comes strolling along. The three leave to go to Venezia's home.

Time passes, and one day while at the shore with the two brothers, a noted oculist hears the music of a violin. He finds his way to John, and after making the acquaintance of the trio, he invites Venezia to his home, telling her that he will try to restore her sight.

With the two brothers she visits the oculist. He performs an operation, and a few days later her sight is recovered.

John thinks that having her sight she would not care to love a hunchback. He tells his brother to take his place. A short while later Venezia and Paul, walking along the shore, find John, who has killed himself.

"MOONSHINE BLOOD."

Big U Drama.

Red Margaret's practical judgment and commanding personality outwit the agents of the law who try to capture a band of moonshiners, until she comes to know the secret of love. Then she sacrifices her people and herself.



Original Conceit of Hy. Mayer, the Celebrated Caricaturist of the Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"JAGS AND JEALOUSY."

Joker Comedy.

Written by Karl Coolidge.
Directed by W. W. Beaudine.

CAST.

Wife ..... Gale Henry
Husband ..... William Franey
Sculptor ..... Charles Conklin
Crook ..... Milburn Moranti
Dog ..... "Snooze" Franey

The husband makes the acquaintance of the sculptor who tells of his conquests with women. He discloses that he has made a statue which he keeps in his room across the hall. Husband gives his wife a comb.

One day when the wife returns to her apartment she finds the door locked. She is in her pajamas, so hides in the apartment of the sculptor, who returns at that moment. Some crook has stolen the statue, so the wife takes its place and tries to persuade the sculptor that the statue has come to life. In her haste to escape him, however, she drops the comb.

The sculptor goes to the club and exhibits the comb as evidence. The husband, who is present, hurries home to accuse his wife. Meantime she has discovered the loss and has gone to the sculptor's rooms to find it. She is just coming out when hubby returns. He compels her to return to the sculptor's room, and arranges the door so that whoever comes in will be killed by the discharge of a gun.

The sculptor, finding his door locked and the apartment across the hall open, enters there and falls asleep. The wife's dog opens the door of the sculptor's apartment. The gun is discharged, awakening the wife and husband, who had fallen asleep. The husband now realizes that he might have been a murderer and begs his wife's forgiveness. They return to find the sculptor peacefully sleeping in their bedroom.

"THE WOMAN WHO LEARNED."

Imp Drama.

With Marie Walcamp.

An idle woman of great wealth finds little joy in living. She rebuffs her little daughter, who urges her to assist in work among the poor. The chance of reading Longfellow's "The Village Blacksmith," poem makes her realize that her life is tiresome because it is useless.

"IT'S GREAT TO BE MARRIED."

Victor One-Reel Comedy-Drama.

Written and Produced by Captain Leslie T. Peacocke.

CAST.

"Baby Doll" ..... Eileen Sedgwick
Her Mother ..... Louise Mayon
Ray, in love with the mother, Fred Church

"Baby Doll" is growing up, but mother refuses to recognize the fact. She intends to keep her a child as long as possible. Ray is in love with the mother, and has never seen the daughter. He brings a rattle to present to her. Baby sees the presentation and is angry. She hears her mother telling Ray that she is just eight years old, but in reality she is nearly eighteen. Ray urges the mother to marry him the day after Christmas.

The night before Christmas, Ray and her mother fill Baby's stocking, but Baby finds it very hard to be pleased with childish presents any longer. At the Christmas tree Ray meets Baby for the first time. There are plenty of children at the party, but Baby cannot play with them. She can think only of the marriage of her mother and Ray on the morrow.

Preparations for the wedding go on. Mother puts on plenty of paint to hide the wrinkles. Ray arrives at the house and Baby meets him. She confesses that she is eighteen, not eight. They understand each other very well. The minister arrives, and Ray tells Baby to put on her mother's hat and cloak and marry him. They drive away in Ray's machine before Mother discovers that she has lost her bridegroom.

"NERVY NAT HAS HIS FORTUNE TOLD,"
and
"In the Heart of India as Seen by Doctor Dorsey."

Powers Animated Cartoon and Educational Split Reel.

Nervy Nat has his fortune told by a seeress, who says that he will have an adventure with a brunette beauty. He goes to the beach and sees her from the rear. He follows her, only to find that she is a coon.

The second half of the reel is devoted to views in the interior of India from the wonderful travel pictures of the Dorsey Expedition.

DIRECTOR CURTIS CURTAILS VACATION.

ALLEN CURTIS returned to work this week at Universal City after a three months' rest, during which time he visited his mother in Denver.

The well known director of comedy pictures dropped into Universal City simply for the purpose of paying a visit to Vice-President Davis and his old friends "on the lot," it having been his intention to rest for another month after his four years of service with the Big U organization. On the day of his visit Captain Leslie T. Peacocke, who was directing a comedy company, was taken ill, and Vice-President Davis asked Curtis if he would go on with the picture, which had been started only the day before. Curtis took the script and went to work at once, and with the aid of Bruno Becker, assistant director, completed the comedy in a few hours beyond two days.

"Guess I'm fit to go to work without waiting another month after all," said the mirth-making director.

"Looks like it after that speed. Find another story and get busy in the morning," ordered the boss of Universal City.

Curtis did and on the following day was half through the second picture by the time the quitting hour had arrived.

JACK MULHALL FEATURED PLAYER.

AFTER having appeared in a number of Universal features in leading roles, Jack Mulhall, considered one of the best juveniles in pictures, signed a long-time contract with the Universal Film Manufacturing Company, and will hereafter be featured in big productions.

Since joining the company, Mr. Mulhall has supported some of its best stars, including Flora Parker De Haven in "The Whirlpool of Destiny," Dorothy Phillips in "The Place Beyond the Winds," and Ruth Stonehouse in a forthcoming production entitled, "Fighting for Love," in which Mr. Mulhall plays a prominent part.

The vehicle for his first stellar appearance is "The Killer," written in five reels by Raymond Wells and Fred Myton. Wells will direct the production of the story which portrays the exploits of a bad man in the east.

Wells has already worked with Miss Stonehouse in "Kinkaid, Gambler," a Red Feather, and in "Fighting for Love," in which Mulhall and Miss Stonehouse played opposite.

REFORM THE MOVIES; HUH!

General Otis, publisher of the Los Angeles Times of Los Angeles, frequently grasps the opportunity to take a shot at the wild-eyed reformers who cast their greedy eyes at the moving picture industry. Under the caption, "Reform the Movies! Huh!" under date of November 27th, is the editorial on this page, which we quote almost in its entirety.

VARIOUS worthy, if somewhat unoccupied, ladies (male and female) in Los Angeles have resolved to reform the movies.

Excited Pauline Reveres are galloping around the women's clubs sounding the alarm. The leagues are beginning to gather. The drama leagues, the anti-vice leagues, the purity leagues and other miscellaneous and unassorted leagues! They are in council of war. The battle to reform the movies is about to begin.

With some natural timidity we wish to whisper a few chaste observations on this theme.

In the first place, the movies do not seem to be in any very burning need of reform.

In the next place, this isn't the way to reform them.

Lastly, if let alone they will reform themselves.

No other business in the world has been so browbeaten, bullied, meddled with and persecuted as the moving pictures. If it isn't the censors it's the police; if it isn't the police it's the women's clubs. The movies seem at once to be the object of a rare devotion from one part of the public and of a half-crazy, insensate, unreasoning hatred from the other. This pursuit of the movies is one of the most extraordinary phases of the licensed meddling that goes disguised under the name of "reform."

A case in point was "The Clansman," afterward known as "The Birth of the Nation." It was the film version of a book by Thomas Dixon, and, as to expression of race hatred, was very much milder in tone than the novel. The novel went by without a word of protest; its author gave numerous lectures and public readings on the same theme which got by without a frown.

A play was dramatized from the book and given on the stage in all the bitterness of the book. No fuss resulted. Yet when "The Clansman" appeared in the movies a terrific storm of protest was raised.

In every book store in Los Angeles there are stories which would almost wreck the whole moving picture business to reproduce. Yet nothing is thought about them. In fact, while the literary world was enjoying a spasm of sex novels some time ago it was hardly possible to pick up a best seller without finding a story that would have placed a movie film in the hands of the police.

The length to which the censors of the movies—self-appointed and otherwise—have gone is absolutely absurd. Part of Geraldine Farrar's famous "Carmen" film had to be thrown out because the lady therein smoked a cigarette. The woman head of a censorship board in Los Angeles made a rule that every film in which a baby cried would have to be thrown out. From this the censorship proceeded to the most astonishing lengths. These worthy ladies have in many instances even attempted to destroy valuable films on the ground that they didn't consider them to be artistic. They have, in fact, fussed around and meddled and snooped into the affairs of the film people until the latter were on the verge of suicide. Like most persecutions it was all unequal, inequitable and unjust.

Some time ago the reformers almost threw a fit because Lois Weber produced "The Hypocrites," in which the vague, shadowy figure of a young girl appeared without any clothes on. The police were called in; the club women raged; and every attempt was made to stop the film. The same film has been running on Main street for the past few weeks and not one of these reformers have even taken interest enough to get off the car to look at it. The police have received no protests. Roaring at that particular play had ceased to be entertaining to the reformers.

Some weeks ago, about a year after "The Hypocrites," a famous artist's model appeared on Broadway in a five-reel play in which she enacted her role unclothed—and in no shadowy, vague way. Without a rag of clothes on she appeared jam-slam up in front of the camera and remained seemingly glued there for 5,000 feet of film. No one offered as much as a peep of protest.

The Times is not in favor of sex novels or sex movies, or of stories about crime either in the movies or in books or on the stage. It is the opinion of this journal that such rubbish is not only tough; it is worse; it is tiresome. There are a lot of books published and a lot of plays produced and a lot of movies shown on the screen that we wish were not there. But this petty nagging isn't the way to corect those errors of art.

If you will let them alone the movies will correct themselves. With the aid of the box office!

It is a principle pretty well to be relied on that the movies will play what it pays to play. And the vampire pay streak is about run out.

The real remedy for whatever evils there are in the morals of the movies is the remedy that the movies themselves have applied. They have satiated the movie public with the thrills that were supposed to attend wickedness. Movie devotees don't want that stuff any more. In fact, the only way the vamp can be kept alive as an attraction is by the advertising she may get from a whooped-up reform campaign by these energetic ladies of the leagues.

We recite again the case of the two plays in which unclad ladies appeared. The one with the naked little girl which raised the protest packed a Broadway house for weeks on end. The subsequent play with the lady naked, but unprotested, attracted no attention. The next play with a naked lady will be a drug on the market.

There is no vamp among the great drawing cards.

If these drama leagues are sincere in their desire to clean up the movies they can best attain their ends by sitting very still and watching the movies clean themselves up.

COPS READY FOR WINTER.

"THE Finest" of Los Angeles, in their new cold-weather uniforms were reviewed by the Mayor of Los Angeles, the other day, and photographed by the Animated Weekly cameraman, for Weekly No. 50. They were inspected by the new mayor, Frederick T. Woodman, and the new chief of police, John L. Butler, and various officers from the army and navy. The motor-cycle squad caused particular comment by their fine appearance.

ACTOR TO SAVE FAMILY ESTATE

WORKING with one object in view, Marc Fenton, one of the well-known Universal City photoplayers, is not spending any of his earnings for automobiles or the luxuries of life.

Fenton promised his mother that he would some day buy back the old family home in County Kerry, Ireland, and each week a certain amount is laid aside by the actor with this one object in view.

He says he plans to end his days at the old home living on the savings from his earnings in motion pictures and upon the legitimate stage.

NOVELTIES
Now Ready for The BIG SERIAL



Prepare for Record Breaking Business by Ordering These Crowd-Getting Popular Advertising Boosters.

Waterproof Banners. Full 10x3 ft. Four color effect. Heavy waterproofed canvas, with four brass grommets for hanging; portraits of stars, place for date, etc. Each..... **$1.85**

Detective Badges. The novelty that the kids go crazy over. The winning crowd getter. Genuine nickel plated. Embossed lettering. Give out at 1st episode. Per thousand **$12.50**

Purple Mask Buttons. Buttons are the most consistently popular of all novelties. Handsome white celluloid. Lithographed Purple Mask. Very effective. Per thousand..... **$6.00**

Purple Mask Mirrors. Unsually attractive in assorted colors of leatherette backs—printed in purple. Order early and give them out the same as before. Per thousand.... **$16.50**

Player Photo Stands. Medallion photograph of stars and easel stand—the most exquisite novelty ever put out. In rich sepia with ivory finished frame and easel. Per hundred **$2.60**

Felt Novelty Masks. Purple Masks that you can give out and have every boy and girl a walking advertisement for your theatre. Name of Serial in bold white letters Per hundred **$2.75**

Novelty Card Puzzles. So cheap you can throw them out broadcast. Fascinating novelty advertising "The Purple Mask." A trick puzzle that will be the talk of the town. Per thousand **$11.90**

Purple Mask Pennants. The handsomest pennants we have ever made. The popular form of publicity that all Exhibitors demand for serials. Full 12x30 in. Four colors printing; assorted colors of felt. Per hundred..... **$12.00**

These novelties are all selected because they are popular and will get business for you. You can get full descriptions and illustrations from "The Purple Mask" Advertising Campaign Book, now ready. Order from any Universal Exchange, or if your Exchange cannot supply you, send direct (cash with order), to **THE STERN PUBLISHING AND NOVELTY CO., Candler Building, New York City.**

CANADIAN NOTES.
By W. A. BACH.

CALGARY.—Mr. W. F. Slough of Salmon Arm, B. C., was a visitor here this week, and booked Universal service and Bluebirds. He will be handled from the Vancouver office.

Mr. K. M. Leach of Swift Current, who is now running Universal service and Bluebirds, was a visitor to Calgary last week, and booked the "Timothy Dobbs" series.

Mr. F. McQueen, manager of the Bijou Theatre, Wetaskiwin, has now taken over the Garland Theatre, Edmonton, and will open with the Universal program and Bluebirds.

Mr. W. Gladish, representative of the Moving Picture World in Ontario and well-known among the film community has assumed the editorship of the Motor Magazine, a prominent Canadian Automobile Trade Paper. Best wishes go with Mr. Gladish in his new position.

The Exchangemen's Association of Toronto, held a very successful luncheon during the past week at which business and pleasure were most skilfully combined; the result being a general furtherance of Exchange conditions in this territory.

The Crown Theatre will be opened in Toronto on Broadview Avenue very shortly. It is an entirely new house and is owned by two Toronto men. It is believed that Universal and Bluebird service will be used.

The local 173 of the I. A .T. S. E. is now a ninety per cent. organization, according to Mr. C. A. McMahon, chief operator at Shea's Hippodrome. There is an active membership list of 107, in spite of the great number who have enlisted to go to the front.

The Perkins Electric Company, exclusive Canadian distributers of Powers and Simplex Machine, Minusa Screens, Speer Carbons, have now three branches in Canada, in Montreal, Toronto and Winnipeg. They are using two pages of advertising space in the Canadian Bulletin for advertising the various products which they represent.

The Regent Theatre is the second Toronto house to secure its own Topical Weekly. Mr. W. James, the local Motion Picture Cameraman, is handling the work in conjunction with the Daily News. The film runs for three days at the Regent Theatre, after which it is released outside.

MANAGER'S TROUBLE BUREAU.

A number of signs have been posted in conspicuous places at Universal City bearing the following information: "Tell your troubles to the Production Office." He declares a great deal of time has been lost by the various people in not knowing where to secure information.



The Parson after the scrap.



The "father" that Joe has to lick.



Joe makes a donation to the church.

"Fighting Joe"

BISON Two-Reel Western Drama, adapted for Christmas showing. Written by William Parker and produced by William V. Mong, who also plays the lead. The tale of how a scrappy little prospector finds a "fambly."

CAST.

"Fighting Joe"	William V. Mong
Parson Huntley	Harry M. Holden
Mary	Maud Emory
Jim	Harry Griffith
Jack	"Buddy" Messenger
Boggs	William James

HERE is a picture that the whole family will like. It was written by William Parker, and directed by William Mong, and it is far and away the best film that he has ever produced. There is a delightful story, with lots of smiles and just the suspicion of a tear for father and mother; there is a tremendous scrap for those who like red-blooded action; a love-story for the sentimental; a splendid, real American boy for the devotees of child actors; and added to all this, there is a Christmas flavor about it which makes it just the kind of a picture that you want to see in the holidays.

Parson Huntley, with a crowd including Mrs. Browne and Mrs. Olson, is tacking up a sign outside the church which reads "Christmas is coming, let us prepare for a good time in the Church." Mrs. Browne points to Mr. Olson who is about to enter the saloon. Mrs. Olson catches her husband at the door and drags him into the church, where she forces him to help the parson.

Mr. Browne enters the saloon and is seen by his wife who follows him. She takes Browne to the church where he, too, is made to help.

"Fighting Joe" arrives with his burro, "Brodie," and seeing the sign on the church gives it a laugh in which "Brodie" joins. The men in the saloon see him and they all prepare to fight. Joe's name causes consternation to all except Boggs, a gambler, who does not know him. Joe enters and tells him of the sign. Joe changes the sign to read: "Christmas is coming, let us prepare for a good time in the Saloon."

The parson accuses them of sacrilege. There is a general fight in which Joe takes the part of the parson. Joe gives the parson a large sum of money for his Xmas tree, and quickly leaves by stage. In town, little Jack Jenkins finds his mother crying because her divorced husband, Jim Jenkins, won't leave their little home. Jack tells his father to leave and is abused by the latter. Mary begs him not to beat the boy and Jim, taking what little money there is in the house, visits the saloon.

He makes himself disagreeable to Joe and returns to vent his spite on his family.

Boggs and his friend seeing that Joe is loaded with money, attempt to rob him. Joe fights and gets the best of them. The fight is seen by little Jack, who begs Joe to go with him and "lick his father." Jim has just made up his mind to wreck the place, but at first sight of Joe, he quickly disappears.

Joe's sympathy is aroused and he takes Jack out and buys all kinds of provisions and toys, and as it is Xmas Eve he stays for dinner. He sees Mary crying and gently stoops over and kisses her. The door opens and Jim enters, under the influence of drink. He attempts to strike Jack, but is told by the boy that "Santa Claus Joe" is there. Being afraid of the latter's fists, Jim slinks away. Joe tells Mary that he has a gold mine, and that half of it will belong to Jack if she will marry him.

In Pastor Huntley's church, all are happy trimming a Xmas tree, when there is a report that "Fighting Joe" is coming. The men prepare for battle, but Joe declares that he is their friend, when he arrives with his arms full of presents, accompanied by Mary and Jack, whom he introduces to the congregation as his family.

FRED CHURCH OPERATED ON.

TAKEN suddenly ill with an acute attack of appendicitis a few days ago, Fred Church was rushed to the hospital, where an immediate operation was performed. It will be six weeks before he will be back at work.

Phil Dunham in "Shooting His 'Art Out"

UPROARIOUS L-KO Komedy, in which a dumbwaiter, an artist, his model, a jealous husband, a ladder, and Phil Dunham are inextricably mixed. Produced by David Kirkland.

CAST.

A Janitor.....Phil Dunham
A Jealous Husband.....Vin Moore
A Painter .....Dick Smith
His Wife .....Margaret Russell

HERE is another of those indescribable L-Kos. Most of this one takes place on the top of a sky-scraping apartment house, with Phil Dunham and Vin Moore trying to push each other off the edge of the roof. They have a ladder between them, and that is all that saves them from a drop of several hundred feet to the ground below. A dumbwaiter plays almost a "speaking" part in the farce, and is used for purposes for which certainly no dumbwaiter was ever employed before.

There is a thread of a plot, of course, just enough to hang the laughs on. Such it is, here it is:

This is the romance of a poor dumbwaiter, an artist, his model, a jealous husband and a ladder. For the husband there survived nothing of the pleasure of matrimony but jealousy. For the wife, there was not even that resource. So when an opportunity came to her to pose for the interesting artist on the floor above, she welcomed it with open arms. She put on a distracting Carmen costume and took her stand on the model throne. The janitor of the building had a passion for art. He could not keep away from Dick's studio when beautiful models in all stages of decolletage were posing. The lovely Carmen was too much for him altogether, and he enveloped her too abundant charms in a fish net. They were disturbed in their art pursuits by the return of the husband, who, not finding his wife in her room, set out to find her. He took the usual extraordinary make of repeating revolver, which shoots a hundred times without reloading, with him.



Phil gets into the game as a model.

He broke into the studio, and his wife and the janitor just succeeded in escaping through the dumbwaiter. They chased each other up and down in it, and finally landed on the roof. The husband grabbed one end of a ladder and the janitor took the other, and they teetered back and forth, trying to push each other over the edge of the building. Everything came to an end at last in a general smash-up.

SECRETARY OF TREASURY VISITS UNIVERSAL CITY.

DETERMINED not to leave Los Angeles until they had seen how motion pictures were made, William G. McAdoo, Secretary of the Treasury, and Mrs. McAdoo, his wife, formerly Eleanor Randolph Wilson, daughter of President Wilson, escorted by Postmaster Charles W. Fay of San Francisco, spent two hours at Universal City on the afternoon of November 20, met the leading actors and actresses, viewed the sets on the various stages and posed for pictures before the camera of the Universal Animated Weekly.

Mrs. McAdoo expressed a wish to know how railway wrecks were filmed and Director Henry McRae told her the inside story of railway pictures. The Secretary, however, declared he would much prefer to see one of the film fights. Director George Marshall staged one in which Neal Hart bore the brunt of the battle and which brought forth enthusiastic applause by the Secretary and Postmaster Fay.

Mrs. McAdoo was certain one of the men had been badly hurt, and she was not convinced until he appeared again on the scene laughing. Both congratulated Hart for beating the six men he had to contend with.

The visitors displayed a great deal of interest in a church scene being filmed by Director Douglas Gerrard, and even offered suggestions to the director regarding its action. Postmaster Fay was delighted to find that Director Allan J. Holubar was a native of San Francisco, and he introduced his distinguished friend to him and also to Director Charles Swickard, who is well-known in San Francisco.

The party went directly from the train by automobile to Universal City, and were reluctant to leave when the time came to proceed to Santa Barbara later in the afternoon, but the Secretary and Mrs. McAdoo declared the next time they came to Los Angeles they intended to spend a whole day at least at the film capital.

LILLIAN PEACOCK RETURNS.

FOLLOWING an injury received while jumping from a moving automobile, Lillian Peacock, ingenue of the Universal Joker Co. is able to resume her work before the camera.

Miss Peacock sustained a fracture of the right arm above the wrist.

AN INTERVIEW WITH THE DAINTY BLUEBIRD STAR BY MARJORIE HOWARD.

(*Continued from page 27*)

who informed her naively that their mother said they could stay a while if she wanted them. Then she had to make up for the interiors which were to be taken that afternoon, and to finish disguising herself as a young gentleman going out for the evening. All through our conversation she was as busy as a bee, doing something or other—rubbing in cold cream, with injunctions to me not to look at her, as I should never see her again in my imagination without grease on her cheeks, smearing on pink grease paint, reddening her lips, beading her eyelashes, brushing the powder out of her eyebrows, etc.

"I've worked ever since I was eight years old," she said, "and do you know if I had a vacation given to me I don't think I'd know what to do with it. I feel sort of sorry for the child I used to be, when I think how young I began. If I ever should have a daughter I don't think I'd let her go on the stage. Of course, for the work itself, there is nothing like being brought up on the boards. It gets under your skin and into your blood—the sense of the dramatic. The stage is your real home, and you are more yourself when playing a part than at any other time. But you pay dearly for the gain. A stage child learns all sorts of things that she has no business to know, and has to simulate emotions, poor little mite, which she ought to know nothing about. I remember when I was about ten, some one said that I had beautiful eyes. From that moment I thought of nothing but showing them off. I stood in my corner on the stage that night and rolled my eyes all over the place. The stage manager came running to me after the act. 'You naughty little thing,' he said, 'what are you making such a little sight of yourself for? Don't you know enough not to do that?' Then, when I was just a little older, I fell in love with the leading lady. She was pale and interesting—oh! so interesting—and her eyes were black all round, and she had a heavy bang. I had no bang, so I took the scissors and cut all my front hair off short. Then I blacked my eyes all round and covered my face with liquid white. I used to sleep with my cheeks all smeared with it, and one morning the wardrobe woman came in early and thought I was dying of some sudden and deadly illness.

"What did I play? Well, the best thing I did as a child was the role of Flora, the little sister in "The Clansman." It's not like the picture, you know. Flora in the play is really just a child. But the nicest thing I ever did on the stage was Rebecca in "Sunnybrook Farm," you know. How I wanted to play that the first year! It was the greatest disappointment of my life when Mr. Brooks said that I must grow a bit first. If wishing could make me grow I should be seven feet tall, at present. I fairly ached with longing to be a little bigger. The next year I had my heart's desire, and later went to London with the play, mother and I, and I played Rebecca at the Globe Theatre. I might have been in London still if mother and I had not been lost in the fog one night coming home from the performance. Our cabman put us out of the cab, almost by force, and said he could go no further, and we groped our way about for hours, mother protesting all the time that she wouldn't stay in such a country.

"I had my first picture experience when I was thirteen years old. It was in a Western company, that is, the plays were Western, but we took them over in Jersey. They engaged me for the heroine because I could ride and swim. It was funny, my learning to ride. It happened while I was traveling with "The Clansman" company. We had a lot of horses with us, and I made great friends with the head hostler. The days were rather dull and he offered to teach me to ride. I'll never forget my first lesson, and I don't think that he will, either. He was exercising the horses down at the railroad tracks. He had taken them out of their car and they were being walked up and down. He called me and put me on the biggest one. The stirrups were far too long for me and he stuck my feet into the straps. Something frightened the horse and he made a bee-line for the baggage car, tearing down the tracks like the wind, with the hostler after him, white as a sheet, expecting to see me thrown off onto the iron rails every moment. I stuck on somehow, and I've never had a particle fear on a horse ever since.

"The director of the Western pictures must have had an awful time with me. I was only thirteen, and all I thought about was having as good a time as possible. I remember how he would plead, 'Now, Violet, this is a love scene. You've got to be serious. Why, you love this fellow and his life is in danger!' Then I'd either stand there like a ninny, not knowing what to do, or I'd make a dive for the leading man and hug him, almost throwing him off his feet. And giggle! Whenever there was a pathetic scene it seemed to me immensely funny, and I'd have to bite my lips to keep from laughing, while the poor director would go nearly crazy. I can't see why they ever kept me, but they did, for some reason or other.

"Nowadays I'm just the opposite of that. I feel my scenes so deeply that it exhausts me to play them. I can't understand any other kind of playing. Why, I still get so lost in a part that I forget where I am! Once I've realized a character it isn't hard for me to weep and suffer with the role I'm playing. It would be impossible not to do so. I don't just 'register' things—I live them.

"What sort of a role I like best? Well, when I began I wanted to play nothing but vampires. I saw myself in snaky black things, squirming all over the place. I thought I just had to be a vampire or nothing. They had not the heart to tell me that I couldn't, so they used to say that I must grow first. For months I measured myself to see if I wasn't geting big enough to vamp. Well, now I've realized that I'm never going to be. One thing I've learned—I know what I can't do. But that knowledge wasn't gained in a flash overnight. Why, I remember when I was playing under Herbert Brenon! I had the part of a girl in the first reel of the picture who is later seen as the aged mother of a grown son. I played the girl, and Mr. Brenon insisted that I do the mother, too. Billy Welsh made me up. He took hours over it, shading my cheeks and drawing artistic wrinkles. It was a wonderful piece of work, but I'm afraid it looked just that in the picture. And then I appeared in a dramatic Madame-X-sort of a court room scene, and who do you think played my son? Hobart Henley! Now, imagine my playing the mother of Hobart Henley! It isn't fair to a girl to ask her to do things like that. The public just loves to add years to an actress's age as it is. Years from now, some one will say, 'Violet Mersereau? Why, she must be awfully old! I saw her years ago and she was playing mothers then!'

"I like 'The Great Problem' best of all my roles, from the standpoint of the pleasure I had in playing them. The girl in that changed from a soulless little devil into a real woman. There was lots of comedy in it, but not silly, meaningless comedy. There was a chance for the real development of character. I have no objection whatever to comedy, if it is human. But I don't like too much 'cutey,' nothing but tricks, and no opportunity to portray real emotion. I have been in the game so long that I can portray almost any sort of emotion, more than most girls of my age. Though I have discovered that I am not physically suited to play heavy roles, vampires, or mothers of erring sons, I see no reason why I should not have a chance to do real women. A girl develops very quickly under the stress of suffering. And love usually means suffering, doesn't it? Mr. Stevens sympathizes with my desire to play real people. That is one of the reasons why we understand each other so well."

By this time Miss Mersereau was costumed as a young gentleman.

Musical Program

TO

"THE PRICE OF SILENCE"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME — HEART THROBS, REVERIE BY ARNOLD — **THEME**

	SUB TITLES, ETC.	TIME.	NAME OF COMPOSITIONS.
	Opening	3 minutes & 5 seconds	Furioso No. 10 by W. L. Becker
T	We Are Wet to the Skin	3 minutes & 20 seconds	Harmony of Love, Romance by Brooks
T	Rules of the House, etc	2 minutes & 45 seconds	Dramatic Tension by Funck
	Tympany Rumbles ff—during Lightning and Exterior Scenes		
T	I'll Tend to Your Horse, etc	4 minutes & 15 seconds	Simple Aveu by Thome
T	The Landlord Thinks You're My Wife	1 minute & 30 seconds	Theme
S	Stafford Reading Book	2 minutes & 55 seconds	Furioso No. 21 by Lake
S	Close View at Bed	2 minutes & 20 seconds	Dramatic Adagio by Kretschmer
T	Dawn Found Her at the Home	1 minute & 10 seconds	Sieste by Laurens
T	The Perpetual Youth	2 minutes & 10 seconds	New Era, Overture by Heed
T	I See—The Change, etc	2 minutes & 30 seconds	Illusion, Intermezzo by Bustanoby
S	Interior of Room	3 minutes & 15 seconds	Felize, Canzonetta by Langley
T	As the Time Passes, etc	2 minutes & 45 seconds	
	Piano Solo—improvise to action		
T	—When—A Few Days Later, etc	2 minutes & 40 seconds	Barcarolle by Rivella
T	You Don't Remember me? etc	2 minutes & 35 seconds	Theme
T	See Me Alone—To-morrow, etc	1 minute & 15 seconds	Continue *pp.*
T	That Night Stafford, etc	3 minutes & 15 seconds	Afterglow, Reverie by Lincoln
T	The Price of Silence	2 minutes & 10 seconds	Theme
T	It Was the Old Story	3 minutes & 55 seconds	Cavatine by Raff
S	Billy Talking Over Phone	55 seconds	Andante Tranquillo by Becker
T	When You Were My Age	1 minute & 35 seconds	It Was a Dream by Lassen
T	That Night	1 minute & 25 seconds	Dramatic Tension No. 35 by Winkler
T	The Next Morning	2 minutes & 55 seconds	Serenade by Czerwonki
S	Close View of Bed	2 minutes & 40 seconds	Melody by Massenet
T	I Lied to You, etc	3 minutes & 15 seconds	Erotik by Grieg
	Watch Explosion		
T	All the Way Home	3 minutes & 25 seconds	Theme

UNTIL THE END

LETTER "T" INDICATES—TITLE OR SUB-TITLE—FOR CHANGE OF MUSIC
" "S" " SCENE " " " "

MUSIC OBTAINABLE FROM YOUR NEAREST MUSIC DEALER, OR CARL FISCHER, COOPER SQUARE, NEW YORK, WHERE ALL PRICES ARE SUBJECT TO PROFESSIONAL DISCOUNT IF MOVING PICTURE WEEKLY IS MENTIONED

PUTTING IT OVER

A PAGE OF PROGRAM SUGGESTIONS FOR TH7 BENEFIT OF ALL EXHIBITORS.

MERRY CHRISTMAS and a Happy New Year!

Even though the last issue of the MOVING PICTURE WEEKLY was the Christmas number, it's so close to the glad season that "Putting It Over" hopes you will all be successful in Putting Over the busiest, happiest and most profitable holiday week you have ever had.

While on the subject of Christmas, that is the day, December 25, when the big, new Universal Serial, "THE PURPLE MASK," is to be released. If you want to present your patrons with a Christmas offering, book this magnificent production and give them all an opportunity to see the ever popular Grace Cunard and Francis Ford some night during Christmas week.

The Universal Advertising Department have prepared for Exhibitors a big Advertising Campaign Book, that is filled from cover to cover with suggestions for "Putting Over" this serial thriller. You ought to have a copy of this book. You can learn from it the story of the play; all about the big cast; scores of pictures taken from various scenes; innumerable advertising stunts, as well as complete newspaper and publicity campaigns. This book is FREE to Exhibitors, and if you have not received a copy, write your nearest Universal Exchange, or to the home offices of the Universal. This will give you a line on what to do to make the first episode a smashing success; after that the serial will prove its own drawing power.

Beginning next week "Putting It Over" stunts for "The Purple Mask" will be published in this department. Watch for them every week. They will pack your house. In the meantime get "The Purple Mask" book, and prepare for a big serial business.

THE Red Feather for December 25, Christmas Day, is called "A Child of Mystery," and is all about a girl who was stolen by the Black Hand and brought up by an old Italian organ-grinder as his daughter. Hobart Henley produced the picture, and plays the part of an Italian fruit-seller, who is in love with the girl. This is such a good picture that it is worth special efforts in the advertising direction. If you can hire the services of a local organ-grinder for the day without going too deeply into your bank account, he would make a wonderfully original and appropriate advertisement for the picture. If you have an Italian girl go with him to flourish a tambourine all decorated with colored streamers, that will be all the better. Placard with organ the name, date and place of the showing of the picture, and let both the organ-grinder and the girl wear red feathers conspicuously about their clothing. If you cannot manage this, you might have notices in the lobby a day or so before the running of the picture, with big black hands drawn on them, skulls and cross-bones, and other mysterious emblems. "Beware the Black Hand!" and arresting notices of this kind should be conspicuous on the announcements, with such promises as "If you want to learn how to circumvent them, see 'A Child of Mystery."

THERE is a travelaugh by Hy Mayer on the program for December 26, which is worth special boosting. It is all about life in Alaska, and it would be a good notion to dress a small man in the costume of an Eskimo, with plenty of furs about him, and send him through the streets with an announcement of the picture. Or you can put him in a sleigh, if there is snow enough in your town, and send him around like that, and mind that he has plenty of sleigh-bells.

THE L-KO for December 7 is called "The Perils of a Plumber," and Dan Russell is the aristocratic plumber who goes to work all togged up in a top-hat, frock coat, gloves and a cane, with a minion to carry his tools behind him. Have some one dress like Dan, with spats, a flower in his button-hole and all the smart touches you can think of, and send him swaggering along the streets, with a little man in regular plumber's garb following him with the soldering outfit, etc., which all real plumbers carry. The big man should also have the announcement of the picture attached to his person, and the little one should seem to be much in awe of the impressive person in front of him. Some such wording as "Plum & Co., Plumbers Always on the Job," followed by the name of the picture, theatre, etc., should be used.

ON Thursday, December 28, there is a corking Victor comedy called "Good Morning, Judge," which was directed by Francis Ford, and in which Ernie Shields and Mina Cunard have the leads. It is all about a ruby necklace which is supposed to have been smuggled, and which causes no end of trouble, until a maid finally puts it around the neck of a pet dog, who makes off with it. Have some one lend you the services of a well-trained canine, who won't mind promenading the streets with a large "property" ruby necklace instead of a collar. If you can get a white dog the red stones will show up better. Have some one with him, of course, with the appropriate announcements.

THERE is a Laemmle drama on December 30, called "The Face on the Screen." A good way to announce this beforehand would be to have a large shadow of a woman's profile thrown on the screen at the end of the program, each time is it repeated, for sometime before the picture is shown. At first, show only the profile, then follow it with a question mark, or the caption, "Who Is It?" and finally with the announcement of the picture and the date of its showing. It will not cost much to have three slides like this made, and they should be run in sequence at the close of the different pictures which you are running on your program.

READ WHAT PRESIDENT WILSON'S Cabinet, Secretary of War Baker, and the National Board of Preparedness SAID ABOUT

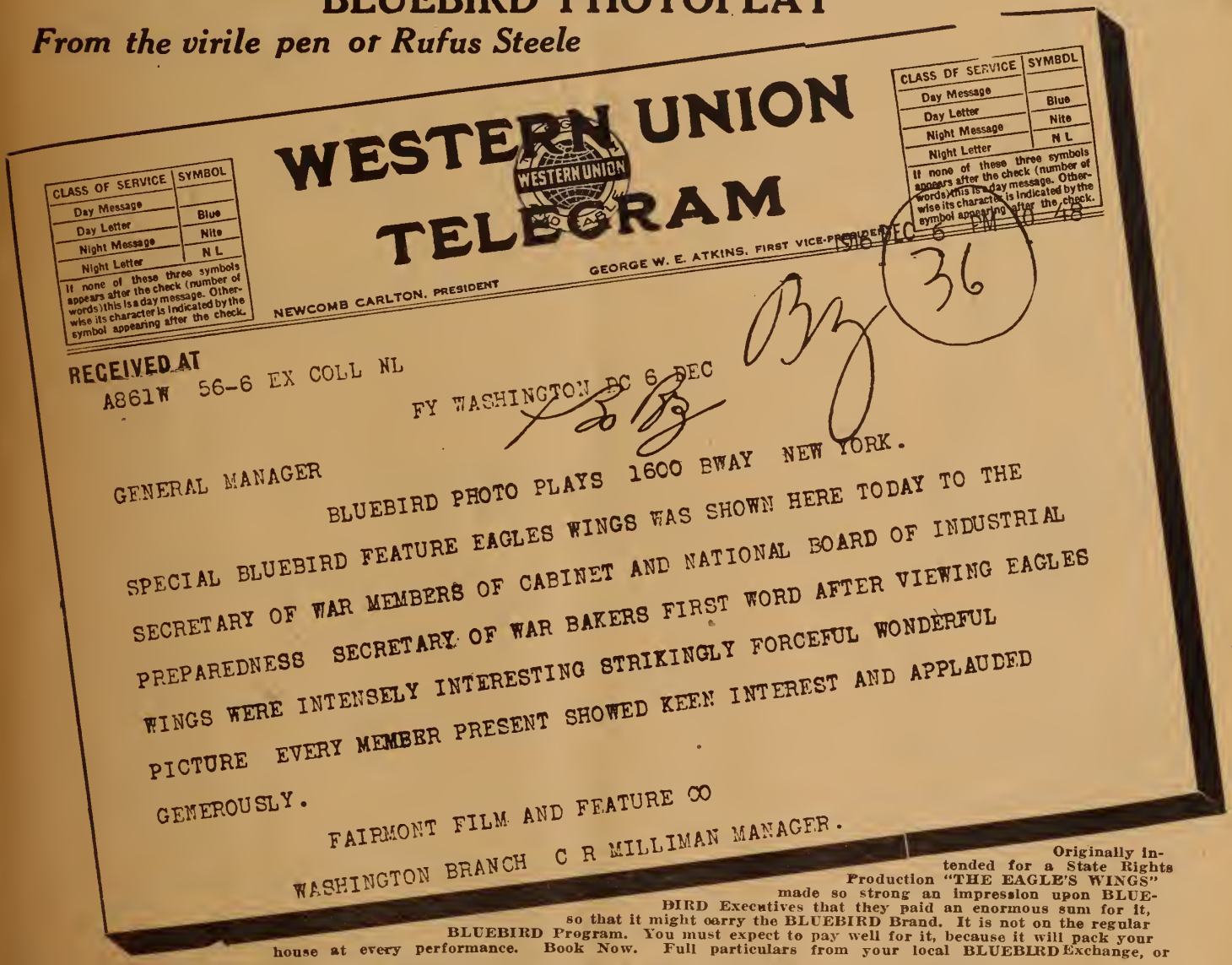
A Thundering Drama

"THE EAGLE'S WINGS"

With a Thundering Message

BLUEBIRD PHOTOPLAY

From the virile pen of Rufus Steele



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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GENERAL MANAGER

BLUEBIRD PHOTO PLAYS 1600 BWAY NEW YORK.

SPECIAL BLUEBIRD FEATURE EAGLES WINGS WAS SHOWN HERE TODAY TO THE SECRETARY OF WAR MEMBERS OF CABINET AND NATIONAL BOARD OF INDUSTRIAL PREPAREDNESS SECRETARY OF WAR BAKERS FIRST WORD AFTER VIEWING EAGLES WINGS WERE INTENSELY INTERESTING STRIKINGLY FORCEFUL WONDERFUL PICTURE EVERY MEMBER PRESENT SHOWED KEEN INTEREST AND APPLAUDED GENEROUSLY.

FAIRMONT FILM AND FEATURE CO

WASHINGTON BRANCH C R MILLIMAN MANAGER.

Originally intended for a State Rights Production "THE EAGLE'S WINGS" made so strong an impression upon BLUEBIRD Executives that they paid an enormous sum for it, so that it might carry the BLUEBIRD Brand. It is not on the regular BLUEBIRD Program. You must expect to pay well for it, because it will pack your house at every performance. Book Now. Full particulars from your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, Inc.

1600 BROADWAY — Executive Offices — NEW YORK



On the UNIVERSAL

If the feature fans throughout the country could see all the five or more reel features that are shown every week——

THEY WOULDN'T GET THE VARIETY, NOR THE SATISFACTORY ENTERTAINMENT THAT IS OFFERED ON THE UNIVERSAL PROGRAM.

That's the answer, Mr. Exhibitor, to your problem of what to show your patrons, so as to please the greatest number of people in your neighborhood the greatest number of performances.

Having a good house two nights a week because you happen to strike a good long feature won't keep the sheriff from your door.

But the Universal Program, with its never ending variety of one, two and three reel subjects; its fascinating presentation of the pictures the people like to see—that they can drop in and see at any time without having to sit through the tail end first—is proving in thousands of SUCCESSFUL houses all over the world TO BE WHAT THE MAJORITY OF THE PEOPLE WANT.

YOU GET YOUR PROFIT FROM THE MAJORITY. THINK IT OVER.

Universal Animated Weekly

The most popular one-reel subject now before the public.

The one and only short subject that draws like a special multi-reel release. The one and only form of moving picture entertainment that will drag them into your theatre on the dull day that always cuts into your profits.

The UNIVERSAL ANIMATED WEEKLY is in a class by itself. It not only entertains, instructs, informs and amuses, but it shows all the world's greatest news events FIRST ON THE SCREEN.

The UNIVERSAL ANIMATED WEEKLY is released on the regular Universal Program—and for a long time was released only to users of Universal Service.





PROGRAM

ITS TREMENDOUS popularity has created a demand that is now being supplied by all Universal Exchanges under a new sales plan. By this arrangement any Exhibitor can now book the Universal Animated Weekly whether he is showing the Universal Program in whole or in part or not at all. Write for complete information to any Universal Exchange, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

Universal Screen Magazine

The latest and most popular screen Novelty.

It is to the popular magazine of the millions what the Universal Animated Weekly is to a great newspaper.

Covers the widest variety of fascinating subjects—moving pictures of the latest inventions; domestic science; beauty hints; the latest fashions; what the industrial world is doing; imaginative comedies—things that never happen; all the wide range of fascinating magazine subjects thrown on the screen for the entertainment, amusement and instruction of your patrons.

A huge and overwhelming success from the start. A novelty that will put over any performance. A full reel every other week. Released on the Universal Program, but can be booked separately by those not using Universal Service. The UNIVERSAL SCREEN MAGAZINE is needed in your house; you can get complete information from any Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

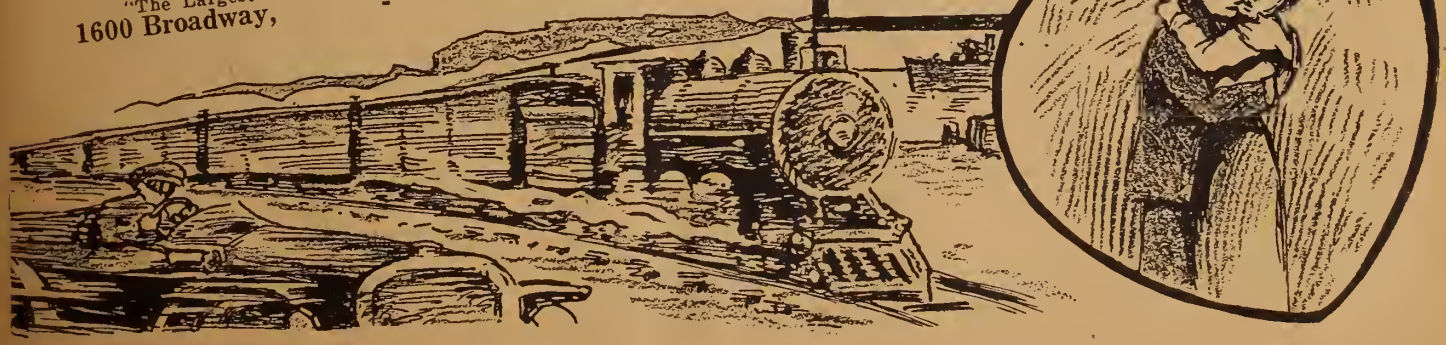
CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

One-Two and Three Reel Subjects

Love--Mystery
Romance--Adventure
Deeds of Heroism
Real Westerns
Society
Heart Interest
Clean, Wholesome,
Funny Comedies
News of the World
Travel Pictures
Educationals
Something every day to please everybody



What They Say About the

Letters from pleased Exhibitors who are u timonials for a film. The people demand Exhibitors realize it the n

FROM THE TRENCHES.

John D. Tippett,
London, England.

Dear Sir—I write this letter to you to let you see what I think of the Trans-Atlantic Films.

I am a soldier in a certain regiment and have just recovered from some severe wounds. Well, long before the war broke out, I have always been a keen admirer of your films, and I am pleased to say they are the best films produced. I have seen the seventh episode of "Peg o' the Ring," and I am pleased to say it was excellent. When I was in the trenches fighting, the film "Peg o' the Ring" was booked with success, because I told my comrades of the two best stars of the film. They are Grace Cunard and Francis Ford. Ask Grace Cunard who I am and she will tell you with pleasure. If you have a review book published each week send this letter to be printed and boom all your films.

Would like to receive a letter in return. Kind regards,
A. H. WITTS.

113 Sulton Road,
Portsmouth, England.

ABSOLUTELY NOTHING BETTER.

Universal Film Exchange,
New York City.

Gentlemen—You of course are aware of the reluctance, amounting almost to prejudice, that I in the past entertained regarding Red Feather features and in fact everything the Universal Program had to offer.

Bearing in mind the old adage, "Only fools do not change their minds," I was finally persuaded to give your productions a fair try-out and it gives me the greatest satisfaction and pleasure to tell you that after having used more or less of them during the last few months, I have arrived at the conclusion that there is absolutely nothing better in the market, and I regret very much my stubbornness in having given you the by-go in the past, for your productions would have saved "The Scenario" from $40.00 to $50.00 per week.

Not specifying any of your features in particular, but taking them as a whole, they are as good as those I am paying from 150 to 200 per cent. more for. As an illustration: Yesterday we had King Baggot in "The Man From Nowhere," and it brought over $11.00 more business, and gave more Universal satisfaction to our very critical patronage than the highest-priced feature shown here, barring Saturdays, for some time, and as to your Nestor comedies, it is my opinion that "they simply lay over deck: furnishing good wholesome fun without the least verging on the suggestive, which I regret to say only too many exhibitors think necessary to entertain an up-to-date public with, and too many directors mistake for humor.

Again assuring you of the pleasure and gratification it gives me to send these few lines, I beg to remain with best wishes,

Very truly yours,
SALO ANSBACH,
Scenario Theatre.

Newark, N. J.

L-KO'S CAN ALWAYS PLAY HIS HOUSE.

Miss Alice Howell,
L-KO Motion Picture Kompany,
Hollywood, Cal.

Dear Madam—This letter may or may not interest you, but I thought that I would write a few lines and tell you that you have one booster (if I must use that word) in a man with "The Matinee Girl" Co. His name is Gross. We had the pleasure of playing Mr. Gross and his company here for three days. On the company's last night here, Mr. Gross announced the coming attraction, which was another tabloid musical company, also a three-reel L-KO featuring Alice Howell. Now I am not a big booster for the Universal Program or any other program, but an L-KO can always play my house as long as I have anything to do with a theatre here or elsewhere. The picture that Gross announced was "Tillie's Terrible Tumbles," and it was everything that Mr. Gross said it was going to be—one big scream from start to finish. I don't know whether he had seen the picture or not, as he seemed to know just what was going to take place and what the picture was about. Anyway, he made my patrons believe that Mr. Dan Russell and Miss Alice Howell were the best comedy people the picture field has or ever will have.

In short, an L-KO with any one of the above actors can always play my theatre. Yours very truly.

D. S. PRUITT,
Oilton, Okla. Gem Theatre.

UNIVERSAL JUBILEE.

Cincinnati Buckeye Film Co.,
Cincinnati, Ohio.

Gentlemen—Can you arrange to send my Thursday show, November 30th, to me on Sunday, December 3rd, along with my regular program and Red Feather feature, as I am arranging a big Universal jubilee day for that date. Advise me if you can make this change and I will thank you for any favor you can do in aiding me in this. Don't overlook the fact that I did not get my L-KO comedy Friday, and if by any chance, let it come, for L-KO comedies are always a good drawing card.

The Universal Program now, in my mind, is the only real regular program in the market. The stars, the plays, the directors, paper and advertising, are all that any exhibitor could ask for, and when it comes to making the right kind of pictures for a regular program, you've got to give it to the Universal. Yours truly,

ED. C. PAULL,
Alhambra Theatre. Springfield, Ohio.

CABLE CONGRATULATIONS.

The L-Ko Motion Picture Kompany has received a vable message from John D. Tippett, managing director of the Trans-Atlantic Film Co., which must have given the L-Ko people considerable satisfaction. It reads as follows:

"Gaby's Gasoline Glide" great. In our opinion it is superior to any Keystone. This class of subject means everything to us. Keep up the good work. TIPPETT.

"IF YOU WANT TO STAY"—

Universal Film Manufacturing Co.
New York City.

Gentlemen—Have been a long user of Universal Program and can recommend it to all exhibitors who want to stay in the motion picture business. Will say that they are doing more for the exhibitor than any other film concern existing to-day.

Yours for Universal pictures,
J. I. WRIGHT,
Rex Motion Picture Theatre.
Bevier, Mo.

Great Universal Program

ng Universal Films. They are the best tes- the diversified program, and the sooner re money they will make.

NEWS OF THE THEATRES.
(From the Evening Sun.)

Managing director Rothapfel of the Rialto has received the following letter from George F. Ungar, patron of his temple of music, color, dancing and motion pictures:

"I was glad to read your letter to the Playgoer in last week's Evening Sun on the troubles of the exhibitor of feature films. I think the real trouble of the feature picture is that it is a bore and hardly ever worth being produced, much less being featured. Out of probably a hundred one-hour pictures I have seen, I think not more than two or three are really good, and even the fairly good ones are spoiled by being stretched to last out the hour.

"The fact is that at the rate a story can be told in pictures it would take an extraordinarily big idea to furnish entertainment for an hour's run. Compared with the one or two reel film, the feature film is a gross fraud. There is more plot and more interest in the rapidly told short film than in the long. It is better told, more entertaining and artistic. The pictures featuring stars are among the worst. And think of the fine music often wasted on these films. A really good picture can easily forego all music. Proof of this is evident when you consider that music often stops in the middle of the picture and you do not notice it. When you feel the need of the music you may be sure that something is wrong with the picture.

"You have already done such good work in this field that I think you would be entirely successful if you continued in your pioneering spirit and broke with the big film entirely, except when it was really worthy, and exploited the shorter ones. I should much prefer to see several good short pictures, like the one act plays, than sit through a long uninteresting feature. I should like to point out, as you doubtless know, that these short pictures go on their own merits and are not dependent for their success and the notoriety of the players. After studying the moving picture theatre for some time, I have come to the conclusion that the feature pictures are the least entertaining part of a good programme. I think that your success is largely due to your recognition of this."

How About It, Mr. Rothapfel?

OLD LETTER, BUT GOOD.

St. Thomas, Ont., February 21st, 1916.
Canadian Universal Film Company:

Dear Sir—Your letter fixing date for "Graft" received and is satisfactory to us, and we have already set the machinery in motion which we expect will make a huge success out of that serial. "The Broken Coin" is now playing to capacity and it looks as though we will have to make some arrangement for more room.

"My Old Dutch" last week, was a stunner. Everybody says it is the best picture they ever saw. I am showing a slide on the screen that arrangements are being made for a return date. What can you do us in that respect? By the way, we have heralds here for Jane Cowl in the "Garden of Lies," and we would like to have this as soon as it is convenient for you. There are some others of the first releases that we have not had. "Judy Forgot" is one, "Judge Not" and "Just Jim" are two others.

B. C. GRAVES, Mgr.
St. Thomas, Ont.

PERPETUALLY GOOD PROGRAM.

Universal Film Exchange, Chicago:

Gentlemen—Enclosed find check for service and let me thank you for the excellent service you are sending me. It cannot be equalled anywhere. "Under Southern Skies" was a better picture than any I have seen. Mary Fuller can be seen at her best in this pretty Southern drama. Representatives from other companies have knocked the Broadway Features, but the other companies, Paramount, World Film, Fox and Pathe cannot send me one good feature after another. They all produce good pictures now and then, but they do not do it all the time. I have tried them all. I know. The Universal is ahead of them all for furnishing a perpetually good program. Yours very truly,

Majestic Amusement Co.,
DAVE UDELL,
Paxton, Ill.

STRONG FOR VARIETY.

Central Film Service Co., Louisville, Ky.:

Dear Sir—As you well know, we are known, more or less, as one of the Louisville's "regular" Universal threatres.

Like many other exhibitors throughout the country, we have put on features when the "craze" was at its height. Our experience with them has taught us that people do not care to sit through a picture more than three reels in length—I don't care how good they are. Right now we are advertising the fact that we are making a specialty of showing one- and two-reel subjects.

You know how I feel personally about features, when you are supplying me with several short pictures in place of the Red Feather. You know I am not prejudiced against the Red Feather—but feature—for the present—cannot tempt me. We're a five-cent house and are going to be satisfied to let the ten-cent houses run features.

Variety was the keynote in the early days and it should be now. A patron likes variety, and if he has to sit in a theatre two hours to get it, he's not apt to be a "repeat" patron. Without the feature, you can give him variety in an hour's time.

I have an idea that "program" theatres would be delighted if progressive companies like the Universal would concentrate as much as possible on one- and two-reel subjects—they could even "let up" a little on three-reel subjects and not get in bad with exhibitors. Yours very truly,

JOSEPH GOLDBERG,
New Hippodrome Co., Louisville, Ky.

GETS THE MONEY.

Universal Film Manufacturing Co.,
New York City.

Gentlemen—My congratulations on your splendid serial "Liberty." It sure is great the way it gets the money. The public are shouting for more of it, and can't wait for the next episode.

I surely would welcome the news that you had extended this serial, and I think, or rather know, all other exhibitors would welcome such news.

I am writing this, and no doubt many others have written you the same, in hopes that you would extend this serial if you received enough requests. If there ever was a serial that needed extension, "Liberty" can stand it. I remain,

Yours truly,
JOS. ZINKL, Mgr.,
Milwaukee, Wis. Parke Theatre.


STATE RIGHTS
—Now selling on the Universal's great dramatization, "Robinson Crusoe," featuring Robert Leonard, Marguerite Fischer and an all-star cast. A box office attraction par excellence. Write, wire or phone for territory, terms and complete detailed information to the STATE RIGHTS DEPT. of the
Universal Film Mfg. Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York
UNIVERSAL
FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of Daniel De Foe's Thrilling Adventure Story
"ROBINSON CRUSOE"
With Robert Leonard
Supported by
MARGARITE FISCHER AND AN ALL STAR CAST



STATE RIGHTS

NOW SELLING ON

"The People vs. John Doe"

Written, Directed and Produced by LOIS WEBER

Producer of "Where Are My Children?" "Hypocrites," "Scandal," "Jewel" and other successes.

"The People versus John Doe" is the most powerful arraignment of the evil of Capital Punishment ever presented. It is a marvelous production, based on an intensely interesting subject—one that will arouse discussion and give the picture nation-wide advertising. It is the type of picture that the public storms theatres to see. It creates enthusiasm which doubles its box-office value. One of the biggest offerings of the season. Write or wire for complete information to-day. State Rights Dep't, Universal Film Manufacturing Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Mixed Blood," with Claire McDowell and Roy Stewart. Directed by Swickard. Written by Willard Mack.	47th Red Feather Production—5 Reels. December 18
"The Ivy and the Oak." By Reginald Wright Kauffman with Dorothy Davenport and Lee Hill. Dir. MacDonald.	Prize Rex Society Drama. Dec. 21—2 Reels
"In the Dead o' Night," with Douglas Gerrard, Ruth Clifford and George Beranger. Dir. by Gerrard.	Prize Imp Poison Plot Drama. Dec. 22—2 Reels
"Fighting Joe," with Maud Emory and Wm. V. Mong. Directed by Mong. Adapted for Christmas showing.	Prize 101 Bison Western Drama. Dec. 23—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"A Child of Mystery," with Hobart Henley and Gertrude Selby. By Willard Mack Directed by Henley.	48th Red Feather Production—5 Reels December 25
"Stronger Than Steel," with Allan Holubar and Louise Lovely. Story by Geo. Bronson Howard. Dir. Holubar.	Prize Laemmle Society Drama. Dec. 27—2 Reels
"Toto of the Byways," with Edith Roberts and Harry Benham.	Prize Imp Apache Drama. Dec. 29—2 Reels
"Giant Powder." Edith Johnson and Fred Church. Directed by Henry McRae.	Prize Bison Mining Camp Drama. Dec. 30—2 Reels

Feature Releases in the Universal Program of Four Weeks from this Week

"Polly, Put the Kettle On," with Douglas Gerrard and Ruth Clifford. Directed by Gerrard.	49th Red Feather Production—5 Reels January 1
"An Old Soldier's Romance," with Wm. V. Mong. Written and directed by Mong.	Prize Gold Seal Heart-Interest Drama Jan. 2—3 Reels
"On the Trail of the Lonesome Pill," with Phil Dunham and great cast.	Prize L-Ko Chink Komedy. Jan. 3—2 Reels
Harry Carey in "Blood Money," with Louise Lovely. Written by Carey. Directed by Kelsey.	Prize Bison Western Drama. Jan. 6—2 Reels



BLUEBIRD PHOTOPLAYS INC!

Announce

Lois Weber and Phillips Smalley in "Hop—the Devil's Brew."

Louise Lovely in "The Grip of Jealousy."

Louise Lovely in "Tangled Hearts."

Tyrone Power in "John Needham's Double."

Violet Mersereau in "The Great Problem."

J. Warren Kerrigan in "The Gay Lord Waring."

Robert Leonard and Ella Hall in The Crippled Hand."

Louise Lovely in "The Gilded Spider."

Rupert Julian in "Naked Hearts."

Tyrone Power and Lois Weber in The Eye of God

Harry Carey in "The Three Godfathers"

Mary MacLaren in "Shoes."

Violet Mersereau in "Broken Fetters"

Ella Hall in "The Love Girl

Louise Lovely in "The Grasp of Greed"

Myrtle Gonzalez in "The Secret of the Swamp"

Harry Carey in "Love's Lariat"

Ella Hall and Herbert Rawlinson in "Little Eve Edgarton"

Myrtle Gonzalez and Val Paul in The Girl of Lost Lake"

"Saving the Family Name"

Behind the Lines"

"The Evil Women Do"

Mary MacLaren in Wanted--A Home"

Cleo Madison in "The Choice o Sonia"

Ruth Stonehouse in "Love Never Dies"

"Gloriana"

A Stranger from Somewhere"

Treasure of Lariat"

The Eagle's Wings"

The Sign of the Poppy"

The Price of Silence"

COMING "The Honor of Mary Blake" "The Right to Live" "Black Orchid"

For Bookings Communicate with your local BLUEBIRD Exchange or
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"FIGHTING FOR LOVE"

The Fascinating Romance of a Queen and a Cowboy—with

RUTH STONEHOUSE and JACK MULHALL

Directed by Raymond Wells

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

VOL. 4 NO. 4

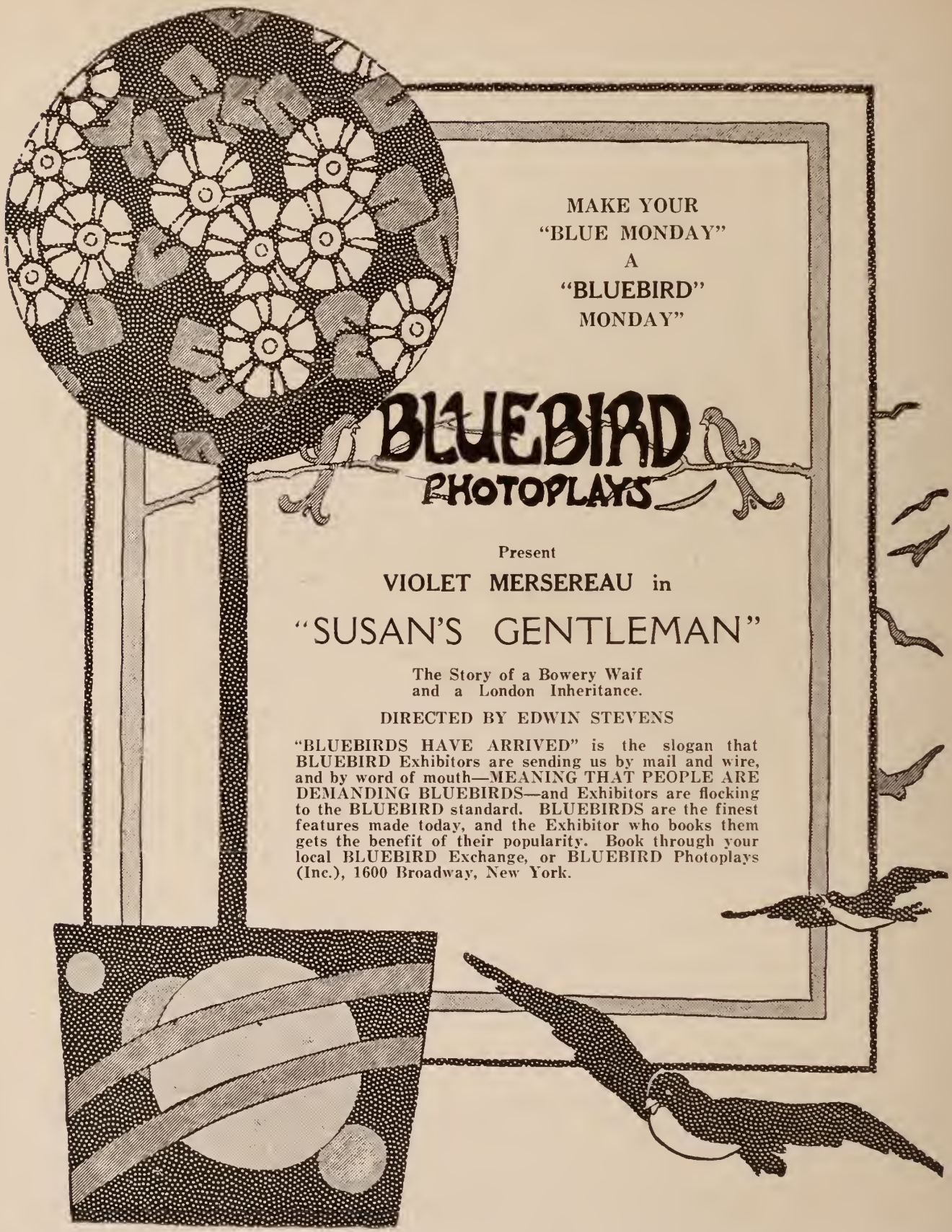
The Moving Picture Weekly

March 10th
1917



Posed by
Gale Henry
The Funniest Woman on the Screen
IN
"ART ACHES"
JOKER COMEDY

PRICE 10 CENTS


MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY"
BLUEBIRD
PHOTOPLAYS
Present
VIOLET MERSEREAU in
"SUSAN'S GENTLEMAN"
The Story of a Bowery Waif
and a London Inheritance.
DIRECTED BY EDWIN STEVENS
"BLUEBIRDS HAVE ARRIVED" is the slogan that BLUEBIRD Exhibitors are sending us by mail and wire, and by word of mouth—MEANING THAT PEOPLE ARE DEMANDING BLUEBIRDS—and Exhibitors are flocking to the BLUEBIRD standard. BLUEBIRDS are the finest features made today, and the Exhibitor who books them gets the benefit of their popularity. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

Double Bill!!



A Two-Play Five-Act Dramatic Innovation—
A Three-Reel Drama

"The Girl Who Lost"

The Story of a Prima Donna's Sacrifice

Featuring
Cleo Madison-Roberta Wilson
Molly Malone-Jack Nelson

Directed by Geo. Cochrane

RED FEATHER PHOTOPLAYS



A Most Unusual Two-Reel Western Drama

" Border Wolves "

Featuring
NEAL HART
With the Daring Arizona Rangers

Written and Directed by
GEO. MARSHALL

Extraordinary Attraction!


HERBERT RAWLINSON
in
"The SCARLET CRYSTAL"
The Romantic Love of a Woman with
DOROTHY DAVENPORT
BETTY SCHADE
DIRECTED BY CHARLES WICKARD
BOOK THROUGH ANY UNIVERSAL EXCHANGE
RED FEATHER PHOTOPLAYS

"HELL MORGAN'S GIRL"

Has been purchased outright by

BLUEBIRD Photoplays (Inc.)

A picture so big—so unusual—that even judged by the ultra critical BLUEBIRD Exchange men according to the high BLUEBIRD standard—it was pronounced one of the greatest pictures ever produced anywhere.

In spite of the fact that, after weeks of advertising, valuable State Rights on this remarkable picture had been sold—THE MONEY WAS RETURNED—NEGOTIATIONS FOR FURTHER SALE WERE WITHDRAWN—and BLUEBIRD Exchange Managers prepared to release it as a BLUEBIRD Special—not on the regular BLUEBIRD Program of releases.

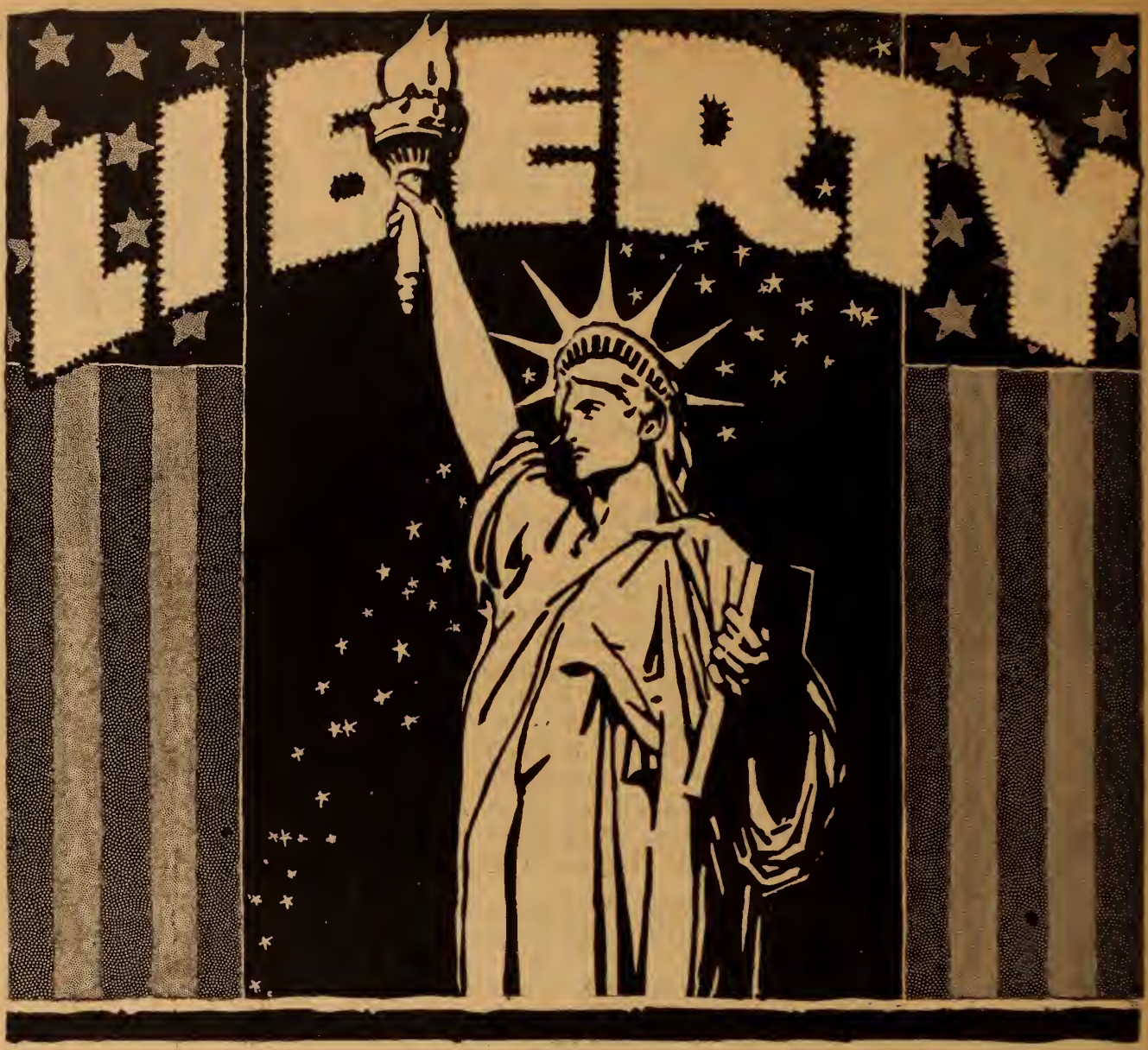
BLUEBIRD Considers This Its Most Important Announcement

Now that it is a BLUEBIRD, we do not hesitate to say that it is the finest BLUEBIRD ever released. "HELL MORGAN'S GIRL" is based on a big story; time—the great San Francisco disaster; place—the famous Barbary Coast resorts of that wonderfully cosmopolitan city. Without fear of contradiction we pronounce this picture one of the three greatest box-office attractions on the market today. Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 BROADWAY, - - NEW YORK





Every Exhibitor in the land who has shown or who is showing the UNIVERSAL'S THRILLING PATRIOTIC SERIAL, "LIBERTY," says it is the greatest money-maker ever filmed. It is a sure-fire winner—appealing to every man, woman and child through its atmosphere of patriotism.

Featuring such popular stars as MARIE WALCAMP, EDDIE POLO, JACK HOLT, G. RAYMOND NYE—with a supporting company of hundreds of Cowboys, Texas Rangers, American Cavalrymen, Mexican Bandits and peons—the action of this remarkable photoplay takes place on the Mexican Border. It is crammed, jammed, filled with deeds of daring, heroic stunts, and through it all runs a golden love story.

That is why Exhibitors everywhere report "LIBERTY" as the greatest money-maker of them all. You can take advantage of the wave of patriotism that is sweeping the country by BOOKING NOW. Your nearest Universal Exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 B'way, New York.

All these Releases on the

SPECIAL RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26, 1917.

RED FEATHER—"THE FIGHTING GRINGO" (Five Reels) Harry Carey and Claire Du Bray
NESTOR—"SHOT IN THE WEST" (One-Reel Comedy) Eddie Lyons, Edith Roberts and Lee Moran
GOLD SEAL—"A STARTLING CLIMAX" (Three-Reel Drama) Val Paul, Gertrude Aster, Fred Church
L-KO—"DIPPY DAN'S DOINGS" (2-R. Com.) Dan Russell
POWERS—"THE GRAND CANYON OF ARIZONA" (One-Reel Scenic Educational)
IMP—"THE PERILS OF THE SECRET SERVICE," No. 4, "THE CRIMSON BLADE" (2 Reels) Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—Issue No. 13
BISON—"STEEL HEARTS" (Two-Reel Railroad Drama) Marie Walcamp and Lee Hill
JOKER—"WHAT THE ——?" (One-Reel Comedy) Gale Henry and Wm. Franey
POWERS—"INBAD, THE SAILOR" (Comedy Cartoon and Educational) (Split Reel)

Universal Program

29 Reels

May Be Booked Complete or by Separate Subjects.

Book through your nearest Universal Exchange, or

UNIVERSAL
FILM MFG. CO.

CARL LAEMMLE, Pres. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

REGULAR RELEASES ON THE UNIVERSAL PROGRAM FOR THE WEEK OF MARCH 26, 1917.

VICTOR—"NEVER TOO OLD TO WOO" (One-Reel Comedy) Marjorie Ellison and Jack Nelson

LAEMMLE—"IS MONEY ALL?" (One-Reel Drama) Irene Hunt

UNIVERSAL ANIMATED WEEKLY—No. 65

IMP—"DAVID'S IDOL DREAM" (Two-Reel Drama) Jay Belasco and Madge Kirby

BIG U—"THE MASK OF LOVE" (One-Reel Drama) Pauline Bush and Lon Chaney

VICTOR—"PRODIGAL PAPA" (One-Reel Comedy) Jane Gail

REX—"SNOW WHITE" (Three-Reel Drama) Elsie Alberts

Regular Service

(No. 167. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

TIME, the greatest and most impartial of judges, is now rendering its verdict.

Reports of conditions the country over indicate that the exhibitor is rediscovering the need for VARIETY in his shows. In other words, the light is at last dawning upon those showmen who two years ago were stampeded into adopting the feature policy.

For two solid years I have preached the gospel of regular service. For two years I have maintained that the regular service show is the ONLY show that contains the variety demanded by photoplay patrons. Convinced that the regular service program would eventually be the salvation, as it was the foundation, of this business, we have not hesitated to spend money as though we controlled the U. S. Mint in driving the doctrines of this gospel home.

Stroll through the busy sections of any large city and you will find that exhibitors located in these sections have taken steps to put variety into their shows. True, they're doing it in a clumsy, extravagant and blind sort of way, but the important fact is that they ARE DOING IT!

Here's HOW and WHY!

Admitting that the ordinary feature show no longer gets the business, these exhibitors are endeavoring to remedy conditions by adding ANOTHER five-reeler to

—— Or Bust !

their present show. They confess that one of the reasons the ordinary feature show has fallen down is that the poor quality of the five-reeler frequently ruins the evening's entertainment. The extra feature is added to furnish the necessary variety and to minimize the risk of sending patrons away dissatisfied.

Just think of presenting the ruinous and extravagant 12 or 14-reel show when the result striven for can be obtained with the ordinary, every-day regular service show!

Think of the folly of filling the fan up to the neck with motion pictures and giving him photoplay indigestion, when you can SHARPEN his appetite by presenting a program of 1- 2- and 3-reelers!

It has taken two years for the exhibitor to see that I spoke the truth when I told him feature shows and dissatisfied patrons went hand-in-hand.

It will require **much less** time for him to break away from his new wasteful policy and return to the popular, profitable regular service show.

He's GOT to do it because it is one of the two courses left open to him——

REGULAR SERVICE OR BUST! ! !

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

"This is the Voice On the Wire"



BEN WILSON, THE STAR.

IF this cryptic phrase is spoken over your phone in the next few days, don't ring off impatiently, under the impression that your caller is stark staring crazy. He isn't —he's just joined a new order of Benevolent Boosters, and he's living up to his oath of initiation. That's all.

Probably you have noticed the same fateful phrase in the newspapers, standing quite unsupported and unexplained in its native incomprehensibility. (That is one of the longest words in the English language, by the way.) It isn't the secret means of communication between members of a band of international spies. It is not part of the propaganda of any one of the belligerents. It is just the same old B. B.'s "carrying on," as our friends, the British Tommies, say, with their good work for the benefit of all loyal exhibitors and theatre managers who know on which side their bread is buttered.

Of course, if you are in a great hurry, you may be just a bit peeved, if, when you pick up the receiver in response to an insistent ting-a-ling, an unidentified person replies, "This is the Voice on the Wire" in answer to your impatient "Hello!" Maybe you will just reverse the syllables of your greeting, and hang up. Don't; because he'll just call you again. Get back your equanimity by calling some one else and getting the new one off on him. And realize why you are doing it.

"The Voice on the Wire" is the title of the new mystery serial, you know, which starts this week, and which the Universal officials, who have seen it, pronounce to be the best yet. The mystery is impenetrable, and as for the title, it is simply crammed with advertising possibilities. They have pretty good publicity notions in the Universal, as you have learned already, and the mysterious answer over the telephone, following the teaser campaign in the newspapers, using the same phrase, unsupported by any explanation, is about the best stunt that has ever been put over in connection with a motion picture. The most incurious man in the world, or one who would scorn to have anything whatever to do with the boosting of a motion picture serial, after he has been told a few times over his private phone, "This is the Voice on the wire," is going to begin to wonder if his friends have all taken leave of their senses. Then about the third time, he is going to be devoured with wonder as to what it may mean; and if he is human at all, his next step will be to pass on the High Sign to his neighbor, so as to make sure that he is not the only victim.

When you realize that the same procedure is taking place all over the Union, that the same teasing line is appearing in the newspapers, that people are calling each other on the telephone and receiving for answer, "This is the voice on the wire," you will acknowledge that no motion picture ever had such nation-wide advertising before, and that the Benevolent Boosters are the most wonderful organization for the assistance of the motion picture exhibitor which has ever existed.

The more the merrier, so join them today. No formalities necessary. Simply call up somebody and answer, "This is the Voice on the Wire" when he says "Hello!" That makes you automatically a member of the Benevolent Boosters, and once affiliated with this splendid organization, you are a member for life. Ben Wilson is the President, Vice-President and all the officers because he is the star of the new serial. You see him with the insignia and paraphernalia of the organization in the cut. Reader, go thou and do likewise!

Ben Wilson in "The Voice on the Wire"



Howard Van Cleft in terror at the voice over the disconnected wire and the message it told.

THE name of the first episode of the new Universal serial, "The Voice on the Wire," is an indication of the novelty of the mystery which it takes fifteen chapters to solve. Chapter one is called "The Oriental Death Punch," or, if you prefer it in the original, "Sen-Si-Yao." The serial is a screen adaptation by J. G. Alexander, of the well-known book of the same name, written by Eustace Hale Ball, and the production is under the care of Stuart Paton, producer of "20,000 Leagues Under the Sea." Ben Wilson is the star, in the best role he has ever had, and Neva Gerber is his leading lady. Other prominent members of the cast or Joseph Girard, Howard Crampton and Ernest Shields.

The "Sen-Si-Yao" is the mysterious blow by which several victims, prominent in society, have met an untimely end before the serial begins. It is delivered directly over the heart in such a manner as to leave a slight bruise as the only trace of the way in which the victim has met his death. Another equally baffling feature of the series of crimes, is the appearance each time of a muffled figure which no one can identify, and a warning over a wire, which usually proves to be disconnected, of the intended murder, which is sometimes received by the victim, and sometimes by the authorities. Ben Wilson is a detective of reputation, who is called in consultation by the baffled police force. Neva Gerber is an actress, in whose company two of the murdered men have been at the time of their death. She is under suspicion by the police.

"THE ORIENTAL DEATH PUNCH," First Episode of the New Universal Serial. Produced by Stuart Paton from the well known book by Eustace Hale Ball.—Those who have seen the first three episodes declare it is the best serial idea ever filmed.

CAST.

John Shirley.....Ben Wilson
Professor Montague.....L. M. Wells
Polly Marion.....Neva Gerber
Alvin Van Cleft.....Frank McQuarrie
Captain Cronin.....Howard Crampton
Dr. Renolds.....Joseph Girard
Howard Van Cleft.....Ernest Shields

The community has been stirred to its depths by several unexplained murder cases, surrounded by the deepest mystery when the episode begins. Captain Cronin and the authorities are powerless to discover even the manner in which death is inflicted. Alvin Van Cleft, a wealthy roue, has invited Polly Marion, an actress, to supper with him. After supper they enter a taxi together and drive home through the park. A muffled figure is distinctively seen as the taxi drives away. In the cab they both become drowsy. A mysterious hand, which seems to have no connection with a body, comes through the window and touches Van Cleft. He falls to the floor dead.

Howard Van Cleft is sitting up for his father. He receives a message over the phone telling him that his father has been murdered in the park, and that if he investigates he will meet the same fate. Howard notifies the authorities. They arrest Polly and take her to the station, but she protests that she knows nothing. Captain Cronin calls John Shirley on the case, and he orders the release of Polly, telling Cronin that it is for purposes of his own. Shirley also informs young Van Cleft that his father was murdered by the Oriental death punch. As he is doing so, he receives a message over the phone, warning him to desist from his investigations or he will be the next victim. He traces the message and finds that it comes from premises which were burned to the ground some weeks before.

Shirley leaves the house in the company of Captain Cronin. He is called back to the telephone and when he comes out again Cronin has disappeared. Later Shirley hears that he has been taken to the hospital with a fractured skull.

Shirley pays a visit to Howard Van Cleft, who is nearly crazed by grief over his father's murder and fears for his own safety. In the shrubbery surrounding the house he sees a muffled figure. He attempts to follow it. He vaults over the fence and two crooks attack him. He draws a gun and takes them to the police station, where they sullenly refuse to talk.

Shirley then pays a visit to the

(*Continued on page* 38)



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY





Pennsylvania Wreck at Mt. Union, Pa.



Demolishing Hall of Records, San Francisco.



One of the Battleships Which Guard Our Shores.



Two Views of the Ceremonies Incidental to the Inauguration of President Wilson.

Animated Weekly News



Sig. G. Boernstein, Dean of Cameramen at the Nation's Capital

THE following is Sig G. Boernstein's story of himself. He is the representative of the Universal Animated Weekly in Washington, D. C., and in the note which he enclosed with the story, he said: "This is less than half of what I might say and still be truthful, and at that, be twice as much as you might want to say. As a matter of fact I have made pictures from the roof of a burning building, revoking my life insurance, and have had both my hands frozen, being caught in a blizzard at Arlington. So I believe I am eligible for the cameramen's fraternity."

Sig G. Boernstein has represented the Universal Animated Weekly in Washington, D. C., since its first issue. He is known throughout the Capitol City as the "dean" of cameramen, having been the first in that section to follow the lure of the movie camera.

He has photographed official Washington from stem to stern, and there are but few notables who have not, at one time or another, passed in review before his camera.

One of his first "takes" was to record on the permanent celluloid, the original trial flights of the Wright brothers of their "heavier-than-air" machine.

He was the first to photograph Washington from an aeroplane, this was in the very beginning of his motion picture career; according to Boernstein, he thought at this time he was a full-fledged cameraman, but after dropping 300 feet and landing through a board fence, he said he came back to earth with such a shock that he almost decided there were other jobs easier than making the movies.

His next venture was to make phographs from a hydroplane and the flight was started in the face of a brisk wind. He had gone some time when the phone in his office rang and the stenographer answering, hearing Boernstein's voice on the wire, inquired: "Shall I send you more film?"

"No," came the reply; "send me a dry suit." Some disappointment after flying 3,000 feet above the city to drop into the historic old Potomac, and this before the day of the submarine motion picture.

Boernstein says for real excitement there is nothing like chasing a Universal take. This was especially true when he made the overland trip to the San Francisco Exposition in midwinter in a racing car, riding with Barney Oldfield around the Tucson (Arizona) Track and driving two miles on the ice of Lake Michigan, to film a sinking steamer.

With the acquisition of a few gray hairs, this cameraman is becoming a little more conservative and is devoting a great portion of his time to scientific work and may now, at any time, be found digging among the polywogs, microbes and organisms. He has photographed the flea in its natural state and as a "trained performer," making the first insect motion picture—"The Flea Circus."

Among his scientific pictures are "The Rat as a Disease Carrier," "Flies and Their Relation to the Public Health," "Bubonic Plague and Its Eradication," "The Propagation of Fish" and in addition he has photographed every wild animal in captivity.

ANIMATED WEEKLY NO. 62.

Teachers For Preparedness.—1,700 school ma'ams visit studetns at naval training station.—*Lake Bluff, Ill.*

18 *Die In Train Wreck.*—Rear-end crash in fog results in death horror in telescoped cars.—*Mount Union, Pa.*

Giving Away Wealth.—Storekeeper presents "costly" onion to every purchaser.—*New York City.*

Wrecking Huge Wall.—Hard job to demolish old city building to be replaced by recreation center—*San Francisco, Cal.*

To Scatter Death.—Great Britain bending every effort to rush ammunition to front.—*Somewhere in England.*

"Fighting Fred" Funston Buried.—Captor of Aguinaldo and army hero is honored by thousands.—*San Francisco, Cal.*

Sub-Titles.—State and City officials receive the body from the Mexican border. Carrying the body into the new City Hall where it lay in state. To the final resting place. The cortege leaving for the Presidio, famous Pacific Coast military post.

Germans' Prison Ship.—Japanese steamer "Hudson Maru" taken by sea raider and used to carry ashore prisoners from other ships.—*New York City.*

Wilson Renews Oath As President.—Chief executive of nation is inaugurated with impressive ceremonies.—*Washington, D. C.*

Let's All Be Americans Now.

Sub-Titles.—Are you physically prepared to do your bit? Can you ride? Despatch bearers are important factors in warfare. We must protect our Coast. Ships need men. Can you help man them?

Cartoons by Hy. Mayer, World Famous Caricaturist.



Esther, encouraged by Grandpa, makes preparation for the secret wedding.

FOR the setting of the fifty-ninth Bluebird Photoplay, Lynn Reynolds, the author and producer, chose old ocean itself. Upon a three-masted bark of old-fashioned type, he embarked with his company, cameraman, assistant director, and all the paraphernalia of picture making. There they remained for some time, until the most important scenes for the picture were completed. Reynolds uses an interior studio as little as possible in all his pictures. His technique as a picture director demands that he shall see things, as far as possible, from the point of view of pictures, and not from that of the stage. He believes in doing things that are out of the question in the older form of drama. In each of his recent Bluebirds, he has selected some phase of nature, and set his story in natural surroundings which could not be reproduced by paint and canvas for the ordinary theatre. Of course, Bluebird policy dictates that the "play shall be the thing," but Reynolds provides for that, by writing his plays himself. Then he stages them as no director of the speaking stage can ever do, amid the grandeurs of the world of out-of-doors, where the story gains in impressiveness from its setting. A tale with many sensational features is told in "Mutiny," which, by the way, is the third Bluebird to be booked at the Rialto Theatre, at Broadway, New York



The Captain and the mate quarrel.

Grandfather Whitaker was set in his ways and firm in his convictions, and though he had once captained the smartest bark on the Spanish Main and had laughed at the buccaneers who tried to catch him, he now spent most of his time knitting and petting the cat, his only orders being issued to his grand-daughter, Esther.

But, accidentally discovering that Esther loved Caleb Tilden, her childhood sweetheart, and was being forced by her father, Aaron Whitaker, to marry Jacob Babcock, his mate on the Alden Besse, the grandfather advised the two young lovers to disappear until the wedding-day had passed and the Alden Besse had sailed. The old man smiled with satisfaction to think that he was not yet too old for deeds of daring.

Captain Aaron Whitaker was known and feared as a stern, two-fisted man, and Jacob Babcock, his mate, had absorbed his master's vice and had

added some of his own. There was much to be feared from both of them.

Learning that Esther was away, presumably because of the illness of her aunt, the Captain allowed Jacob, the mate, to remain ashore during the coming voyage in order to be married as soon as his daughter returned.

Three days later, Esther and Caleb came home, married, though no one was aware of the fact. The girl was finally forced to tell Jacob that she had changed her mind and did not intend to marry him.

Months passed by. Awaiting the return of the Captain, the mate bided his time. The Alden Besse came to port one day very unexpectedly and Aaron Whitaker was astounded to hear that Jacob and Esther were not yet married. He also learned that his aged father had died during his absence.

Grimly he walked into the house and confronted Esther. In her fright, she had left a baby's woolen shirt dangling from the side of her sewing basket. He saw it, and refusing to listen to her explanation, thundered out that he would grant her fifteen minutes to get her things together and sail with him. Fearing for Caleb's safety, she remained silent and obeyed, trusting to some kind Fate to aid her.



Esther and her grandfather.

FIFTY-NINTH Bluebird Photoplay, written and produced by Lynn Reynolds and staged upon a sailing vessel, many miles out at sea. Featuring Myrtle Gonzalez, with George Hernandez and Val Paul.

CAST.

Esther Whitaker.....Myrtle Gonzalez
Caleb Tilden.....Fred Harrington
Aaron Whitaker.....Jack Curtis
Eben Wiggs, the cook.....E. J. Brady
Grandfather Whitaker,
George Hernandez
Jacob Babcock, the mate.....Val Paul

Forced to board the Alden Besse, she was thrown into a cabin, the door of which was locked. The sailors, all hardened men, only sneered at her cries and moans. But Eben Wiggs, the "cookee," a quiet sort of man and one who immediately sensed the injustice of the affair, surreptiously assisted and sympathized with her.

Caleb, meanwhile, landing at the old pier from his lobster trapping, was met by the Captain and, after a vicious struggle, was thrown from the wharf into the ocean. Aaron Whitaker thought he had rid himself of Caleb forever.

But the chill of the water had resuscitated Caleb, and gradually he dragged himself onto a crossbeam underneath the pier. Looking dazedly about him, he saw the Alden Besse setting sail. Terrified by a sudden thought, he watched the ship with concentration. At last he caught a glimpse of Esther and heard her scream his name. He attempted to follow, shouted an answer, and fell forward upon his face.

Afraid to return to his home, because of the murder he thought he had committed, Aaron Whitaker anchored the Alden Besse in foreign waters. It was there that Esther's baby was born, cared for and loved by the faithful "cookee."

Jacob being urged by the Captain to marry Esther, finally consented with the understanding that he should receive part ownership of the brig. But when her father as Captain of the ship attempted to marry her to the mate, Esther snatched up her baby and threatned to cast herself into the sea. Her father, disgusted with the whole affair, at last threw the Bible aside and shut himself in his cabin.

As a seaman on another vessel, Caleb sought in vain for the Alden Besse. At last, by chance, he discovered her one night anchored in Panama Bay. While attempting to discover its passengers, he was seen by Aaron Whitaker and forced to flee, though the Captain thought it was



"I'll throw myself into the sea!"

the ghost of the murdered man come to haunt him.

Some time afterward, the Captain determined to report that the Alden had floundered and by changing her name, enable himself to return to his own country.

One night, as the ship was nearing its home port, the Captain and several sailors, among whom was the pilot, became badly intoxicated. The rest of the crew, led by Jacob Babcock, began a revolt. Aaron and some of the men were killed and their bodies were heaved overboard into the sea.

Then with malicious intent, the mate made his way to the cabin occupied by Esther, and smashing in the door, was about to spring upon her, when the cook, having followed him to the cabin, struck him a terrific blow with a cleaver, which felled him to the floor.

With no one to steer her, the ship was dashed upon the rocks. The cook saying nothing of what had happened, lashed Esther and the baby to a raft, after which he kissed the child good-by, with tears in his eyes.

It was following months of fruitless effort and search that Caleb had come home to watch and wait. Deserted by the villagers, who believed him crazy, he continued his hopeless vigil at the entrance of the bay. One day while gathering driftwood along the beach, he thought he saw the Alden Besse. Having heard that she had been lost at sea, and thinking he must really be insane, he went on to his home without investigating.

(*Continued on page 30*)

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INNOVATION

ALMOST as much interest is being taken in the unique Red Feather Double Bill "The Girl Who Lost" and "Border Wolves" which is released this week, as in a States Right Feature. It is something new, and, what is more, appeals to every fan as a good common sense proposition.

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Gale's Infinite Variety

Miss Henry, Star of the Joker Brand and the Funniest Woman on the Screen, Sees Herself as Others See Her.



As she really is.

Leading woman of the Jokers, I'm as thin as twenty pokers.
When it comes to face-distortion, I'm the one and only Caution.
In "Art Aches" you'll see me soon as "December Afternoon."
As the spouse of Mil Moranti my attire is rather scanty.
So for fear he'd have to faint, Bill gave me a coat of paint,
And in doing so our Franey proved himself to be quite brainy.
When a Mule must be my Mate, my costume is more sedate,
Or exclaiming, "What the ——? Why she isn't on the level!"

Strangers passing by would maybe, also want to know "Whose baby?"
You must do the best you can. It's a job, "Getting a man."
For, of course, you have to know if he's just "Out for the Dough,"
Or will make an awful holler if you "Wanta make a dollar."
Mine was not a "Boob for Luck," but he certainly had pluck,
He's assisting to direct, so he knew what to expect.
Take a tip—book my releases, and you'll be as rich as Croesus.
Age can't wilt or custom stale the variety of Gale.



She regards her own pictures with a look which says "Am I really like that?"

"THE COMMON SIN"



Left—Sheba's daughter fascinates Lattimer.
Right—The old hag tells Eldora her story.

GOLD SEAL Three-Reel Drama, written and produced by Charles L. Gaskill, with Helen Gardner in the dual role of the gypsy mother and her daughter. Staged in the heart of the forest.

THIS Gold Seal three-reel drama, written and produced by Charles L. Gaskill, and featuring Helen Gardner in the dual role, was staged in the heart of the forest, in natural surroundings of great beauty. Miss Gardner has the role of a gypsy woman, who is betrayed by a traveler from the city, and whose daughter avenges the wrong inflicted on her mother. The story runs as follows:

Sheba, a most beautiful woman of the gypsy camp, is betrothed by her father to Carlo, a member of the tribe. She meets George Lattimer, a city man, in the woodws for a vacation and gives her heart to him. So she protests against her father's wish that she shall marry one of their own people, but he pays no attention and the preparation for the ceremony, according to gypsy rite, goes on. George is engaged to be married to a girl of his own town, but he keeps Sheba in ignorance of this, and when he asks her to go away with him she consents. She is forced to submit to the marriage with Caro, but steals away directly after the ceremony and meets George. Her awakening comes soon, for he tires of her and leaves her, and she returns heart-broken to the tribe, to bear her child. She dedicates the little girl to the task of vengeance.

Sheba's daughter is grown into a beautiful woman, when Lattimer and his wife visit the woods on a vacation. They meet Eldora, and her old grandmother recognizes the man, and tells the girl the story of her mother. Pretending not to know him, Eldora begs the wife to take her to the city, and Mrs. Lattimer does so. Eldora takes with her a bundle containing the clothes worn by her mother when she first met Lattimer.

She takes kindly to the ways of the city and becomes a social favorite, with many suitors, including Lattimer's son. But she still dreams of the gypsy boy, David, with whom she has grown up. He, in the meantime, is nearly distracted with grief at losing her. The old grandmother perceives this, and giving him the girl's ragged gown and a knife tells him to go to her, make her return with him or kill her. He sets out for the city.

Lattimer, strangely attracted to the gypsy girl, one day makes open love to her. She tells him that his words are an insult not only to her, but to his wife, whom she loves. Mrs. Lattimer comes in with her son, while the girl is struggling in Lattimer's arms. She manages to extricate herself from the situation by pretending that she loves the son. Then, that night, she writes to him that she is returning to her mountains, and that he is to try to think well of her. She has led Lattimer to think that she is going to leave home with him. She dresses in the gypsy gown of her mother, and reveals herself to Lattimer as the child of Sheba, whom he wronged. He is terrified. Just at that moment her gypsy lover, David, breaks in. He throws at her the rags she has worn in the forest and says, "Put these on; you are coming with me!" He stabs Lattimer and drags Eldora away with him.

Later we see them restored to happiness together in the depths of the forest.

"THE HIDDEN DANGER"

BIG U Two-Reel Indian Drama, featuring Mona Darkfeather in a powerful role.

THE American Indian is supposed to be a phlegmatic creature, and the last person in the world who would make a good motion picture actor. Yet we find representatives of the race of the noble Red Man who have made their mark as screen players. Among them none has won more lasting fame than Mona Darkfeather, who has been featured in many Universal

(*Continued on page* 30)

"THE CLASH of STEEL"



THE Second Adventure of the "Perils of the Secret Service," the exciting series which is being produced at Universal City by George Bronson Howard, and is founded upon his own Yorke Norroy stories, is well named "The Clash of Steel." The climax of it is one of the finest duels with the foils which has ever been shown on the screen. Kingsley Benedict, in the leading role, and L. C. Shumway, as the most sinister of villains, are the principals in the thrilling encounter, which recalls the best fencing scenes of the legitimate plays. E. H. Sothern himself, famous for his mastery of the small sword, never used it in a more realistic conflict.

THE Second Adventure of the series, "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict in the lead, ends with a thrilling encounter with swords.

CAST.

Yorke Norroy.....Kingsley Benedict
Carson Huntley.....Jay Belasco
Princess Seraphina.....Claire Du Bray
Count Stefan.....L. C. Shumway
Prince Feodor.....Jean Hersholt
Prince Paul.....Francis Marion

Second Adventure of the Series
"The Perils of the Secret Service"

The scene is set in a town in Normandy, where Princess Seraphina has fled with her young son from the court of her husband, Prince Feodor, who tries to make her flight the pretext of a divorce. An outline of the plot suggests the rapid action which follows:

Princess Seraphina, taking her small son, Prince Paul, flees from Yulania to the little village of Champ Fleury in Normandy, because of the debauchery of her husband, Prince Feodor.

The following morning the agent of Saxonia, Count Stefan, hearing of the flight of the Princess, calls to convince Feodor that he should divorce his wife and marry Princess Sofia Anoria with her fifty million francs, for Saxonia needs Yulania as a buffer state in case of war. Prince Feodor consents to his arrangement, and agrees to the conspiracy of the agent to gain reason for divorce.

Champ Fleury is the chief rendezvous of Yorke Norroy and his coadjutor, Carson Huntley. Huntley, then living in the village, has become acquainted with Princess Seraphina, soon learning to love little Paul.

Count Stefan follows the Princess to Champ Fleury and watches with satisfaction the growing friendship between her and Huntley. He and his confederate, Gregor, wire Prince Feodor to hasten to the village and receive a reply that Feodor is motoring there.

Yorke Norroy also is on his way to Champ Fleury. He passes the prince, recognizes him and wonders what can have brought him, incognito, so far from his court.

Meanwhile, Stefan and Gregor have kidnapped Prince Paul and have enticed Princess Seraphina to Huntley's rooms, she believing that her son has been injured and taken there. Stefan then enters and accuses her of having left her husband for her lover, to whom she is now making a night visit. He holds them both prisoners, while awaiting the coming of Feodor. Norroy arrives in the village shortly before the prince and, scenting trouble, enters Huntley's house with drawn revolver, a new noiseless automatic which he has acquired from a foreign spy.

Stefan is one of the best swordsmen in all Europe. Soon Norroy is apparently exhausted. He staggers against the table and with a sudden jerk, overturns the candelabra on it.

Huntley and the princess escape. When Prince Feodor arrives and is told of the past events, he realizes his own folly and pleads forgiveness, the princess pardoning him because of her boy.

Whisperings From The



Phil Dunham in "Nabbing a Noble," coming L-Ko.

PHIL DUNHAM LEARNS TO "KNOW HIMSELF."

PHIL DUNHAM, L-Ko Komedian, has acquired a habit which is common among screen actors, of dropping into a theatre where one of his own pictures is running, to see its effect upon the people, and hear their comments. Sometimes they are gratifying, sometimes directly the opposite. The other day he went into a house where "Defective Detectives," a comedy in which he is featured, was being shown. He sat down in front of two beauteous damsels, and could not help hearing their conversation. He soon realized that it was all about himself.

"Yes, I used to know Phil Dunham awful well," the prettier of the two was saying, "but he is just terrible, now, why he——" and she went on to give the actor a reputation which would have been the envy of Nero himself.

Phil thought he had a pretty thorough knowledge of himself, but the detail of his dreadful past was too much for him. In terror, lest he should hear something which would force him to take desperate measure for the suppression of such a human pest, he arose and left the theatre in a hurry. But before he went, he took a card out of his pocket, and gravely presented it with a deep bow, to the young ladies.

PRESIDENT LAEMMLE VISITS "HADES."

WHEN President Carl Laemmle arrived at Universal City last month the first thing he was asked to do was to visit the largest set which had ever been erected on the big main stage. This was a representation of a dance-hall in Alaska, in the early days of the rush to the newly discovered gold fields in that country.

"Don't speak of Alaska," said the Universal's president with a shiver. "Don't you know that I've just come from New York, where the thermometer is lingering around the zero point?"

"In that case, probably you would rather visit the Jokers," said the manager of productions, who was talking to the big chief. "They have put on a wonderful representation of Hades for their comedy, 'What the ———!' and they are having a real hot time."

"That will be much more acceptable," said Mr. Laemmle. However, later in the day the warm sun of California caused him to forget all about the chilliness of New York, and he was photographed on the big set, even though it did represent a dance-hall in Alaska.

THE MAJOR WAS NEUTRAL.

"TRY your hand at the camera and do a little shooting," said Director Allan Holubar to Major Henry Holland Sheen of the Military Corps of the United States Army at Universal City a few days ago. The Major had stopped at the famous motion picture institution while en route from the border to San Francisco, to see Holubar at work on his five-reeler, "The Reward of His Government."

"Shoot what?" asked the military gentleman.

"This is 'somewhere in France' and that attacking party represents the German forces," replied the director by way of explanation.

"You'll have to excuse me, Mr. Holubar," said Major Sheen, "no shooting for me—I'm strictly neutral."

BOYS HAVE NOTHING ON RUTH.

THERE is "nothing slow" about Ruth Stonehouse, the young director-actress starred in the Victor feature "Dorothy Dares." One day this week while seeking a location with her company Miss Stonehouse vaulted two wooden fences and climbed quicker than her assistant through a barbed-wire fence.

"My father thought I'd be a boy, and I have always acted like a boy just to gladden his heart," she said.



President Laemmle photographed on the largest set ever erected at U. City.

West Coast Studios

MERTA STERLING LAUGHS AT FATE.

MERTA STERLING declares that she resembles Abraham Lincoln. No, she is not mad. She does not mean physically or mentally. She means that, like the greatest American, she was born in a log cabin. It was out in Wisconsin, and she says that she had as hard a time, when she was a small child, as Lincoln had. It does not seem to have hurt her disposition, for Miss Sterling is a marvelously cheerful person, off the stage as well as on.

Eight years ago, she was a stenographer in the office of Klaw and Erlanger. They decided to revive "The Prince of Pilsen," and she had a hunch that she was just cut out to play the character woman. She succeeded in convincing her employers that she was right, and they told her she might learn the part and attend the rehearsals. When they saw her work, they gave her the chance, inexperienced as she was, and she made good. She had a lot of vaudeville experience after that, and two years ago, deserted to the movies, finding her way to the L-Ko studio. She is horribly abused in pictures, but nothing seems to impair her good nature, or decrease her weight. She says she never tells any one how much she weighs, as they would not believe it anyhow.

(*See Merta Sterling?*)

FRANKLYN FARNUM HAS A FURRY FRIEND.

FRANKLYN FARNUM, the youngest of the famous Farnum family, has made friends on all sides since he decided to desert the stage for pictures. The Bluebird star, who is working at present on "The Clock," under the direction of William Worthington, is a favorite with every one at the film capital. He even includes the black bear from the zoo in his visiting list, and the other day they were photographed together and the picture appears on this page. Farnum, who is enthusiastic about pictures, lives at a well-known athletic club with the two Nestor comedians, Eddie Lyons and Lee Moran, and is keen about all sorts of sport. But he says that the best sport of all is picture-making, and one of the reasons for his great and growing popularity on the screen is the fact that he conveys the impression of enjoying himself thoroughly while he is playing a picture.





Franklyn Farnum and a friend.



Scotch giant shaking Nestor comedians—Eddie Lyons and Lee Moran

SCOTCH GIANT VISITS NESTORS

THEY had one of the biggest men in the world at Universal City recently. His name is Donald McGregor, and he is known as the Scotch giant, a title which is well earned, for he is no less than eight feet two and one-half inches tall. Mr. McGregor brought solace to the minds of all those at the picture city who have been worrying about overweight. Several of the directors, as well as many of the actors, have been dieting lately, but when they learned that McGregor weight 463 pounds, they declared, with one accord, for at least a temporary relaxation of their gastronomic rules. The head steward of the Universal City restaurant said that there was more pie consumed in the week following the giant's visit than in a month before he came.

The big fellow spent some time with the Nestor comedians, Eddie Lyons and Lee Moran, and posed with them and their director, Louis Chaudet. The result is seen on this page. McGregor is demonstrating how easy it is to shake two men at once, even when their combined weight is three hundred and fifty pounds.

Something Absolutely New: A



"THE GIRL WHO LOST," Red Feather Three-Reel picture, story by Calder Johnstone, scenario by Bess Meredyth, production by George Cochrane, with Cleo Madison, Roberta Wilson and Molly Malone featured in the cast.

CAST.

Mary	Cleo Madison
Frances	Roberta Wilson
Millicent	Molly Malone
Hayden Van Holt	Jack Nelson
Andrew Van Holt	Daniel Leighton
Landlady	Lydia Y. Titus

AT last comes the release of the new combination three-reel and two-reel pictures, which are issued together as one five-reel Red Feather feature, which deserves the much-abused name if any film ever did. We have had so much to say about this new idea in former numbers of the Weekly, that there is nothing much to add. The stories may be left, with perfect confidence, to speak for themselves, as they are both unusually satisfactory ones. "The Girl Who Lost" was written by Calder Johnstone, adapted for the screen by Bess Meredyth, and produced by George Cochrane. A glance at the cast, with its four names which have so frequently been featured by themselves in other productions, will show that this is an aggregation of talent which is worth the special boosting that has been done for it. Here is a brief outline of the story:

Although Mary belonged in the chorus, still she did not belong to the gay night life which is supposed to be synonymous with theatrical work. Instead she hurried home to her younger sister, Frances, whose one ambition was to go on the stage. At length the season closes and Mary has to go "on the road," leaving her sister with the good natured and well-meaning landlady.

Frances becomes dissatisfied and seeks work, entering the employment of Andrew Van Holt, and ere long she has sacrificed her honor. When Mary returns she learns that her young sister is about to become a mother. From the weeping girl she learns of the man who wronged her, and in the heart of the gentle Mary is born the spirit of revenge and retaliation.

Chance makes her acquainted with the son of Van Holt, Hayden, who is engaged to Millicent. Both are very

(*Continued on page* 31)

Double Attraction Red Feather



HERE is the second half of the Double Attraction Red Feather. It is called "Border Wolves," and was written and produced by George Marshall, with a scenario by Karl Coolidge. Neal Hart is featured with the famous Universal cowboys in support, and a new and very pretty leading lady in the person of Janet Eastman, who had never ridden a horse in all her little life, when she was called upon to do an Amazonian act in this picture. There is a surprise ending to this corking film which no one can anticipate, and there are daring stunts enough in it to recall the days of the old "Wild West" shows at their best. The story, tamely told, in synopsis form, is like this:

The captain of the Texas Rangers has been telling the lieutenant that something must be done about Snakehead, for there is an organized band of gun-runners there.

In the little town of Snakehead, close to the Mexican border, McGowan, owner of the "Open House" dance hall and the power supreme, makes arrangements with his right hand man, "Mex" Joe, to run some guns across the border. All plans are made, the guns are cached at Hell-Hole, but more men are needed. Second only to his love of gold, McGowan loves his daughter Tina, and when Joe tries to make love to her he fiercely commands him to keep away from her. Joe is very angry and determines to get even.

The "Bum," wandering through the country, arrives at Snakehead, and while drinking in the saloon, becomes very friendly with "Mex" Joe. Joe finally hires the "Bum" to join them

(*Continued on page* 37)

"BORDER WOLVES," Two-Reel Red Feather picture, story and production by George Marshall, adapted for the screen by Karl Coolidge. Featuring Neal Hart and the famous Universal cowboys and full of surprises.

CAST.

The "Bum"	Neal Hart
Tina	Janet Eastman
Mexican Joe	Joe Rickson
McGowan	L. M. Wells
Cowboys	Bud Osborne, Pedro Leon, Jack Walters, Tom Grimes, Bill Gillis



Skeeters loses his nerve at the "boss's" attire.

Neal Hart IN 'Roped In'

BISON Two-Reel comedy-drama, story by George Marshall, adapted for the screen by W. B. Pearson, and produced by George Marshall, with the co-operation of the Universal cowboys.

CAST.

Skeeters	Neal Hart
Raz	Tom Grimes
Sleeper	Bud Osborne
Beauty	Pedro Leon
Hi Pockets	Bill Gillis
Lady	Countess Du Cello

UNUSUAL team-mates, a real French countess and the Universal cowboys, appear together in the Bison picture "Roped In," which was written and produced by George Marshall, from the scenario by W. B. Pearson. There is comedy which is really comic in the idea of one of the boys being sacrificed as the husband of the new owner of the ranch, so that the work will be properly accomplished. The lady owner, no longer in her first youth and beauty, turns out to be that hard task mistress, a perfect housekeeper. She does not care what happens to the live stock as long as the kitchen floor is scrubbed to whiteness every day. When the boys are nearly desperate at being turned into housemaids, "Skeeters" has an idea. One of their number must be the scape goat, must marry the tyrant, and boss the job as it ought to be bossed. The boys decide to "donate" Hi Pockets to the cause. Hi is an unwilling victim, and tries his best to dodge the honor, but when finally cornered, thrown and tied, he finds a way out, and the picture ends as a sort of cowboy version of the immortal "Taming of the Shrew." Neal Hart and the boys make the most of the chances for humor, and Bill Gillis is a masterpiece of solemnity as the victim.

All the boys on the ranch clean up for the arrival of their new boss, only to find that it is a woman. She is very dignified, wears horn-rimmed glasses and is all that this get-up implies. The new owner is introduced to the foreman, looks him up and down, and then goes into the house and finds the table covered with cigarette butts. She gives the foreman one look, and he beats it to the yard, where all the boys kid him.

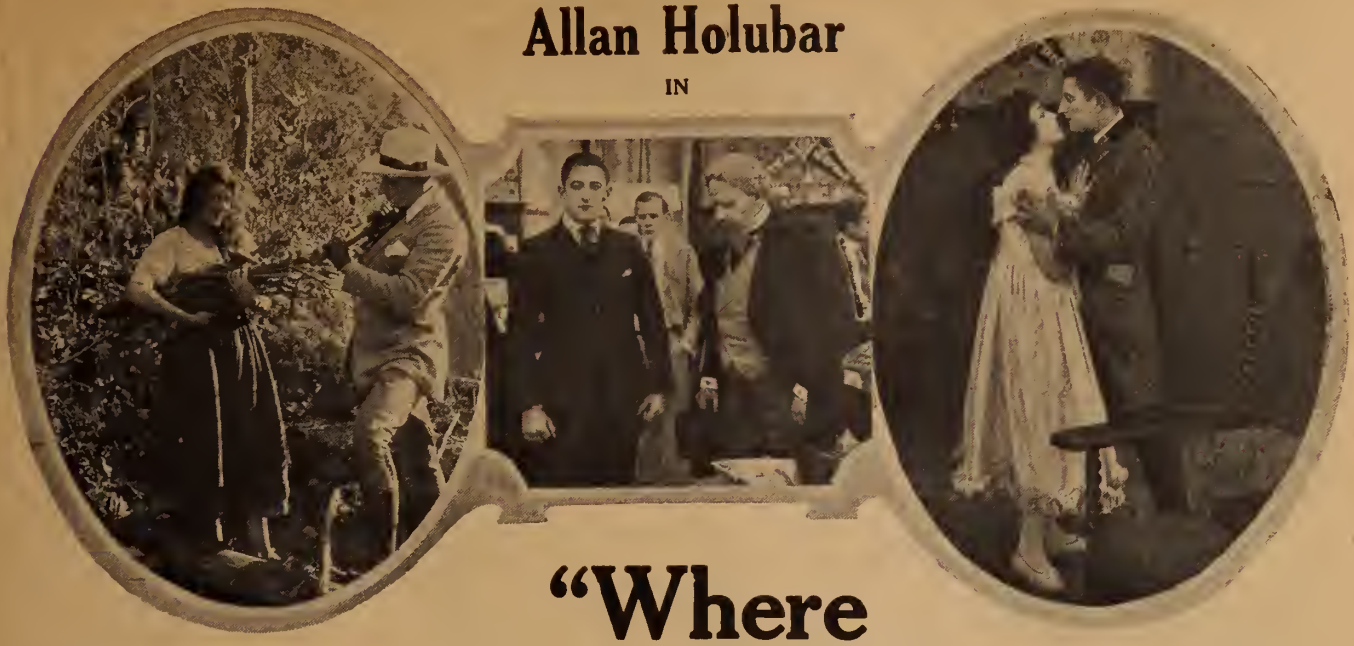
Next day she makes the boys clean up the place, and they obey, because they are afraid of her. At the end of the week the house looks fine, but the grounds have not been touched and the cattle are straying. The boys decide that one of them must propose to her so the others can work the ranch. They draw matches and "Skeeters," the foreman, wins. He takes a drink and starts into the room where the boss is drinking tea. She asks him what he wants and all he can stammer is something about the day's work. At this she orders him out of the house.

Next day, another one of the boys, "Hi Pockets" by name, suggests that with a little nerve tonic he thinks he can turn the trick, because she has always liked him from the start. So they boost him and he goes out and sits under a tree. The boss comes up, and shows him evident favor, but Hi Pockets' nerve fails.

But then it occurs to him that if he marries her he can be boss of the ranch and have all the boys working for him. He proposes and is accepted. The wedding takes place and immediately afterward the bridegroom beats it for town. The boys think he is running away and pursue. He buys a gown and starts back. He throws the gown at his wife, saying that it is a scrubbing outfit and that she is to get to work at once. He puts his feet on the table, lights a large cigar and orders the boys to work when they come in. They see it is useless to protest and go out a sadder and a wiser bunch, while Hi Pockets remains king of the situation.

Allan Holubar

IN



"Where Glory Waits"

LAEMMLE Two-Reel Drama, written by E. Magnus Ingleton, and produced by Allan Holubar, who also plays the lead. The story of a young King and a peasant girl.

ALLAN HOLUBAR, the young author-actor-producer whose work we have learned to look for with anticipation of so much pleasure, has again accomplished a fine piece of work in the Laemmle picture, "Where Glory Waits," which was written for him by E. Magnus Ingleton. Holubar has produced the story with all the care which would ordinarily be lavished on a five-reeler. In the earlier scenes in which the Heir Apparent is still a happy irresponsible collegian, he gives us pictures of university life, which, wonderful to relate, are really true to life. Flashes of a football game, of an auto race, of boyish skylarking are staged with remarkable realism. Then the Heir is summoned to his kingdom and has to leave his freedom behind him, and, sad to relate, is also expected to transfer his affections from the lovely daughter of the college president, to the keeping of the royal and dignified, but singularly unattractive Princess of a neighboring kingdom. How a chance meeting with a little peasant girl teaches him to accept his responsibilities in a new spirit, and how he finds happiness after all, makes a picture of unusually satisfying qualities.

The young King, but a month on his throne, was sadly dreaming of the happy days gone by when cares of state were unknown, and he was simply the popular football captain, all-around athlete, winner of many races and beloved as a man by all his comrades at the university where he had been educated.

His reveries were broken by the coming of the learned counselors and the last of his boyhood's visions vanished as he was told that a marriage of state had been arranged for him with a certain dignified and haughty princess.

The counselors handed him her portrait, which was the antithesis of everything he had imagined in connection with love and a wife. As he looked at the cold, passionless features his thoughts reverted to the laughing face of a sunny, curly-haired girl, the daughter of the university president. He rebelled at the hard, stern responsibilities before him, and abruptly left the palace to wander in the forest.

Following the sound of blows, he discovered a ragged, bare-footed peasant girl wielding an axe and watched her a moment before she discovered his presence. Pausing to wipe the sweat from her face, thinking him but an ordinary man, she mockingly addressed him: "Well! Want some work?"

The King, greatly amused, sprang forward, took the axe from her hands and speedily sent the chips flying. Conversing with the girl, he learned that her name was "Scylla," that she was the sole support of a bedridden mother and four little hungry brothers and sisters. Once she had had a sweetheart, but they had never married, for she was forced to look after her family. Later he went to war and gave his life for the king.

Upon learning that Scylla did not quarrel with her fate, but unselfishly regarded it all as a sacred duty, the young King looked at her in amazement, for an ignorant peasant girl had taught him a wonderful lesson.

Some days later Scylla received a purse of gold and a message from the King, which she never forgot.

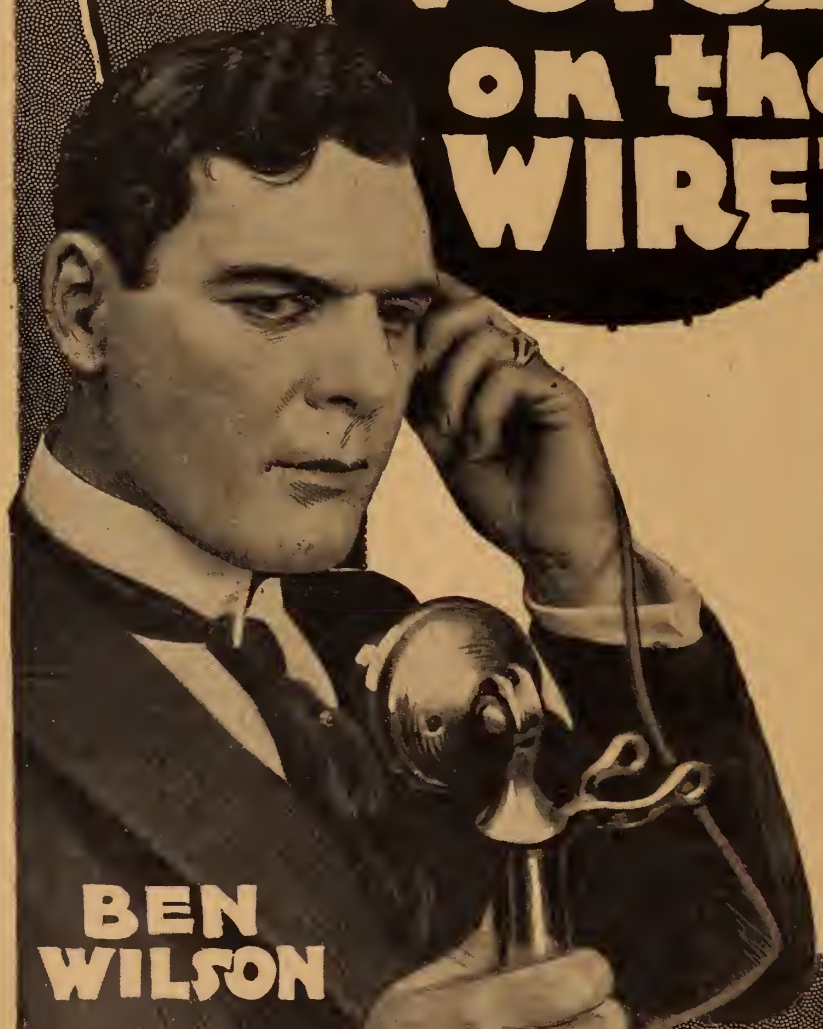
Later, when the King was loved and honored for his good deeds and his marriage to the haughty princess was an old story, a baby girl was born to them and the King insisted that they call her "Princess Scylla."

CAST.

King	Allan Holubar
Scylla	Fritzi Ridgway
Prime Minister	Wadsworth Harris
Professor	Thomas Jefferson
His Daughter	Roberta Wilson
Court Chamberlain	George Pearce

Hello—Yes?—H

"The VOICE on the WIRE"



A GREAT SERIAL

LET'S talk "turkey" for a minute, Mr. Exhibitor. Let's get down to cases. What interests you must when booking a serial? Its power to get the money for you—isn't that right? Then you should act instantly in booking "THE VOICE ON THE WIRE"

THIS magnificent surprise serial, founded on the novel, "The Voice on the Wire," by that brilliant author, Eustace Hale Ball, is the kind of photoplay entertainment that draws like honey draws flies. The public won't be able to keep away once they see an episode.

FEATURING that great popular Universal star, BEN WILSON, supported by beautiful Neva Gerber, and with Joseph Girard and a brilliant cast, you book the serial that will keep your house packed every week for the entire 15 weeks. If a guarantee was plausible, we would GUARANTEE capacity house and profits to you.

Universal Fil

CARL LAEMM

"The Largest Film Ma

1600 BROADWAY

re are two Winners"

A GREAT SERIES

"The PERILS of the SECRET SERVICE"

GET a copy of the Ad Campaign Book from your nearest Universal Exchange. SEE the wonderful ad campaign, the publicity stories, the novelties and the stunts plus the other helps, all prepared for you to put over "THE VOICE ON THE WIRE." Our advice is BOOK NOW before your competitor grabs it from you.

IF you prefer to book a "knockout" series instead of a serial, by all means get busy and book "THE PERILS OF THE SECRET SERVICE," starring Kingsley Benedict, brilliant screen player.

"THE PERILS OF THE SECRET SERVICE" consists of 8 tremendous episodes, and each episode is a complete story by itself, so that your patrons can start seeing this series any time. You can advertise it so.

IT'S a tremendous "Punch" series, with pep, power and chuck full of fascinating photoplay entertainment, the kind that makes people go to the movies, the kind that insures you capacity houses whenever you announce an episode of "THE PERILS OF THE SECRET SERVICE"

IT'S the most timely series on the market. Secret Service is now in the limelight on account of the war. People are wild to see from the inside how secret service men work. We show it all in this huge series. BOOK NOW, either this or the serial, but BOOK and do it quickly. Book through any of the 73 Universal Exchanges.



KINGSLEY BENEDICT

Manufacturing Co.
President
ng Concern in the Universe"
NEW YORK

Rawlinson Does Not Want to Direct

Star of "The Scarlet Crystal," the Next Red Feather Release, Almost Alone in This Respect



Herbert Rawlinson and Betty Schade in "The Scarlet Crystal," the next Red Feather Photoplay on the program.

HERBERT RAWLINSON, star of the next Red Feather picture, "The Scarlet Crystal," is an anomaly in one respect. He is probably the only leading man on the screen who has no ambition to direct. Most of them can hardly wait for the time to come when they may assume the authority of the producer, and arrange all stories so that the hero may hold the centre of the screen throughout five complete reels. But Rawlinson has no such desire.

"I may be deficient in the power of concentration," he says, "but I find that the acting of my role absorbs all my energy and capability. I am sure that if I were to assume the supervising of all the other actors, together with the thousand and one details which come in the province of the director, I should have to slight my own screen work; and that is something which I could never bring myself to do. 'Your best is none too good,' should be the motto of every picture player, in my opinion; and it might even be amended to advantage. 'Your best is hardly good enough,' would be a better way of putting it."

In "The Scarlet Crystal," Rawlinson has a role rather out of his usual type of part. His forte has always been considered comedy of the drawing-room variety. But as the dissipated man-about-town who decides in time to turn over a new leaf, he has a part which taxes his dramatic ability to the full. He gets away with it as if he had played nothing else all his life. This is the first long picture in which he has appeared since the injury to his leg which kept him out of business for nearly two months; and his many admirers will welcome him back to the screen.

Bluebird Star Still Plays with Dolls

"POLLY REDHEAD," the next Bluebird photoplay, in which Ella Hall is starred in a dual role, was the second Bluebird to receive the honor of an advance showing for one week at the Rialto Theatre, on the corner of Forty-second Street and Broadway, New York. In it little Miss Hall plays two children, whose remarkable resemblance is the basis of the plot. The slight but perfectly calculated touches by which she differentiates the two characters, so that there is never for a moment confusion between them, are a proof of the strides which the best impersonator of children playing for the screen to-day has made in her art.

Ella Hall plays the role of a child so often for the films that thousands of children all over the country think that she is really a little girl. They write to her as if she, too, were twelve years old, and many of them absolutely refuse to believe their parents when they are told that she wears long dresses and her hair up when she is not working for the camera. This Christmas they sent her no less than fourteen dolls, which came from different parts of this country and Canada. Miss Hall is as much of a favorite on the other side of the Northern border as she is on this.

"What on earth will you do with all these new dolls?" asked her mother, the day after Christmas. "Shall I do them up and send them to the Children's Hospital?"

"Oh, no," said Ella; "that would not be fair to the children who sent them to me in such good faith. I'll keep them all to play with. I have twelve already, you know, and that will give me a family of twenty-six. It's not one bit too big, either."

Ella declares that she is never going to be too old to play with dolls, and that she enjoys them as much as she ever did. She seems to have found the secret of eternal youth, and like Peter Pan she refuses to grow up.

FANNY REEVES McDOWELL DEAD.

FANNY REEVES McDOWELL, who was known professionally as Fanny Reeves and who was a popular star twenty-five years ago, died at the German Sanitarium, Los Angeles, on January 29 after an illness of only three weeks.

Mrs. McDowell was the widow of the late Eugene A. McDowell, well-known actor and theatrical manager, and a niece of Sims Reeves, the noted English tenor. Her father was William Reeves, also a well-known actor, and her mother was Jane Webster, another stage favorite. Claire McDowell, daughter of the woman who passed to the great beyond, is one of the leading actresses at the Universal Film Company, and is starred in the coming Red Feather "The Bronze Bride."



Ella Hall in "Polly Redhead," the next Bluebird.

WHAT MAY BE FOUND in SCREEN MAGAZINE THIS WEEK



Mrs. Andrea, our authority on cookery.

THOUGH Issue No. 10 of the Universal Screen Magazine contains views of the Government Weather Bureau, with all the delicate and complicated instruments which record every atmospheric change, and enable the modern weather prophets to base their speculations upon something more definite than signs of the clouds; although there is a study of the armadillo, one of the most fascinating of little animals; and even some close-ups of the deadly torpedo, shot from the tube of one of Uncle Sam's submarines, yet the most interesting part of all these interesting things will probably be the demonstration of the making of chocolate creams, which is most graphically pictured by Mrs. A. Louise Andrea.

Mrs. Andrea is the winnor of the gold medal at the Panama-Pacific Exposition, and she is now conducting the experimental kitchen for the magazine called "The Gentlewoman." "Make your own candy!" is her slogan, and she gives a complete lesson, which will send every woman in the audience home with the conviction that she can produce chocolate creams which will rival those of Mr. Huyler, and beat them. So she can, if she has the luck to have a pencil and a bit of paper with her when the lesson is run off on the screen, for it would be but a feeble intelligence which was not able to follow the directions so clearly given.

In case any unfortunate woman should have been caught unprepared with the wherewithal to record this recipe, it is repeated here, just as Mrs. Andrea gives it:

To two cups of sugar one cup of water is added, with one-half teaspoonful of lemon juice. This is boiled until it strings from the spoon, and then beaten on a plate till it is white. It is then remelted, and molded in the following clever and simple manner. A shallow pan is filled with corn starch to the depth of about an inch. Holes are then made in the starch with the end of a wooden spoon, or a knife handle, and the remelted syrup is poured into them and left to harden. Then the whole thing is turned into a sieve, and the corn starch shaken from the cone-shaped centres of the creams. Chocolate is then melted, and the creams are dipped on the end of a small skewer, and arranged on waxed paper to harden and dry. Any one can make the purest kind of chocolate creams with very little trouble after watching Mrs. Andrea on the screen.

"THE EAGLE'S WINGS" VERY TIMELY NOW.

IT is impossible to retain the smallest vestige of respect for that group of moral perverts who rendered the Senate of the United States impotent in the great crisis now upon the country. In denouncing these men to the great American people President Wilson said:

"A little group of wilful men, representing no opinion but their own, have rendered the great Government of the United States helpless and contemptible."

Now is the acceptable time to educate the people of this country as to plots and intrigues of foreign schemers in our midst and also to the sinister influences at work in the Senate and the House of Representatives. This is the time to stand by the President, to know the menace that threatens from within and without and to know how well the industrial resources of this country have been mobilized to defend Old Glory and keep the invader at bay. The Daughters of the American Revolution with their 95,000 members and the National Security League with 100,000 Americans enrolled, are among the great patriotic organizations striving to quicken the American sense of danger and to urge national preparedness. In line with the plans of these societies "The Eagle's Wings," Bluebird special preparedness five-part feature, has been shown to the greatest men in finance, science, statesmanship and industry in this country and indorsed by them. All through the country the 1500 chap-

(*Continued on page* 38)



Reduction of a model advertisement of "Eagle's Wings." It was four columns wide.



"The Purple Mask"

EPISODE Twelve of the serial, written and produced by Grace Cunard and Francis Ford, is called "The Vault of Mystery." Pat continues the work of despoiling the rich to help the poor.

CAST.

Patricia Montez.....Grace Cunard
Detective Phil Kelly.....Francis Ford
His Assistants.Pete Gerald, Jerry Ash
Pat's Aunt.....Jean Hathaway

IN Episode Twelve, of the Ford-Cunard serial, which is called "The Vault of Mystery," Pat lays her plans to despoil a rich man who keeps his material wealth stored in a vault in the cellar of his own house. She learns of the methods by which the ill-earned money has been amassed, and resolves to remove it, and give it to the class upon which he has preyed. Kelly is called in by the rich man to protect his interests, and so the duel between the two goes on.

Phil Kelly, determined to apprehend "The Purple Mask," goes to "The House of Mystery" and gains entrance, with one of his assistants, by climbing a tree which gives access to an open window on the second floor. Pat, having been advised of the presence of the detectives, is prepared to receive them.

Passing through two rooms, Kelly and his men finally discover Pat seated in a chair, the only piece of furniture in the room. When they approach her, she pushes a button in the arm of the chair and she is immediately surrounded by two partitions.

Kelly and his man stand dumfounded by the suddenness of the move, when, suddenly they are dropped through a trap in the floor directly into a huge packing case that quickly shuts and makes them prisoners. Then the box starts on a journey down a shute and is shot onto a motor truck waiting to receive it. The truck drives away, finally dumping Kelly and his man onto the ground by the roadside, far out in the country. The detectives are left to make their way back to town.

Some time passes before Pat decides to enter upon another adventure. She has read in the papers of an immensely wealthy man by the name of Johnson, who, suspicious of banks, has constructed a submerged vault, a strong room that can be completely surrounded by water, thus making it burglar proof. Pat has her men investigate the source of Johnson's income. When she learns that he is the head of a vice syndicate she decides to attack his submerged vault and distribute its contents among the poor.

Johnson has seen strange men prowling around his grounds and calls in Phil Kelly to investigate. This brings Pat and Kelly once more into a battle of wits, a fact that pleases the girl immensely. On the night that Kelly is to visit Johnson for a final consultation Pat's Apaches decide to act. By strategy they capture Johnson's private secretary and "make up" an Apache to resemble him. This man traps Kelly and his assistant in a room, when the detectives call to consult Johnson.

Pat's men dig their way underground until they are directly beneath the submerged vault. With drills and other appliances they gain access to the strong room, breaking through the floor just at the instant Pat is striking a direct blow at Johnson himself. With two of her men she sneaks up behind Johnson, while he is absorbed in his selfish task of counting the day's haul of the vice syndicate, and as the episode ends the girl throws over Johnson's head a purple cloak, while her two men pinion his arms, rendering him helpless.

BURIAL OF GENERAL FUNSTON.

THE funeral-ceremonies of "Fighting Fred" Funston, whose death is an irreparable loss to his country, especially just at this time, makes one of the most interesting scenes in the Animated Weekly No. 62. The arrival of the body at the station at San Francisco is shown, with the reverent, sorrowing crowds who were there San Francisco is shown, with the reverent, sororwing crowds were there to meet it. San Francisco mourns its loss sincerely, for the citizens were intensely proud of the record of their favorite general. An endless procession filed into the City Hall where the casket was laid, to pay the last tribute to the departed soldier. The next day the casket was escorted to the Presidio for burial. The Presidio is the famous Pacific Coast military post. All business activities were suspended at the hour when the casket was lowered into the grave.

"DOROTHY DARES"

VICTOR Comedy in Two Reels, story by Ruth Stonehouse. Adapted for the screen by Fred Myton, and produced by Ruth Stonehouse, with herself in the lead.

CAST.

Dorothy Worth,
Ruth Stonehouse
Mr. Worth.....Mr. Witting
Mrs. Worth..Mrs. Witting
Abigail Winthrop
Martha Maddox
Janitor .....Jack Dill



Above—Dorothy arrives at the school. Below—Harold takes the janitor's place.

THE ranks of women directors of motion pictures are being augmented slowly but surely. Universal already has several, among whom Ruth Stonehouse is the youngest. She has been producing a series of one-reel pictures, featuring herself in the character of Mary Ann, a girl of the slums with a heart too big for her body, which have met with great success, and she now appears as author-director and actress of a two-reel photoplay, called "Dorothy Dares," a boarding-school tale, which was arranged for the screen for her by Fred Myton. Here is the story:

The end of the summer brought the sad parting of Dorothy Worth, a daughter of a very wealthy man, and Harold Mason, a clerk in a haberdashery store. As they stood sighing, Mr. Worth saw them, and when Harold told him of his and Dorothy's great love for each other, the father asked how much money Harold earned. He found that his salary amounted to ten dollars a week. Soon afterward Dorothy and her parents left the town for a girl's seminary.

Too love-sick to study, Dorothy mooned away her time and once, when especially lonely, wrote a letter to her parents, telling them that she felt she could not live any longer. She had no intention of mailing this letter and tossed it into the waste-paper basket, but Miss Abigail Winthrop, the principal of the seminary, found and mailed it.

Harold, having read a novel description of a knight of old rescuing his sweetheart from a convent, decided to try his luck at this same game and, getting a leave of absence from his employer, hastened to the seminary. There he managed to get the janitor of the seminary intoxicated and took his place, leaving a note for Dorothy that he would be in her room at ten that night.

Dorothy and her room-mates were greatly enthused with this thrilling romance, but when they received word that they were to be initiated into the Sigma Phi Sorority that night at ten, they were all at sea as to what they could do with Harold.

Harold arrived in the room first and when they heard the Sorority girls at the door, Dorothy pushed him into the bedroom. He hid under the bed, where one of the girls, swinging her bare foot, hit him right in the face. Terror-stricken, she motioned the other girls to follow her into the hall and there she told them. Harold concealed himself in the clothes-closet and Dorothy put a piece of fur under the bed so that the girls thought that was what the girl's foot had struck.

Harold escaped into the living-room and Dorothy and her room-mates lowered him out the window. Just then Miss Abigail and Dorothy's parents rushed into the room and found her with flour all over her face, for she had been through a part of her initiation. Seeing such a sight, Mrs. Worth proceeded to faint and her husband dashed to open the window. Harold was dropped from quite a height and was stunned by the fall. Mr. Worth then asked Dorothy what she had on her face and learning that it was flour, threw the sack containing the rest of it from the window. It landed on Harold's head.

The fatal letter was produced. Dorothy was inspired to say that she must have had a nightmare and have written the letter in her sleep. All was again peace.

FARNUM'S FIRST EXPERIENCE SURF SWIMMING IN JANUARY.

FRANKLYN FARNUM, one of the Bluebird stars at Universal City, is a hearty advocate of salt water swimming and all forms of athletic sports, but in the production of "The Clock," directed by William Worthington, he had his first experience swimming in the surf in the winter. The script called for a scene in which the male members of the cast who have been out for a late supper, during which they imbibed freely, take a plunge in the ocean. So, Farnum was required to swim in the cold waters of the Pacific, a few miles from Universal City, on January 30 at a time when most people of the United States are dressed in furs or enjoying the comfort of heated rooms.

"The water was pretty cold at first," said the actor, "but after a few minutes I didn't feel bad at all, and, in fact, if I had on a bathing suit, instead of evening clothes, I really would have enjoyed it."

MARCUS LOEW HAS BOOKED "THE VOICE ON THE WIRE"

Does That Mean Anything to You?

"I'M THE FUNNIEST WOMAN IN THE WORLD"



"That's what the fans say —and that is why JOKER Comedies are among the big popular comedy favorites today all over these more or less United States.

"Be that as it may, as they say in books, I know the JOKER Comdies are clean, wholesome, spontaneous, and that they get the hearty lawfter that means shekels in the till.

"That should be reason enough why you should book JOKER Comedies and give your patrons a chance to see Wm. Franey, Heinie Conklin, Milburn Moranti, Lillian Peacock and myself cutting capers for their amusement. It will pay you."

UNIVERSAL COMEDIES

NESTOR—L-KO—JOKER

On the Program or booked separately through any Exchange or Universal Film Mfg. Co., Carl Laemmle, President, "The Largest Film Mfg. Concern in the Universe," 1600 B'way, N.Y.

"MUTINY."

(*Continued from page* 13)

Soon two villagers rushed in to warn him of the wreck on the rocks, and with the idea of duty in mind, he hastened to the scene, tied a rope around his waist and plunged into the surf.

Rescued by the villagers, Caleb was pulled to shore clinging to a raft upon which two indistinguishable forms were seen. Exhausted from his strenuous exertions, it was some time before the man recovered consciousness. When he looked on Esther and the baby whom he had rescued it was several minutes before he could convince himself that he was neither delirious nor mad.

"THE HIDDEN DANGER."

(*Continued from page* 16)

productions. She has a strong role in the Big U drama, called "The Hidden Danger," a picture which illustrates the tricky modes of warfare of the Indians, while they were still lords of a large part of the soil of our country.

As Minato, the Apache girl who is befriended by the American soldiers and their wives, and whose gratitude so amply repays them, Mona Darkfeather gives an impressive performance. There is some fine riding and a most realistic battle between the Apaches and the settlers in the picture. Here is a sketch of the story:

The Apache Indians are on the rampage, and the Americans go out against them. They capture all the Indian squaws. Then the braves attack the Americans, to rescue the women, and especially Minato. They dig holes in the ground at night and hide in them, hoping to get the Americans by this ambuscade. By chance the soldiers see that the ground has been tampered with. But the Indians jump out and attack them. There is great loss of life, but they are finally repulsed.

THE NOBLE TWO HUNDRED OF THE U. A. W.

THIS is not a war map of the United States. It is not a chart of possible points of attack, captured from the enemy. It is not part of the Industrial Preparedness Propaganda. In fact, it is nothing connected with warfare at all. It is a copy in miniature of the map which hangs in the offices of the Editor of the Universal Animated Weekly, in New York City.

The map is used by the editor to keep in close touch with nearly two hundred cameramen whose unceasing efforts in chasing the news have made the Universal topical bulletin what it is. The pins mark the location of the men, and indicate that at each of these stations is a fearless, wide-awake operator, ready to "shoot" the first event which is capable of being recorded in pictures, as soon as it happens in his district. The pins are moved to keep pace with the moves of the cameramen, and thus the Editor is able to communicate instantly with his staff by wire.



White spots show the stations of cameramen working day and night for the Universal Animated Weekly.

"THE GIRL WHO LOST."

(*Continued from page* 20)

happy. Insidiously, Mary wins his affections, till he is so completely enamored of her that he is willing to throw Millicent aside and marry her. She sends word to Van Holt that his son is in the hands of an unscrupulous chorus girl and to Millicent that her sweetheart is paying attention to another woman.

Millicent, heart-broken, determines to see "this woman," and beg her to give up Hayden. Van Holt accompanies her to the apartment of Mary, where the two see Hayden making love to Mary and beseeching her to marry him.

Dramatically Mary delivers the ultimatum to Andrew Van Holt—either he will marry her sister or she will marry Hayden. Andrew decides he will right the wrong which he has done. Mary has learned to love Hayden, and now has to give him up that her sister may be happy.

ONE FINE PICTURE.

Des Moines, Iowa:
Laemmle Film Service,

Gentlemen—"Liberty" is going fine and is one fine picture. Everybody seems to like it. My success in running your serials has been in getting the people there for the first episode, even if I had to go out and invite them. After that the serial takes care of itself.

Respectfully yours,
M. R. TOURNIER,
Mason City, Ia. Star Theatre.



STORIES OF THE ONE REEL PHOTOPLAYS

"SOME SPECIMENS."

Nestor Comedy.

Story by Jack Cunningham.
Produced by Louis Chaudet.

CAST.

Wallie Montgomery.....Eddie Lyons
Mrs. Montgomery..Margaret Whistler
Percy Willoughby.....Lee Moran
Bess Willoughby.....Edith Roberts
Mrs. Willoughby.....Mrs. Witting
Nance La Belle.....Gertrude Aster
Chorus Girl .....Hazel Page

At a society card party, Mrs. Montgomery meets Mrs. Willoughby and her daughter Bess. They decide to have their sons, Walter and Percy, meet. Wallie is a great student of minerology and Percy of botany.

Meanwhile, Percy and Wallie are having troubles of their own. They both wait for Nance La Belle, an actress, outside the stage door. She chooses Percy, and Wallie picks up a chorus girl and follows them. At a cafe Nance flirts with Wallie and finally the two boys begin to fight.

The following morning both boys have black eyes and tell their mothers it was caused by trying to save a girl in an automobile accident. That afternoon the boys are introduced. Percy shows Wallie his specimens and displays a collection of drinks. Their mothers want to see the specimens, so Percy goes to the garden and pulls up various vegetables. Wallie loads himself with pieces of brick, cobblestones, slag and coke and joins Percy. The boys give a fake lecture and their mothers think their knowledge amazing.

"FOR HONOR'S SAKE."

Big U Two-Reel Drama.

Harry and Joseph are hunting together, and both fire at a rabbit in the same instant. The rabbit falls and both claim it. They quarrel and Joseph strikes down Harry at his gate. Thinking that he has killed him, he rushes into the woods, overcome with horror. Gertrude, Harry's wife, finds her husband, and after working over him for some time, she brings him around. He tells her the story of the blow. Anna, Joe's wife, hears of it, and goes into the woods to hunt for her husband. She finally comes upon him, exhausted with remorse at having killed his friend. She tells him that Harry is not dead, and he returns to the house with her and begs forgiveness.

"A WOMAN IN THE CASE."

Victor Comedy.

Written by W. Warren Schoene.
Produced by Allen Curtis.

CAST.

Eileen .....Eileen Sedgwick
Ralph .....Ralph McComas
The Kid.....Milton Sims

Eileen told every one she would never marry a man who had a mother living, but a wise guy fell in love with her and, he saying he had no mother, she married him. Eileen was a most abominable cook and her husband was almost desperate for food.

Eileen found an envelope addressed in a woman's handwriting in Ralph's pocket, and forced the messenger to lead her to the house from which he received the letter.

Through the window she saw her husband and a woman in a close embrace. She climbed in and began to beat Ralph. The woman fainted and Ralph climbed up the chimney. Eileen sent the kid to the roof with a long pole with which to poke Ralph. Ralph fell down into the grate, where Eileen had maliciously lighted a fire. The woman had revived and came to the rescue. Finally Eileen's husband told her that the woman was his mother, who had invited him to her house for dinner.

"THE HIDDEN DANGER."

Big U Drama.

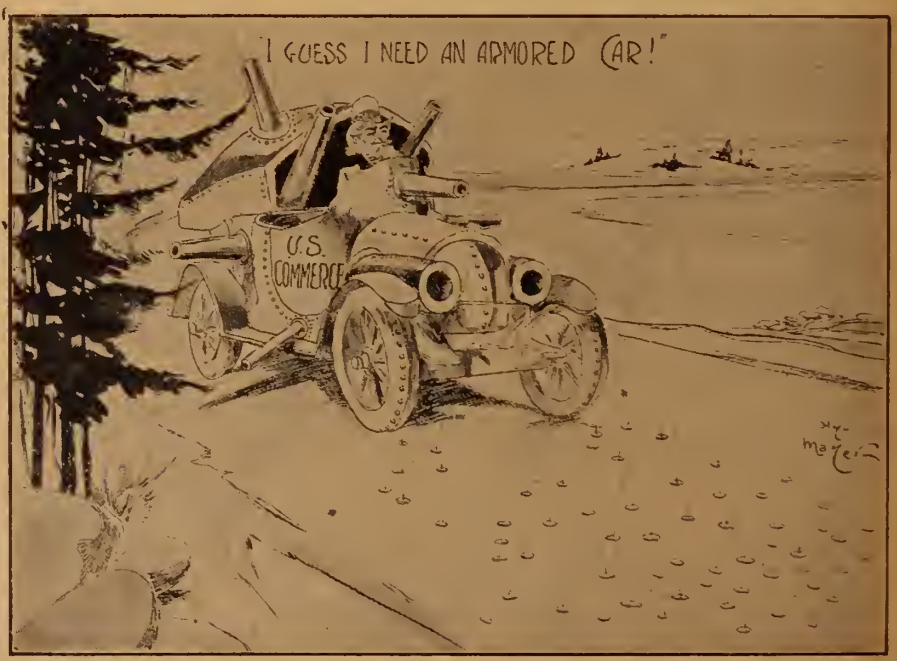
With Mona Darkfeather.

The Apache Indians are on the rampage, and the Americans go out against them. They capture all the Indian squaws. Then the braves attack the Americans, to rescue the women, and especially Minato. They dig holes in the ground at night and hide in them, hoping to get the Americans by this ambuscade. By chance the soldiers see that the ground has been tampered with. But the Indians jump out and attack them. There is great loss of life, but they are finally repulsed.

"FOREIGN LEGATIONS IN CHINA."

Powers' Dorsey Educational Split Reel.

We see first the Imperial Palace, now the residence of the president of China, and then the foreign quarter, with the legations of various countries. The Japanese, Dutch, German, Belgian, British and American legations are seen, the Russian legation and bank and the French cathedral. At the American legation the Marine Guard is being reviewed.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"RACING DEATH."

Laemmle Drama

With Robert Leonard and Betty Schade.

The child of an auto mechanician is stricken with a malady which may require an operation at a moment's notice. He has to accompany his master, a racer, in a big race for a large prize, to run from their town to Los Angeles, fifty miles away. On the day of the race the child becomes worse. The parents know that an operation is necessary. The doctor cannot be reached. The mechanician takes the child, jumps into the car, and though he is the last to start in the race, he drives with such reckless speed that he comes in first and is awarded the prize. When he reaches Los Angeles, instead of stopping for congratulations from the crowd, he drives to the hospital. The child's life is saved.

"THE TAIL OF THOMAS CAT."

Powers Animated Cartoon Split Reel

The cat is rocking in a chair, and his tail is through a knothole in the fence. A chicken grabs it in its beak and pulls it out till it snaps. The cat goes through the fence to settle with the chicken. They fight and the cat leaves the chicken for dead. But he wakes up, comes through the fence, and pulls the cat's tail right out. The cat cries. Along comes a dog and laughs at the cat. Then a boy ties a tin can to the dog's tail, and the cat is consoled, for it sees that tails are no good, after all.

"SUMMER BOARDERS."

L-Ko Komedy

Produced under supervision of J. G. Blystone—Featuring Phil Dunham.

In the summer hotel, there is a call for a decorator. One of the boarders wants her room re-papered. The boss paperer arrives with Phil, his assistant. The proprietor's wife is of a flirtatious disposition and her husband is very jealous. He suspects her of casting sheep's eyes at the boss paperer. Phil is hard at work cutting out scraps of paper and pasting them on the desk, the sofa pillows and everywhere else where wallpaper does not belong. The proprietor starts a chase in which several people become covered with paste, but Phil, as usual, is the chief sufferer.

"LOVE ON CRUTCHES."

L-Ko Komedy

With Hank Mann.

Bill gets into a fight with a young interne of a hospital. They have a scrap over a pretty nurse, and the interne leaves Bill for dead. He and the nurse hurry to the hospital. Bill is found by policemen and recovers at a whiff of gin. He is carried into the hospital. In the ward, an anarchist offers to stand treat. Bill steals his bottle, but the nurse catches him with it. The nurse is sweet to Bill and this arouses the ire of the anarchist, who puts a bomb under Bill's bed. The nurse sits on the bed, and the horrified anarchist tries to get her away. Then the bomb is discovered and the entire hospital force tries to get rid of it. In the end both the anarchist and Bill are blown through space by the explosion.

"SINS OF A BROTHER."

Imp Drama

With Herbert Brenon and William Shay.

Will, a detective, has a younger brother, who is going crooked. Will sees him sneaking away from a saloon, follows him home and catches him hiding some jewelry. He makes him confess that he took it from a peddler in the saloon. Will thinks that the best thing for John would be a prison sentence to bring him to his senses. He handcuffs John and sends for the police. Their mother begs Will to give his brother another chance. Just as the police are about to enter, Will puts a chair through the window, takes the handcuffs off his brother and tells the officers that the burglar has made a getaway through the window. John promises to go straight.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 10

The Government Weather Bureau at Washington, D. C., is the first subject in the Screen Magazine, No. 10. Then comes an interesting study of the armadillo, the little creature of the cactus country, which is chiefly used as a pet. A domestic science lesson by Mrs. A. Louise Andrea, follows, and shows us how to make our own chocolate creams. A timely subject is the testing of Government torpedoes, which cost $10,000 a piece. A few minutes of animated sculpture with Willie Hopkins closes the reel.

"ART ACHES."

Joker Comedy

Story and Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

The Artist	William Franey
The Patroness of Art	Gale Henry
Her Husband	Milburn Moranti
Her Maid	Lillian Peacock
Butler	John Cook
Footman	Bobby Mack

Gale is a patroness of art, and the only one who receives Bill, a vendor of pictures. She declares that he must paint her as "December Afternoon." She gets ready to pose, with her feet in a basin of water for realism, and Bill has to make good his bluff of being an artist. He enlists the aid of Lillian, the maid. She snaps the model, and goes out to have the plate developed and enlarged. As revenge upon her mistress who has found fault with her, Lillian changes the enlarged portrait for that of a donkey.

A reception is held for the ceremony of unveiling the picture, and consternation reigns when the substitution is discovered. Bill is kicked out, and Gale gives up the patronage of art.

LEE MORAN TAKES CHARGE OF PICTURE BABY'S WELFARE.

LEE MORAN, who is featured with Eddie Lyons in Nestor comedies and has just finished "A Bundle of Trouble," is unmarried and has no one to look after but himself. He lives comfortably at an athletic club in Los Angeles, drives an automobile of special design and his clothes are always well tailored. Lee decided that with his surplus money he wanted to do a little good for somebody that would count for something. He was advised that at a picture city lived a woman without any particular means, endeavoring to bring up a little baby, the child being occasionally used in the pictures. The comedian loves children and he decided to become the "fairy godfather" to the child.

Consequently, the baby has been well supplied with clothes, toys, and, in fact, everything that a child's heart might desire. The day may come when the beneficiary will learn who the "fairy godfather" is, but the information will never come from Moran.

With the Exchanges and Exhibitors



W. H. McGaffin's Theatre, David City, Neb., and the stunt with which he started "The Purple Mask" Serial.

GOOD PURPLE MASK STUNT.

ONE of the "Purple Mask" stunts which is very easy to do, very inexpensive to conduct, and very effective, is shown in the picture of McGaffin's Theatre of David City, Nebr. He dressed up all of the small boys he could find around the theatre one morning, and sent them out on a parade of the city, with a little banner stating that "The Purple Mask" was being shown at his theatre the following day. The stunt proved very effective, and Mr. McGaffin intends to pull it every week in connection with the regular showing of "The Purple Mask."

BLUEBIRDS START MARCH 4.

MARCH 4th has always been considered a very fine time to inaugurate anything — presidents. or otherwise. The manager of the Paris Theatre of Denver,, one of the largest, most ornate and popular theatres in the entire Intermountain territory, has decided that that is the date for him to inaugurate Bluebird service. He has tried all of the first-class feature services, but recently has been watching the success of the Bluebirds in other houses, and after seeing a few of the recent ones decided that his theatre was missing a big bet. Therefore he signed up with Bluebird Photoplays, Inc., of Denver, and he will inaugurate the Bluebird service on March 4th.

BLUEBIRDS IN CANADA.

BLUEBIRDS have been booked in the Strand Theatre of Toronto, one of the hardest theatres in the entire Dominion of Canada to suit. And in this connection it is interesting to note that many letters are being received from Canada, voicing unmeasured appreciation of Bluebird photoplay, among them a fine one from Mr. Bernard of London, Ont.

A FINE STARTER.

CHRISTOPHER, ILL., is a small place comparatively speaking, but it has a very live exhibitor in R. C. Cluster, manager of the Opera House and Gem Theatre. For "Peg O' the Ring" he devised a circus parade of home talent which would have made many a touring circus attraction jealous. It certainly woke them up in Christopher, and a like spectacle would wake up any town. He is to be congratulated, not only on this parade, but on the one which inaugurated the run of "Liberty." A band and a tremendous number of American flags, together with banners of one letter each, which spelled out "Liberty To-night," were impressed into service, and attracted tremendous crowds not only on the street, but to the theatre as well.

THEN HE WOKE UP.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I have used every possible program in my theatre and even went to the expense of making every day a feature day with pictures from so-called feature companies. I then work up and booked Universal, and can honestly say that the result is larger box office receipts and satisfied patrons. I cannot praise the program too highly. I sincerely hope that I will have no reason to change my opinion in the future. Yours truly,

H. H. AARON,
Mgr. Crystal Theatre,
Chicago, Ill.



The Mehesy Theatre, Salt Lake City, Kan. "Peg o' the Ring" twice and is thinking of reviving it again. This is the display with which they opened the second showing.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Moving pictures as a means of education in public schools was a project set on foot by Trustee Dr. Noble at the meeting of the Management Committee of the Board of Education. Dr. Noble asked that $1,000 be provided for the installation of the necessary equipment for showing moving pictures in the schools.

It was suggested that the renewing of films would be very expensive. Trustee McClelland thought they might get films free from manufacturing concerns showing the operation of their works. It was also contended that the teaching of geography and many other subjects would be made more interesting and effective by the use of the moving picture. The Committee decided to make the recommendation to the board.

It has been stated that Mr. Brady, owner and manager of the Madison Theatre, Toronto, has decided to retire from this house. To facilitate his so doing, he has leased the Madison for a term of months. Mr. Brady is one of the pioneer exhibitors in Toronto and very well known and popular among the moving picture men in this province.

Mr. Harry Pomeroy of the Belmont Theatre, Toronto, has announced that they have disposed of this well-known northern house to other parties and that the new management will assume control immediately.

The Strand Theatre of Toronto opened this week the first half with "Kick-In," the famous American stage play and is meeting with splendid success. The latter part of the week the Bluebird release with Cleo Madison, "The Chalice of Sorrow," occupies the screen.

The very significant fact brought to the public attention by several theatre managers laterly in Toronto, is that films which have made a hit in a house can be very satisfactorily and profitably booked again for a repeat showing.

Mr. Cohan of the Globe and Rialto theatres, is the man who first demonstrated this, and in his case has brought back films such as "Shoes," Bluebird production, not less than three times, always playing to packed houses and satisfied audiences. Later Mr. Sturgess of the Imperial Theatre, Toronto, states that he brought back the Universal picture, "Campbells Are Coming," about eight months after previous showing and played to crowded capacity.

The executive of the Ontario Motion Picture Protective Association of Exhibitors, held a meeting on Feb. 27th in the Association Rooms, corner of Queen and Spadina Ave., Toronto. The representation was very large including Mr. Burnsides of Collingwood, Mr. Roenick of Lindsay, Mr. P. J. Nolan of Ottawa, Mr. Guest of Hamilton and many others.

Several matters very important to the exhibitors at the present time were taken up and discussed thoroughly and decisions arrived at to the satisfaction of all present. One particularly was that it was decided that a delegation of the Association meet with the Exchange Association and take up the matters of advance deposits which the exhibitors claim are working a hardship and must be removed. At the present time the Monarch Film Co. are the only people in Canada using the advance system.

Another matter taken up was the membership fees. It was decided that members of the Association residing in Toronto should pay $10 a year, as they would receive the most direct benefit and those residing outside pay $6.

The Association also intimated that other matters were taken up very close to the hearts of the exhibitors, which, however, are not open to discussion at the present time, but which are bound to come to the front very shortly.





NEW YORK AMERICAN—A Paper for People Who Think—SUN

"ALWAYS WORTH WHILE"

RIALTO

TEMPLE OF THE MOTION PICTURE

B'WAY AT 42 ST.

Direction of S. L. Rothapfel.

COMMENCING TO-DAY

BLUEBIRD PHOTOPLAYS, INC.

Introduces

"POLLY REDHEAD"

NEW YORK AMERICA

A Quaint Intermingling of Youth, Love and Laughter Founded on Edgar Jepso

Presenting

ELLA HALL

Scenario by E. J. Clawson. Produced by J

Beginning Tomorrow CHARLIE CHAPLIN in "EA

The Noted War Correspondent,

E. ALEXANDER POWE

Describing in person his observations along five hundred miles of the

Each of Mr. Powell's three daily talks will be preceded by new motion pictures taken

FEATURE BILL AT RIALTO BIG HIT

Topical and Patriotic Films Among Many Good Things, and Charlie Chaplin on the Bill.

Cartoon Impressions of "Polly Redhead" at the Rialto

"IF YOU TOUCH ME I'LL BITE YOU"

This is the way the Rialto advertised "Polly Redhead." See the publicity the American gave it.

SINCE "MUTINY" deals almost entirely with the sea and sea-faring people, inject this atmosphere into all the advertising you do in connection with this Bluebird Photoplay. Dress your ushers either in sailor or pirate garb and decorate your lobby with appartus pertaining to ships and the sea. Rope coiled sailor-fashion, life preserver, etc., will help you obtain the desired atmosphere. A ship's bell hung somewhere in your lobby, or directly over the box office, so that the ticket-seller can ring it at intervals in the regulation ship fashion, would also be of considerable attention attracting value.

Dress a man up in pirate clothes, with his hands heavily manacled and a ball and chain fastened to one of his ankles. This man should either carry a pole sign, or have fastened to his clothes a sign containing the following copy:

Bluebird Ideas

I WALK THE PLANK
TONIGHT AT 8
See it in the BLUEBIRD Photoplay
"MUTINY"
at the
(name here) THEATRE

Another novel attention getter can be worked up as follows: Build a ship around a Ford, using a lattice framework over which canvass painted to represent a ship's sides is stretched. Flag poles can be made to serve as masts and at least two masts should be used. The cheapest quality muslin or canvass may be used for the sails, which may be of the square rigged or fore-and-aft variety. On the bow and stern of the "ship" paint the name "Alden Besse," while the following copy should be painted on the sail:

SEE the thrilling battle aboard the Alden Besse
SEE the wonderful shipwreck
SEE the daring rescue of the heroine from the doomed ship
SEE the powerful sea story

in "MUTINY"
The awe-inspiring BLUEBIRD Photoplay
To be shown at the (name) THEATRE
On the (day and date)

Mr. Exihibtor—If you have never compiled a mailing list, you have deliberately neglected to take advantage of one of the best methods of building up a steady clientele. The manager of the BLUEBIRD Exchange is eager and willing to give you whatever assistance you need in working up a live mailing list. If you have a list, send the letter below to the patrons whose names are contained on it. The Bluebird manager will be glad to show you how to go about having the letter multigraphed and mailed.

BLUEBIRD PHOTOPLAYS, INC.

Dear Friend—If you want to know what it is to feel the heave of a good wooden deck beneath your feet, the sting of flying spray against your face and the tang of salt sea air in your nostrils——
See "MUTINY" at the (name here) THEATRE on (Date)

"MUTINY" is a BLUEBIRD Photoplay—a photoplay dealing with the men and women who go down to the sea in ships. In scenes so vividly depicted as to make the observer believe himself a character in the drama unfolded before his eyes, it tells the story of the maelstrom of events which engulfed Captain Aaron Whitaker, of the good ship "Alden Besse," his daughter Esther, and the man she wed against her brutal father's wishes and the man who was defeated by his rival for Esther's hand.

If pale-blooded society dramas have wearied you, this BLUEBIRD production will please you more than any screen drama you've seen in the last six months. So highly does the management of this theatre think of "MUTINY" that your money will be refunded should this story of the sea fail to stir your enthusiasm.

Arrange NOW to see "MUTINY" next (day here). Don't let anything prevent you from seeing the best story ever thrown upon the (name of THEATRE) screen.

A bully good program in addition to the BLUEBIRD. COME! ! !

Cordially yours,
(NAME OF THEATRE)
Manager.

P. S. There's a shipwreck in "MUTINY" that is positively the most thrilling scene ever shown in moving pictures. It alone is well worth the price of admission.



Hayden sees Francis in his father's office.—From "The Girl Who Lost."



Millicent argues with her fiance.—From the Double Attraction "The Girl Who Lost."

"BORDER WOLVES."

(*Continued from page* 21)

in the gun-running. In the meantime, while walking near the station, Tina has caught her foot between the tracks and is groaning with pain. The "Bum" immediately rushes to her aid and carries her from the tracks just in time to escape a passenger train. He does not stop to receive her thanks.

That evening Joe approaches Tina, and after looking around to see if any one is in sight, catches her in his arms. The girl struggles with him, and her father rushes out to her. He tears Joe from Tina and then knocks him down, telling him that after tonight they will part company for good. Joe talks with the other men and warns them that McGowan is going to double cross them, and that they'll have to beat him to it. He advises them to make a regular clean-up and beat it for Hell-Hole. The boys are easily persuaded. Late that night, they make a dash into McGowan's saloon, and, forcing every one to hold up their hands, begin to rob them. Joe fires at McGowan, killing him instantly. The runners jump on their horses and Joe abducts Tina.

Some of the other men, while examining McGowan, find a message urging them to summon the Rangers encamped at Little Creek and saying that the gun runners would be at Hell-Hole. They decide to notify the Rangers. Joe tells his men to stay at Hell-Hole for half an hour. The "Bum" sees Joe approach Tina and determines to help her to escape. He hastily slips off in the opposite direction and fires a shot, causing the men to think that the Rangers are after them. During the confusion he unties Tina and the two of them dash down the road on their horses.

Joe discovers that they have disappeared, and he and his followers start after them. The "Bum" tells Tina to ride on, that he will hold the pursuers. The girl meets the Rangers and gives them directions. After a fierce struggle the Rangers succeed in capturing all the bandits. They discover that the "Bum" is the best Ranger in the service.



HERE THEY CHARGE 25c FOR UNIVERSAL PROGRAM.

ON his way out to the Universal City studios to absorb the sunshine, get away from New York's terrible winter, and for other pleasurable and profitable reasons, M. H. Hoffman, general manager of exchanges, passed through Strong, Colo., as the photograph on this page indicates. He would not have paid any attention to the Sunnyside Theatre if they were not running the Universal program, which is shown there twice a week.

The theatre has an adjustable booth, running on tracks which can be moved with the location of the theatre itself. It is sometimes necessary to move it in a hurry.

PLACE YOUR ORDER NOW

These Novelties—Selected by Experts—Will Make "The VOICE on the WIRE" a Big Success For YOU!

Miniature Telephones: Tiny metal phones in a catchy box. Will set the kids wild. All the marks of a genuine phone. Receiver, hook, etc. A dozen ways to use them. A winner. Per hundred..... **$3.80**

Novelty Buttons: Standard size. Most attractive design. Most popular novelty ever. Every one wants and will wear one. Make your patrons walking advertisements. Order early. Per thousands..... **$6.00**

Throwaways: Exceedingly handsome. Done in the elegant Rotagravure Process in Sepia. Size, 3½x5½. Printed two sides. Space for name of your theatre and date. Best ever. Per thousand, f .o. b., New York..... **$1.10**

4-Color Felt Hangers: Pleasing change from pennant form adopted to meet popular demand. Full 4-color effect. Brass hanger at top. Can be used many ways. A clever novelty. Per hundred..... **$10.00**

Souvenir Mirrors: The Exhibitor's "standby." Mirrors are always good. These are especially so. Particularly fine quality. Create their own demand and boost hard for you. Per thousand **$16.50**

4-Color "Ballyhoo" Banners: Fully waterproof. 3 feet high and 10 feet long. Colors combined to produce 4-color effect. Fitted with brass gommets. Will last full term of serial. Space for date. Each **$1.85**

The "Kiddyphone": Crackerjack novelty for kids. Cardboard phones with strings for wire. Work as telephone. Carry voice full length of string. Especially appropriate for "Voice on the Wire." Per thousand..... **$13.50**

Spinning Tops: All kids want tops. This one carries clever ad for serial and is a whale of a spinner. Can be advertised—handed out or used in a dozen ways. Will get them all. Per thousand **$9.50**

ORDER FROM ANY UNIVERSAL EXCHANGE, OR

STERN PUB. & NOV. CO. (Enclose cash with order) Candler Building, New York

"THE EAGLE'S WINGS" VERY TIMELY NOW.

(*Continued from page* 27)

ters of the D. A. R. are co-operating with exhibitors in showing "The Eagle's Wings" as part of the preparedness campaign. There has been a tremendous public demand for the picture. Social barriers have been broken down. The society leader and her maid, the banker, the laborer, the clerk, even the boy and the girl are of one mind on the preparedness issue and are giving their best efforts to see that every American citizen gets the thunderbolt message in Rufus Steele's heart-gripping story produced magnificently in motion pictures.

"'The Eagle's Wings' proved an eloquent plea for preparedness," declared the Washington Post critic, reviewing the showing of "The Eagle's Wings" in Memorial Continental Hall, Washington, D. C., under the auspices of the National Society, D. A. R.

"So interested were public officials and members of patriotic societies that cards of admission were at a premium," said the Washington Star. "Members of Congress were so unanimous in their acceptance of invitations that the great bulk of cards of admission was soon exhausted," the Star continued.

All over the country exhibitors are co-operating with patriotic socities in an effort to do their share in patriotic education by means of "The Eagle's Wings."

"THE VOICE ON THE WIRE."

(*Continued from page* 9)

captain in the hospital. Cronin tells him that he was set upon by two masked figures, beaten over the head, and left for dead in the road. He lay there for hours before he was discovered and taken to the hospital. While Shirley is talking the telephone rings. He picks up the receiver and is warned that he will be the next victim if he does not stop meddling in affairs that do not concern him. He tries to trace the source of the message, but Central denies that his number has been called at all. The mystery is impenetrable.

IT'S A NO. 1.

California Film Exchange,
San Francisco, Cal.:

Gentlemen—"Liberty" is a fine serial. It draws full well, and some say that it is the best picture I ever had. For the amount of business we do on other nights, we can always bank on a good night for "Liberty." It is an A-I picture, well acted, and full of good stuff.

O. K. WESTCOATT,
Mgr. Grand Theatre.
Santa Cruz, Cal.

TAKES WELL.

California Film Exchange,
San Francisco, Cal.:

Gentlemen—"Liberty" takes well with the public and in their opinion it is a splendid serial, well acted and staged, and with the "punch" produced as a natural sequence of preceding events, and without a lot of preliminary posing by the "stars" in the play,

Yours, truly,
F. E. SMITH,
Lyric Theatre.
Marysville, Cal.

A SUCCESS.

California Film Exchange,

Gentlemen—Up to date I have run only the two opening chapters of "Liberty," but I will say that it took very well with my audience, and my personal opinion is that if it keeps up the standard of the opening chapters it will be a success.

CHAS. FULLER,
Arlington Theatre.
Tracy, Cal.



THIS WEEK'S PROGRAM



MONDAY, MARCH 12.

02238 RED FEATHER—Double Attraction—"The Girl Who Lost" (Society dr.) (Cleo Madison) and "Border Wolves" (Western dr.) (Neal Hart) 1-3-3-6
02239 NESTOR—"Some Specimens" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts) 1

TUESDAY, MARCH 13.

02240 GOLD SEAL—"The Common Sin" (3-r. dr. (Helen Gardner). 1-3-6
02241 VICTOR—"A Woman in the Case" (Com.) (Sedgwick)

WEDNESDAY, MARCH 14.

02242 LAEMMLE—"Where Glory Waits" (2-reel dr.) (Allan Holubar-Roberta Wilson) 1-3-6
02243 L-KO—"Summer Boarders" (Com.) (Phil Dunham). 1
02244 UNIVERSAL ANIMATED WEEKLY—Weekly No. 63.
02245 IMP—"Sins of a Brotber" (drama) Brenon-Shay) 1

THURSDAY, MARCH 15.

02246—VICTOR—"Dorothy Dares" (2-r. Com.) (Ruth Stonehouse). 1-3-6
02247 BIG U—"For Honor's Sake" (drama) 1

FRIDAY, MARCH 16.

02248 IMP—"The Perils of the Secret Service" (2-reel dr.) No. 2 "The Clash of Steel" (Kingsley Benedict) 1-3-6
02249 L-KO—"Love on Crutches" (Com.) (Hank Mann). 1
02250 UNIVERSAL SCREEN MAGAZINE—Issne No. 10. 1

SATURDAY, MARCH 17.

02251 BISON—"Roped In" (2-r. C. dr.) (Neal Hart) 1-3-6
02252 JOKER—"Art Aches" (Com.) (Henry-Franey) 1
02253 LAEMMLE—"Racing Death" (Dr.) (Robert Leonard)

SUNDAY, MARCH 18.

02254 POWERS—"The Tail of Thos. Cat" (Cart.) and "Foreign Legations in China" (Dorsey Ed. (Split reel) 1
02255 BIG U—"The Hidden Danger" (2-reel Indian dr.)

WEEK OF MARCH 12.

02256 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 12) "The Vault of Mystery" (2 reels) 1-3-6
02257 UNIVERSAL SPECIAL—Ben Wilson in "The Voice On the Wire" with Neva Gerber (Episode No. 1) "The Oriental Death Punch" (2 reels). 1-3-6

NEXT WEEK — THE NEXT WEEK

MONDAY, MARCH 19.

02258 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5 reel drama). 1-3-3-6
02259 NESTOR—"When the Cat's Away" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 20.

02260 GOLD SEAL—"The Raid" (3 r. dr.) (Hart). 1-3-6
02261 VICTOR—"Black Magic" (Com.) and "Landmarks of France" (Scenic) (Split reel). 1

WEDNESDAY, MARCH 21.

02262 L-KO—"Defective Detectives" (2 r.) (Dunham). 1-3-6
02263 UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.
02264 LAEMMLE—"Old Faithful" (Sea dr.) 1

THURSDAY, MARCH 22.

02265 VICTOR—"The Hash House Mystery" (2 r.) 1-3-6
02266 POWERS—"The Strangest Army in the World" (War Special). 1

FRIDAY, MARCH 23.

02267 IMP—"The Perils of the Secret Service" (2 reels) No. 3 "The Dreaded Tube" (Kingsley Benedict). 1-3-6
02268 UNIVERSAL SCREEN MAGAZINE—Issne No. 11. 1
02269 NESTOR—"In Again Out Again" (Lyons-Moran). 1

SATURDAY, MARCH 24.

02270 BISON—Harry Carey in "Goin' Straight" (2 r. Western dr.) 1-3-6
02271 JOKER—"Whose Baby?" (Com.) (Henry-Franey). 1
02272 REX—"The Boyhood He Forgot" (Dr.) Smalley). 1

SUNDAY, MARCH 25.

02273 REX—"The Grudge" (2 reel dr.) (Wm. V. Mong, Irene Hunt and Zoe Rae). 1-3-6
02274 POWERS—"The Love Affair of Ima Knutt" (Com. Cart.) and "Artistic China and Japan" (Split reel). 1
02275 BIG U—"The Rebel's Net" (Dr.) (Grace Cunard-Francis Ford). 1

WEEK OF MARCH 19.

02276 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 13) "The Leap" (2 reels). 1-3-6
02277 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 2) "The Mysterious Man in Black" (2 reels) 1-3-6

MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6
02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6
02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1
02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).
02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1
02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6
02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1
02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6
02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)
02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6
02296 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web" (2 reels). 1-3-6

Music for "The Girl Who Lost" and "Border Wolves"

WEEK OF MARCH 12.

Part 1 *"The Girl Who Lost.'*

Theme "Cavatine," (4/4 Moderato) by Bohm.

1. *"Solitude,"* (3/4 Largo) by Czibulka, until "Isabel leaving dressing-room." 2. *"Serenade Mignonne,"* (4/8 Allegretto) by Gruenfeld, until "When I go on the stage." 3. Continue pp until "With the close of the season." 4. *"Vision,"* (6/8 Andante) by Bohm, until "Pay day." 5. *"Serenade,"* (6/8 Andantino) by Czerwonky, until "Hayden van Holt and his fiancee." 6. *"Roses Honeymoon,"* Reverie, (3/4 Andante) by Bratton, until "Your duties will be light." 7. Continue to action until "Mid-summer." 8. *"Theme,"* until "The close of the summer season." 9. *"Romance Sans Paroles,"* (3/4 Andante con moto) by van Goens, until "Was it van Holt?" 10. *"Dramatic Tension No.* 1," by Reissiger, until "After the show." 11. *"La Brunette,"* (Valse de Concert), by Severn, until "Fate seemed to play," etc. 12. *"Valse Lento,"* by Ed. Schuett, until "In the days that followed." 13. *"Theme,"* until "I'm going to the Belle Claire." 14. *"Lost Happiness,"* (12/8 Andante Sostenuto) by Eilenberg, until "I'm willing to pay you well." 15. *"Theme,"* until "Get ready at once." 16. Continue to action until end of part 1.

Part 2 *"Border Wolves."*

1. *"Western Moderato,"* by Bach, until "Snakehead closed to the Mexican border." 2. *"Piano Solo"* improvise to action until "The fight." 3. Good Agitato until "After the fight." 4. *"Wild Rosebud,"* (Moderato) by Tobani, until "Train in view." 5. Railroad effect followed by short hurry, until "Train passing." 6. *"Romance"* (3/4 Andante) by Rissland, until "That evening." 7. *"Piano Solo,"* improvise to action, until "The next morning." 8. *"Agitato No.* 4," by Becker, to action, until "That night." 9. *"Rustles of Spring,"* (2/4 Allegro) by Sinding, (Watch shots) "Somebody must have," etc. 10. *"Western Allegro,"* by Winkler, until "Chasing after the girl." 11. *"The Chase,"* (Grand Galop) by Koelling, until "I'll hold them," etc. 12. Continue to action (Watch shots) until "They got me all right, Miss." 13. *"Meeting,"* (Andante) by Bendix, until end.

NESTOR—"Some Specimens" ..... (Comedy)

1. *"Clown Band,"* Trot, (Popular). 2. *"Knock the L Out of Kelly,"* (Popular).

GOLD SEAL—"The Common Sin".....(Three Reels)

REEL I.

1. *"Gypsy Fantasia,"* by Le Thiere, until "Returning to his hotel," etc. 2. *"Dramatic Andante,"* by Ascher, until "Her wedding night." 3. *"Love Song,"* by Puerner, until "The wedding mockery." 4. *"Gypsy Song,"* until "My marriage was only a mockery." 5. *"Dramatic Tension,"* by Funck, until "As the weeks grew into months." 6. *"Dawn of Hope,"* by Casella, until the end.

REEL II. ....

7. *"Intermezzo,"* by Arenski, until "Sheba's daughter Eldora." 8. *"Gypsy Fantasia,"* by Le Thiere, until "A week later." 9. *"Melody,"* by Kretschmer, until "Yes, I came out here." 10. *"Adieu,"* by Karganoff, until "The transformation." 11. *"Valse Lente,"* by Schuett, until the end.

REEL III.

12. *"Tendresse,"* by Ravina, until "In the silent hours of the night." 13. *"Dramatic Tension,"* by Winkler, until "The man he was." 14. *"Reverie,"* by Rissland, ff during disputes until "Eldora is the daughter of my Sheba." 15. *"Sweet Ponderings,"* by Langey, to action pp or ff, until "Don't you recognize me?" 16. *"Olmypia Overture,"* by Ascher, until "After many day." 17. *"Melody,"* by Friml.

LAEMMLE—"Where Glory Waits".....(Two Reels)

REEL I.

1. *"Silence,"* until "Piano in view." 2. *"Piano Solo"* to action, until "Piano player stops." 3. *"Love Song,"* by Henselt, until "The sorrows of a king." 4. *"Dramatic Maestoso,"* by Loraine, until "And in the heart of the king." 5. *"Club Galop,"* by Laurendeau to action, until "Change of scene." 6. Continue to action until end.

REEL II. ....

7. *"Souvenir of the Ball,"* Intermezzo," by Boccalaria, until "But indeed it is not hard." 8. *"Alita,"* by Losey, until "That was my mother." 9. *"Berceuse,"* by Hauser, until "You have taught me a lesson." 10. *"Esperanza,"* by Johnstone, until "And it came to pass." 11. *"Dramatic Maestoso,"* by Loraine, until end.

L-KO—"Summer Boarders" ..... (Comedy)

1. *"Noisy Bill,"* by Losey. 2. *"Grizzly Trot,"* by Roth, until end.

REEL I.

BISON—"Roped In".....(Two-Reel Comedy-Drama)

1. *"Wild Rosebud,"* by Tobani. 2. *"Fair Vassar,"* Caprice, until end.

REEL II. ....

3. *"Sweet Jasmine,"* by Bendix. 4. *"Canzonetta,"* by Herbert, until end.

JOKER—"Art Aches" ..... (Comedy)

1. *"Joker March,"* by Lake. 2. *"Heart Throbs,"* by Arnold, until end.

"PERILS OF THE SECRET SERVICE"
"THE CLASH OF STEEL".....(Two Reels)

REEL I.

1. *"Mayflower Overture,"* by Kretschmer, until "Champfleuri was the quiet rendezvous." 2. *"Intermezzo Francaise,"* by Armand, until "The Faithful Tuesday night." 3. *"Heloise Intermezzo,"* by Langey, until "A message for Madame." 4. *"Dramatic Tension No.* 1," by Reissiger, until end reel 1.

REEL II. ....

5. Continue *"Dramatic Tension,"* until "Prince Feodor will be here any minute." 6. *"Erl King,"* by Schubert, until "The duel." 7. *"Presto for duels,"* by Lake, until "Now where is Prince Paul." 8. *"Rustle of Spring,"* by Sinding, until "I'm a knave," etc. 9. *"Meeting* by Bendix, until end.

L-KO—"Love on Crutches".....(Comedy)

1. *"Cyclone in Darktown,"* by Barnard. 2. *"Flying Rag,"* by Pryor, until end.

Musical Program
FOR
"MUTINY"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER
THEME BY THE RIVER, ROMANCE BY MORSE THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 10 Sec.	....Daisies by Bendix
	As a Youngster, He Had	1 Min. & 15 Sec.	Spanish Moderato by Saenger
	Watch Shots		
T	Now-a-days, He Issued Orders	2 Min. & 20 Sec.	Blissful Dreams by Meyer Helmund
T	I've Slipped My Cable	1 Min. & 45 Sec.	Organ improvise — to action
T	Out on the Atlantic	2 Min. & 40 Sec.	Sweet Ponderings by Langey
T	The Next Day	1 Min. & 15 Sec.	..... Theme
	Effects of breaking Sea Waves		
T	You Mustn't Take the chance	1 Min. & 30 Sec.	Intermezzo by Arenski
T	The Wedding of Jacob	1 Min. & 45 Sec.	Heart to Heart Melody by Trinkaus
T	So Here's the Reason	2 Min. & 45 Sec.	..... Theme
T	The Wedding Was Planned	50 Seconds	Rosemary Reverie by Barton
T	It Was Next Morning	2 Min. & 30 Sec.	Dreams of Love by Liszt
T	The Following Morning	1 Min. & 15 Sec.	Dramatic Tension No. 1 by Reissiger
T	As the Months Passed by	1 Min. & 40 Sec.	Idlewide, Intermezzo by Gottschalk
T	Aaron Whitaker Had Turned	1 Min. & 10 Sec.	Dramatic Adagio by Kretschmer
T	The Wind Had Favored	2 Min. & 55 Sec.	..... Theme
T	I'll Give You Fifteen Minutes	40 Seconds	Dramatic Tension No. 2 by Reissiger
T	In Fear for Caleb's Safety	2 Min. & 50 Sec.	Preiude Du Deluge by Saint-Saens
S	Captain Attacks Caleb	1 Min. & 15 Sec.	Agitato No. 11 by Lake
S	Captain Throws Caleb Into the Water	1 Min. & 45 Sec.	Dramatic Tension No. 36 by Winkler
T	You Daren't Sail Home	1 Min. & 15 Sec.	....Continue to action
T	As a Sailor Before the Mast	3 Min. & 10 Sec.	...Dolorosa by Tobani
T	It Was After Months	4 Min. & 15 Sec.	....Cavatine by Bohm
	to action pp or ff		
T	Then Quietly One Night	3 Min. & 5 Sec.	Rustle of Spring by Sinding
T	At the Entrance to the Bay	2 Min. & 50 Sec.	Lost Happiness by Eilenberg
	Effects of breaking Waves		
S	Lightning Flashing, etc.	3 Min. & 50 Sec.	..... Storm Music
	with ad. lib. Tympany Rolls—to action		
T	The Storm Clouds Were Showing	1 Min. & 45 Sec.	..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program
FOR
"HELL MORGAN'S GIRL"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER
THEME L'ADIEU, BY FAVARGER .. THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 25 Sec.	
	To be performed as a Piano Solo—to action		
S	Lola Dancing	35 Seconds	Ninia by von der Mehden
T	Was Lola Kicked Into Sieter?	1 Min. & 55 Sec.	..... Theme
T	An Oasis in a Desert	1 Min. & 25 Sec.	Lunita, Intermezzo by Loraine
T	An Inhabitant of Paris	1 Min. & 40 Sec.	Dramatic Tension No. 1 by Reissiger
T	It's the Hand of Fate	1 Min. & 55 Sec.	Dramatic Tension No. 1 by Ascher
T	The Old Man Was That Stingy	1 Min. & 10 Sec.	Dramatic Andante by Ascher
S	Interior of Studio	2 Min. & 5 Sec.	Tendresse, Melody by Ravina
T	Don't Worry, Dearie	1 Min. & 15 Sec.	..... Continue ff
T	Hell Morgan Was Celebrating	2 Min. & 30 Sec.	..Noisy Bill by Losey
	To be performed as a Piano Solo—to action		
T	I Don't Like Your Map	45 Seconds	Agitato No. 4 by Becker—to action
T	Lick 'Em Up, Feliers	1 Min. & 30 Sec.	Dramatic Tension No. 2 by Reissiger
T	That For Your Distorted	35 Seconds	..Hurry No. 4 by Lake
T	What's the Row, Dad?	30 Seconds	..... Continue pp
T	You Were Stung, Dad	1 Min. & 45 Sec.	.....Presto by Lake
T	There's Some Mistake	1 Min. & 40 Sec.	Return to Me Soon by Gregh
T	Give Me a Chance...	2 Min. & 5 Sec.	Popular Trot (Piano Solo)
	To action pp or ff		
S	Dance Is Finished..	1 Min. & 45 Sec.	Dramatic Tension by Funck
T	Lola of the Coast..	3 Min. & 50 Sec.	After Sunset by Pryor
T	Under Lola's Encouragement	55 Seconds	Piano Solo — Popular Trot
T	Don't Grab, Sieter..	1 Min. & 20 Sec.	Dramatic Tension by Winkler
T	I'll Snuff the Piano	45 Seconds	.....Agitato to action
T	Are You Afraid?....	25 Seconds	..... Continue pp
T	You Are An Awfully Good Piano Player.	1 Min. & 40 Sec.	Piano Solo — Popular Trot to action
T	The Man Painted with a newly, etc.	2 Min. & 45 Sec.	..... Theme
T	That Night	2 Min. & 50 Sec.	Piano Solo—Improvise to action
S	Near Piano—Rogers Puzzled	1 Min. & 45 Sec.	..To Spring by Grieg
T	He's Buying Wine..	30 Seconds	..... Continue ff
T	Why Didn't You Tell Me	1 Min. & 20 Sec.	...Agitato by Kerssen
T	Rogers at Piano....	3 Min. & 25 Sec.	..Piano Solo to action
S	Sieter Draws His Gun	35 Seconds	Short Agitato—to action
T	I'm Yours, Sieter....	1 Min. & 5 Sec.	Dramatic Tension by Funck
T	It Was the Darkest Hour	1 Min. & 40 Sec.	Dramatic Tension by Ascher
S	Lola Fighting Sieter	2 Min. & 5 Sec.	Furioso No. 10 by Becker
	To action pp or ff—Watch Shots		
T	Earthquake	1 Min. & 45 Sec.	Hurry No. 4 by Lake
T	Dazed, He Followed Others	3 Min. & 50 Sec.	Lamento by Gabriel-Marie
S	Rogers and Lola—Looking Off	1 Min. & 10 Sec.	..... Theme

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"S" " Scene " " " "
Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Bluebirds, Flying High, Perch on



The way the Portola Theatre of San Francisco bills Bluebirds.

WHO said paper? Look at the way the Portola Theatre of San Francisco bills Bluebirds. And, mind you, they have billed all of the other Bluebirds in the same way. Any weak-kneed exhibitor who does not believe in the efficacy of paper to let the people know what he is showing might take a useful lesson from this theatre's experience. The board in the cut shown above represents forty-eight sheets of paper made up as follows: two 6-sheets obtained from the Morgan Lithograph Company of the Bluebird photoplay, "Glorianna," two 3-sheet dates made up by a local lithograph house, an 18-sheet block title for "Glorianna," and a 12-sheet streamer of which they can order any quantity, thereby making the price extremely low, and the theatre's name. This latter they can use at any time. No circus ever had a more effective display than this one. If you want to know how it affected the Portola's business, write to the manager of the theatre. The address is prominently displayed on the streamer.

"THE EAGLE'S WINGS" MADE WASHINGTON'S BIRTHDAY HIT

Feb. 22, 1917.

Moving Picture Weekly,
New York City.

"The Eagle's Wings," a Bluebird special feature production vividly portraying a graphic story of preparedness and patriotism, was shown at the Strand last week and went over big.

With the entire nation aroused over the nearness of possible war, "The Eagle's Wings" is indeed a very timely film offering. When our eight-piece orchestra, supplemented by our costly pipe organ, boomed forth "The Star-Spangled Banner" the audiences at practically every showing of the picture rose to their feet and applauded.

This play was well advertised here and the results were very satisfactory.

L. B. SKEFFINGTON,
Publicity Mgr.
Strand Theatre, Rochester, N. Y.

PULLING FOR THEM.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.

Gentlemen—Permit us to congratulate you on the sort of pictures you have been releasing, particularly during recent months.

Bluebird pictures have been consistently good. They have been pulling for us. The *Saturday Evening Post* advertising campaign has been helping us a great deal, also, and we back it up by continually advertising the Bluebird trade-mark.

There have been a number of recent releases that are particularly worthy of mention. They include Mary MacLaren in "Wanted—a Home," and "Saving the Family Name." Her latest picture, "The Mysterious Mrs. M.," which we played Monday of this week, was another excellent feature. "The Bugler of Algiers," "The Sign of the Poppy," "The Piper's Price," "God's Crucible," "The Devil's Pay Day," have been

DESIGNED ORIGINALLY
PHOTOPLAY FANS, THE
SUCH AS THE COMPAN
FOR. READ THESE LETTE
PICTURES AND LISTEN T
KINDS OF AUDIENCES A

fine releases. We want to particularly commend you for "Black Orchids."

Very sincerely yours,
GRAND AMUSEMENT CO.,
per (Signed) Geo. Panagotacos.
Johnstown, Pa.

BETTER PLEASED.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—We have been using Bluebird features now for several months, and previous to this, had used several other features, but find our patrons are as well or better pleased with Bluebirds than any we have shown them. As long as we receive the same courteous treatment from the office, and the same class of pictures as in the past, we shall continue to use your pictures.

Respectfully yours,
DOFFLEMYER BROS.,
Majestic Theatre.
San Saba, Texas.

SURE GOOD.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—We will have to take off our hats to the Bluebirds, for they are sure good.

Yours very sincerely,
JOHN GREEN,
Cozy Theatre, Hico, Texas.

PRONOUNCED SUCCESS.

Fairmount Feature Film Exchange,
Philadelphia, Pa.

Gentlemen—Our opening show was a pronounced success, the public was highly pleased with "Her Soul's Inspiration." I wish to thank you heartily for the kind interest you have taken in assisting us in every way possible. I certainly appreciate it very much. You have done more

he Topmost Pinnacle of Success

O BRING HAPPINESS TO
ARE ELICITING PRAISE
HARDLY DARED HOPE
FROM MEN WHO RUN THE
THE COMMENTS OF ALL
VER THE COUNTRY.



Palace Theatre, Juneau, Alaska.

BLUEBIRDS are extremely migratory, as may be judged by the picture of the Palace Theatre of Juneau, Alaska, in which "The Yaqui" has just been shown to a large and enthusiastic audience. The theatre is a large and comfortable one, looking more like a respectable suburban house than one situated in a frontier city like Juneau. The theatre opens at 6.45 every day of the week, and runs a program consisting of features and single reels, all of which are booked entirely through the Film Supply Company of Seattle, Wash.

than any of the other exchanges for the success of our theatre.
Yours very truly,
(Signed) M. H. WHITEHOUSE,
The National, Lewistown, Pa.

GETTING THE BUSINESS.

Bluebird Photo Plays,
Dallas, Texas.
Gentlemen:—We are glad to be able to tell you that our Bluebirds are getting the business and find that our patrons are well pleased with them.
Yours truly,
DREAMLAND THEATRE,
E. M. McDavitt, Brownsville, Tex.
Manager,

THEY GET THE DOUGH.

Following telegram was received by the Bluebird Photoplays, of Toronto:
Bluebird Photo Plays,
Toronto, Ont.
Bluebird "Three Godfathers" played to capacity houses. Shoot us all Bluebirds you can. They get the dough.
P. M. BARDESSONO,
Timmins, Ont.

BEST OUT OF TWELVE.

Bluebird Photoplays, Inc.,
Indianapolis, Ind.
Gentlemen—I beg to inform you that the Public High School of this city has chosen your feature picture, "The Right to be Happy," which we play on next Friday, as the best subject to be obtained for a benefit performance for the school. This is certainly a boost for the Bluebird pictures, as this choice was made after looking over twelve different makes of pictures.
Yours very truly,
(Signed) DALE LOOMIS,
Peru, Indiana. Manager.

SATISFY PATRONS.

Bluebird Photoplays,
Los Angeles, Cal.
Dear Sir—Since reviewing your last release today, "The Bugler of Algiers," have decided that I owe you a letter of commendation on your product. I started with your No. 1 and played them all both here and on my circuit, and want to say that with very few exceptions (not as many as other high?class programs), they are box office attractions. Stories are diversified, well selected, cast for each strong and well suited to parts and the photography is excelent in all of them. The title work is beautiful. They satisfy patrons, which is the big idea. Make any use you see fit of me or this letter.
Wishing you and the "Bluebird" success, I remain,
Sincerely yours,
G. A. MAUK,
Phoenix Amusement Co.
Phoenix, Arizona.

MAGNIFICENT PHOTOPLAYS.

Bluebird Photoplays, Inc.,
New York City.
Gentlemen—A word of appreciation from me is probably only one in thousands, but I wish to express it for the magnificent photoplays you are giving us. Not only are the themes great, but the photography itself is far above the average. May you continue to hold the same high ideas you now have. Respectfully,
(Signed) RUSSELL C. HUSSEY.
Ann Arbor, Mich.

MORE THAN DOUBLED.

Bluebird Photoplays,
Dallas, Texas.
Gentlemen—Since I have been using your Bluebird pictures, my business has more than doubled on Bluebird night and my patrons are always pleased.
Yours truly,
J. Y. VAUGHAN,
Graham Opera House,
Graham, Texas.



These Stunts Will Set Your Whole Town Talking

THE public likes stunt advertising. First, because it is amusing; second, because it is entirely different—out of the beaten path, daring and unusual; and lastly because it attracts your attention, and people love to be attracted by unusual things. Get the attention of the People, said the great P. T. Barnum, and the rest is easy. That's why we have doped out these novel stunts for you. Any stunt you use will prove a big winner for you, and the more you use, the more advertising and publicity you give your serial. Use them all if you can, and if you can't use them all, use most of them. You will find that it will pay you big.

And no matter which you use—do them up in big style—don't start out half-heartedly. Bear in mind that the results on any stunt depend on how you put it over. Make a big thing out of any Stunt you use. The results will surprise you.

STUNT NO. 1—

For the Voice on the Wire

It's a whale of a stunt—one that will set your whole town in a frenzy of delight and mystery—and will get you more real advertising than anything you have ever tried in your history. If you are located in a large city, you can hire any man to do this work—if in a small city, you may have to get some one from the outside that is not known to your local people. Here's the stunt—You advertise in your local newspapers that beginning on such a day (mention the date), a certain man (don't describe him, or what he wears or say anything about him) will appear on the streets of your city. He will have in his possession a bunch of tickets that will admit those who are fortunate enough to secure one, to any episode of "THE VOICE ON THE WIRE." OR if you want to be generous you can frame it so that the lucky ones will get a ticket that will admit them to all episodes. You announce in your papers that this stranger will appear in different spots of the town, and whoever approaches him and says: "ARE YOU THE MAN WITH THE TICKETS TO "THE VOICE ON THE WIRE" NOW BEING SHOWN AT THE .....THEATRE?"—will receive a ticket for "THE VOICE ON THE WIRE" serial. You state in your announcement that whoever approaches the right man (the Stranger who will have the tickets with him) must use the exact words as quoted above and you must publish this sentence in your announcement. If the sentence is stated any other way, the stranger (if you have approacbed the right man) will NOT answer, but if you do approach the right man and use the magic sentence as announced in the papers, the man will immediately produce the ticket and hand it to the person who has made the approach and who has used the right sentence. Note—It will be necessary for you to change the appearance of the man you use, daily. Don't send him out dressed in the same apparel twice, for the people will instantly recognize him. See that he changes clothes every day, and if he is caught more than once or twice the same day, see that he comes back to the theatre, dresses in a different suit, hat, tie, etc., and start him out again.

Once your man is caught by some one on the street, a crowd might collect, and they will recognize him. So you must keep him changed in appearance each day, or maybe twice a day if you want this stunt to keep the public of your town guessing. Talk this over with your local Editor. Tell him that you would like to have an article appear daily—supposedly written by the man with the tickets. You can have any of the Reporters or Editors write the articles, and each day the article will state that Mr. Stranger, the mysterious man who carries the free tickets to "THE VOICE ON THE WIRE" was in such and sucb a place, walked through so and so's store, rode on such and such a street car, looked into so and so's window for fully five minutes, etc., etc., without a single person approaching him. If these articles are cleverly written, you can work your whole town into a state of frenzy chasing the mysterious man with the free tickets to "THE VOICE ON THE WIRE," playing at the ..... THEATRE.

Have the articles so written as to taunt the public in a pleasant way. Let the headings for the articles start off something like this:

"WELL WELL, WELL, THE (Name of Your Town) PEOPLE ARE CERTAINLY SLOW. NOBODY EVEN GOT CLSOE TO ME YESTERDAY."

The first Stunt (No. 1) was published in the Purple Mask Advertising campaign book and caused such a sensation among Exhibitors who wish to use this stunt for "THE VOICE ON THE WIRE."

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

LAST week, in his "Straight-from-the-Shoulder Talk," Mr. Laemmle asked Exhibitors "What would you do without the Universal?"

And that brought to mind the query, "What would Universal Exhibitors do without the MOVING PICTURE WEEKLY?"

Have you ever thought of the time, money, labor and brains necessary to publish a 48 to 64 page magazine every week?

Has it ever occurred to you that the M. P. W. is the largest magazine of its kind in the world? Can you imagine a business so vast as to require such a publication EVERY WEEK merely to tell the news of its own organization?

This is not a bouquet throwing contest. It is an earnest endeavor to make Exhibitors appreciate the wealth of BUSINESS news this magazine brings them every week. The man who shows the Universal Program or who uses any part of the Universal Service should count his M. P. W. among his most valuable business assets.

"What has this got to do with putting it over?" you say. Just this. The whole magazine, from cover to cover, is filled with suggestions for any live Exhibitor. Stories of releases far enough in advance to help him book. Nows that shows him the trend of public taste. Announcements of the new pictures, serials, features, novelties, etc.

Next time you want to put "on" or "over" a good show, consult not only this page, but all the pages of the MOVING PICTURE WEEKLY.

THE Red Feather for March 19 is called "The Scarlet Crystal," and features the popular favorite Herbert Rawlinson, in the first long role he has appeared in since the injury to his leg which kept him out of pictures for weeks. The picture takes its title from a crystal ball which the hero purchases for his bride in Egypt. In it the girl reads all that is happening to her husband. The following suggestion for advertising this photoplay would be very effective, if you have the large arc lights outside your theatre, as so many do. Tint them with a wash of red watercolor paint, which will easily wash off when you are through with it, and letter the words "The Scarlet Crystal" on them. Another idea is to use red Chinese paper lanterns, round ones, strung across the front of your theatre, with electric light bulbs inside them, and one letter of the name of the picture on each one. Still another suggestion is to dress a man in the long black robes, and pointed black cap of the traditional magician. You may have cabalistic signs in white cut out and pasted all over his robe, if you like—triangles, and queer things that look like shorthand symbols, a pentagon, a big human eye, and so forth. Have him bending over a stand, draped in black, upon which rests a crystal. He should have a wand in his hand and wave it over the crystal—seeing visions in it.

THE L-Ko for March 21 is called "Defective Detectives," and features Phil Dunham. You can put on some "Sherlock Holems" sort of stuff in burlesque to draw attention to this. Have some huge footprints on the sidewalk outside your theatre. They can easily be painted on, or you can use a stencil. Get a tall man, and a short man and dress them in big overcoats with "deerstalker" caps on. The tall one should have a big magnifying glass, but this may be a mere circle of wire with a handle, as there need be no glass in it. He should examine the footprints carefully with this at intervals, while the short man admires him. They take false beards out of their pockets occasionally, and put them on with great solemnity. Or you may have a lot of footprints through the streets, and the men may trace them, and finally end up at a big poster announcing the show.

THERE is a wonderful war special for March 22. It is called "The Strangest Army in the World," and shows rare views of the Austrian troops who are fighting in the mountain heights. They are equipped with skis and snowshoes, and their maneuvers are very interesting as well as instructive. So few pictures of operations of the Teutonic forces have been received in this country, that this picture offers an unusual opportunity. This should be advertised by means of posters and slides run in the theatre several days before the showing. You may word your slides according to the sentiment in your community. If it is strongly pro-Ally, you need only say that these are authentic pictures of the troops used in fighting high up in the Alps between Italy and Austria. The picture will interest the audience no matter what their sympathies, and it should receive special attention.

ON Friday, March 23, is the second adventure of the series by George Bronson Howard's "The Perils of the Secret Service"; it is called "The Dreaded Tube." Here is an idea for putting it over. Get some boys on bicycles to ride through the town, with big cardboard circles attached to the wheels of their machines. Have the circles some bright color, orange or brilliant green, and letter them appropriately. Then send the boys through the streets, having them ride slowly one behind the other. The circles of card will not be expensive, and can easily be fitted over the hubs of the wheels. They should be the same size as the wheel itself. You can use this idea for advertising any picture that you run.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Girl Who Lost," with Cleo Madison and "Border Wolves," with Neal Hart. Together.	59th Red Feather Double Bill—5 Reels March 12
"Some Specimens," with Eddie Lyons, Lee Moran and Edith Roberts. Produced by Louis Chaudet.	Prize Nestor Domestic Comedy Mar. 12—1 Reel
"Where Glory Waits," with Allan Holubar and Roberta Wilson. Directed by Holubar.	Prize Laemmle Heart-Interest Story Mar. 14—2 Reels
"Roped In," with Neal Hart and the Universal cowboys. Written and directed by George Marshall.	Prize Bison Western Comedy-Drama Mar. 17—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	60th Red Feather Production—5 Reels March 19—5 Reels
"The Raid," with Neal Hart. Written and produced by George Marshall.	Prize Gold Seal Western Drama March 20—3 Reels
Harry Carey in "Goin' Straight," with Priscilla Dean. Story by Harry Carey. Directed by Fred Kelsey.	Prize 101 Bison Harry Carey Story March 24—2 Reels
"The Grudge," with Wm. V. Mong, Zoe Rae and Irene Hunt. Story by Harvey Gates. Directed by Wm. Mong.	Prize Rex Human-Interest Drama March 25—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

Herbert Rawlinson in "The Scarlet Crystal." With Dorothy Davenport and Betty Schade. Sixtieth Red Feather Production. Directed by Charles Swickard. Released March 19. Previously reviewed in the MOVING PICTURE WEEKLY of January 20. Better dig it up and read it again. The picture is worth it. And while we are using that word "worth" let's use it again in connection with this, the sixtieth week of the incomparable Red Feather features. Do you know any more worth while features—from every standpoint—of pulling power, satisfaction, even quality, high class character, and day in and day out excellence that make friends for your house and insure you the patronage you deserve, AND A LIVING NET PROFIT? Of course, you don't, but just to please you and keep you in good humor we are handing you on this our sixtieth weekly anniversary, "The Scarlet Crystal," with a notable company headed by three honest-to-goodness stars. Take advantage of your opportunity and BOOK NOW.

"The Raid." With Neal Hart and Janet Eastman. Written and produced by George Marshall. Three-Reel Gold Seal Dare-Devil Western Drama. Released March 20. They say Neal Hart isn't an actor. They say that all he does is to go through scenes and incidents that were old stuff to him when he was a sheriff in Montana. Be that as it may, as the poets say, he is one of the liveliest acting guys in pictures today, and after his work in "LIBERTY" and what he is doing now in smashing two and three-reel Westerns entitles him to all the glory there is actor or no actor. "The Raid" tells the story of Neal's unsuccessful wooing of the daughter of his ranch boss; of the kidnapping of the girl and her father by a band of Mexican bandits; of Neal's heroic rescue of the prisoners; of his dejection after their departure, and then the strongest, sweetest, punchiest, tenderest climax that ever wound up a hell-roarin' Western. Better get in on this.

"Defective Detectives." With Phil Dunham. Two-Reel L-Ko Detecatiff Burlesque Comedy. Released March 21. Here is a comedy that represents the difference between the methods of L-KO Komedies and the common or garden variety. Pushing another guy's face into a fat custard pie may be funny, but it is scarcely subtle. It may get a laugh from the lips out—but it won't get even a grin that comes straight from where you live. L-KO'S have the happy faculty of taking his bits from real life and burlesquing them; showing the funny side of every day occurrences, and that is what appeals to the average fan. Burlesque and travesty; good naturedly poking fun at customs and other things have put L-KO'S at the top where they belong. Don't let 'em tell ya different.

Harry Carey in "Goin' Straight." With Priscilla Dean. Two-Reel 101 Bison "Cheyenne Harry" Drama. Directed by Fred Kelsey. Released March 24. For nearly two years now Harry Carey has been goin' straight into the hearts of more than several millions of fans throughout the world, and has built up a following, because every one knows that Harry goes straight to the heart of any action he's mixed up in. If it's hard riding Harry takes his chances like the dare-devil he is. If it's a fight he is there with the punch that lands and sets the crowd wild with joy. A vigorous, alert, husky son-of-a-gun, Harry is, and when it comes to acting there are mighty few that can touch him whether in "chaps" or the soup and fish. Pshaw, I forgot to tell you the story. But never mind, it's a regular Harry Carey and the folks in your town will pack in to see it.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

FEBRUARY—
25—*A Day in the Life of a Dog*.....(Comedy)
"The Buried Treasure of Ceylon" (Dorsey Ed.)
MARCH—
4—*Mr. Fuller Pep, "An Old Bird Pays Him a Visit"* .....(Com. Cart)
and*"The Land of Buddha"* (Dorsey) (Split R.)
11—*Mr. Fuller Pep, "His Day Of Rest"*..(Com.Cart
and *"The Mysterious City"*.....(Dorsey Ed.)
(Split Reel)

REX.

FEBRUARY—
25—*Lost in the Streets of Paris*.....(Drama)
MARCH—
1—The Rented Man ....(2-R. Human-Interest Dr.)
and *"Funicular up the Niesen"*.....(Ed.)
8—The Amazing Adventure.....(2-R. Drama)
Roberta Wilson-Charles Perley.
11—*It Makes a Difference*.....(Comedy)

UNIVERSAL SPECIAL FEATURE.

FEBRUARY—
Week of February 12—
"The Purple Mask" (Episode No. 8) "The Secret Adventure" .....**(2 Reels)**
Francis Ford-Grace Cunard.
Week of February 19—
"The Purple Mask".....(Episode No. 9)
"A Strange Discovery".....(2 Reels)
with Francis Ford-Grace Cunard.
Week of February 26—
"The Purple Mask" (Episode No. 10), "The House of Mystery" .....(2 Reels)
Grace Cunard-Francis Ford.
Week of March 5—
The Purple Mask (Episode No. 11, "The Garden of Surprise" .....(2 Reels)
Grace Cunard-Francis Ford.

VICTOR.

FEBRUARY—
23—*A Bare Living*.....(Comedy)
27—*A Novel Romance*.....(Com. Dr.)
MARCH—
1—*They Were Four*.....(Comedy)
6—*Good-Morning, Nurse* .....(Comedy)
9—*The Beauty Doctor*.....(Comedy)

LAEMMLE.

FEBRUARY—
16—The Fourth Witness.....(2-R. Drama)
Louise Lovely-Lee Hill.
17—*Broken Hearted* .....(Drama)
21—*Sin Unatoned* .....(Drama)
MARCH—
3—*Undoing Evil* .....(Drama)
8—*The Human Flame*.....(Sea Dr.)

UNIVERSAL ANIMATED WEEKLY.

FEBRUARY—
21—*Animated Weekly, Vol. 2, No. 60*.....(News)
28—*Animated Weekly, Vol 2, No. 61*.....(News)
MARCH—
7—*Animated Weekly, Vol. 2, No. 62*.....(News)

UNIVERSAL SCREEN MAGAZINE.

FEBRUARY—
2—*Universal Screen Magazine. Issue No. 6*.....
16—*Universal Screen Magazine. Issue No. 7*.....
MARCH—
2—*Universal Screen Magazine. Issue No. 8*.....

BIG U.

FEBRUARY—
23—*Heroes of the Plains*.....(Indian Dr.)
MARCH—
2—A Battle of Wits.....(2-R. War Drama)
Harold Lockwood.
4—*Buried Alive*.....(Western Dr.)
7—*A Soldier's Dream*.....(Drama)
8—*Good-For-Nothing Gallagher* .....(Drama)

GOLD SEAL.

FEBRUARY—
20—Herbert Rawlinson in **"The Great Torpedo Secret,"** *with Neva Gerber*..... .....(3-R. C. D.)
27—Mary From America.....(3-R, Com.-Drama)
Douglas Gerrard-Ruth Clifford.
MARCH—
6—Desperation .....(3-R. Society Dr.)

IMP.

MARCH—
1—*An Hour of Terror*.....(Drama)
2—*Evil Hands* .....(Drama)
4—Tangled Threads.....(3-R. Underworld Dr.)
9—The Perils of the Secret Service, No. 1, "The Last Cigarette" .....(2 Reels)
Kingsley Benedict.
11—The Man of Mystery.....(2-R. Detective Dr.)

101 BISON.

FEBRUARY—
17—**John Osborne's Triumph**.....**(2-R. Drama)**
Murdock MacQuarrie.
24—The Comeback.....(2-R. Western Drama)
MARCH—
3—The Tornado.....(3-R. Western Drama)
Jack Ford.
10—*The Drifter* .....(Drama)

L-KO.

FEBRUARY—
16—*Brave Little Waldo*.....(Com.)
21—After the Balled-Up Ball.....(2-R. Com.)
Phil Dunham-Lucille Hutton.
28—Spike's Bizzy Bike.....(2-R. Comedy)
Dan Russell.
MARCH—
7—Fatty's Feature Fillum.....(2-R. Comedy)
Fatty Voss.

RED FEATHER PRODUCTIONS.

FEBRUARY—
12—The Terror .....(5-R. Drama)
Jack Mulhall.
19—The War of the Tongs.....(5-R. Chinese)
26—The Girl and the Crisis.....(5-R. Drama)
Dorothy Davenport-Wm. V. Mong.
MARCH—
5—The Gates of Doom.....(5-R. Drama)
Claire McDowell.

JOKER.

FEBRUARY—
10—*Out For the Dough*.....(Comedy)
17—*Mule Mates* .....(Com.)
24—*Rosie's Rancho* .....(Comedy)
MARCH—
3—*Passing the Grip*.....(Comedy)
10—*Wanta Make a Dollar?*.....(Comedy)

NESTOR.

FEBRUARY—
19—*Down Went the Key*.....(Comedy)
26—*A Million in Sight*.....(Comedy)
MARCH—
5—*A Bundle of Trouble*.....(Comedy)



BOOK NOW

GRACE CUNARD and FRANCIS FORD, the two most popular serial stars on earth, are doing the best work of their highly successful careers in that marvelous UNIVERSAL Serial of Love, Romance, Mystery and Adventure—

"THE Purple Mask"

Everywhere Universal Pictures are shown, "THE PURPLE MASK" is cleaning up for Exhibitors. Now is the time to increase your profits, popularize your house and ride into public favor on the flood tide of this remarkable Serial Success. Special paper, special Advertising Props, Novelties, Heralds, Banners, Slides—everything necessary to make a whale of a success. Wire or write your nearest Universal Exchange today—or UNIVERSAL FILM MANUFACURTING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



UNIVERSAL Super-Serial



Our Country, 'Tis of Thee Sweet Land of Liberty

¶ "America"—sweet land of Liberty—The Nation of righteousness—the Nation of Unity—Beloved land of our forefathers . . . To thee we pay tribute, in songs of glory—of honor, of love. To present America's power and prestige was filmed that thrilling patriotic play—"THE EAGLE'S WINGS"—It tells with a lavishness that defies description the power of our American's when the hours strikes—The greatest patriotic production ever filmed is "THE

Eagle's Wings"

A BLUEBIRD EXTRAORDINARY

¶ The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat showings and to capacity wherever shown. Book through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

EXECUTIVE OFFICES

1600 Broadway, : : New York

VOL. 4. NO. 5

The Moving Picture Weekly

MARCH 1917

"The Voice on the Wire"

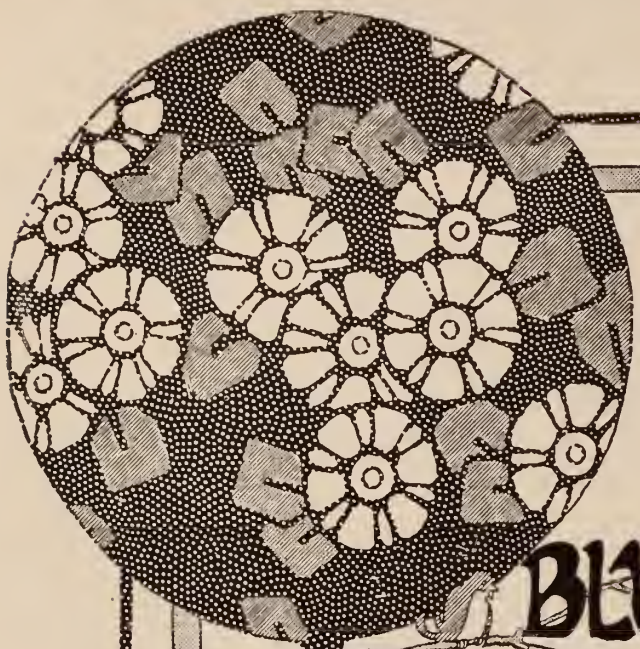


BEN WILSON
IN
"THE VOICE ON THE WIRE"
WITH
NEVA GERBER
BY
EUSTACE HALE BALL

UNIVERSAL SPECIAL SERIAL

BEN WILSON as JOHN SHIRLEY

PRICE 10 CENTS



MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY"

BLUEBIRD PHOTOPLAYS

Present

"THE PULSE OF LIFE"

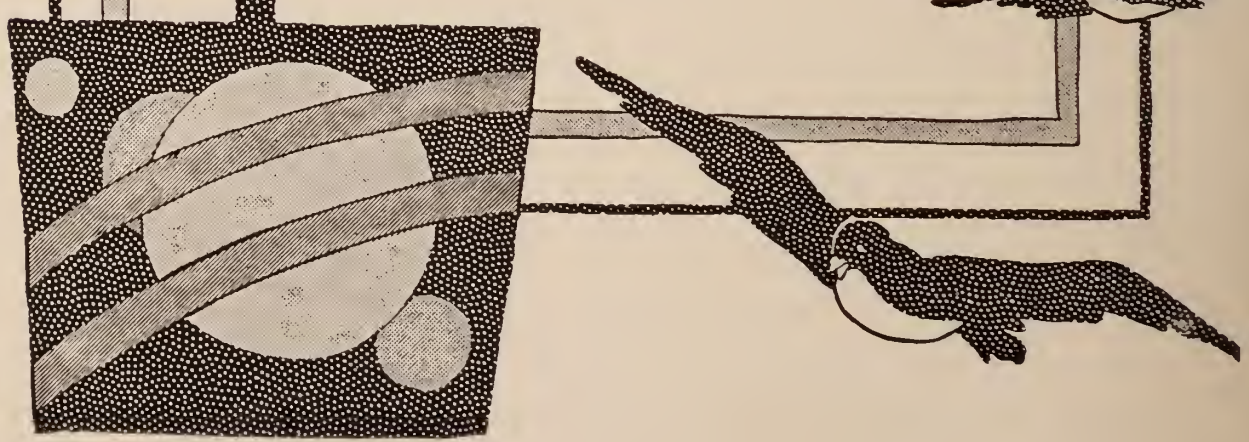
With

WEDGEWOOD NOWEL and GYPSY HART

An Absorbing Drama
of All Humanity.

DIRECTED BY REX INGRAM.

"BLUEBIRDS HAVE ARRIVED" is a phrase that means much to every shrewd Exhibitor in the land. It means that the people are demanding BLUEBIRDS, because they give the finest photoplay entertainment it is possible to get anywhere. BLUEBIRDS combine a strong play with a perfect cast—one star or many as the play demands. Book BLUEBIRDS and watch the results. Through your local BLUEBIRDS Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.





RED FEATHER PHOTO PLAYS *Present:*

HARRY CAREY

IN

"The FIGHTING GRINGO"

BASED ON THE FAMOUS "RED SAUNDERS" STORIES BY THE CELEBRATED NOVELIST HENRY W. PHILLIPS.

DIRECTED BY FRED. KELSEY

BOOK THROUGH ANY UNIVERSAL EXCHANGE

RED FEATHER PHOTOPLAYS

The Complete - The Mighty UNIVERSAL PROGRAM Greater Than All Competition Combined

Special Releases on the Universal Program for the Week of April 2, 1917.

RED FEATHER—"THE BRONZE BRIDE" (Five-Reel Drama) Claire McDowell, Frank Mayo and Eddie Polo

NESTOR—"MIXED MATRIMONY" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts

LAEMMLE—"THE STAR WITNESS" (2-Reel Human-Interest Drama) Lee Hill, Lena Baskette and Elizabeth Janes

L-KO—"NABBING A NOBLE" (One-Reel Comedy) Phil Dunham

IMP—"THE PERILS OF THE SECRET SERVICE," No. 5, "THE MAN IN THE TRUNK" (Two Reels) Kingsley Benedict

UNIVERSAL SCREEN MAGAZINE—ISSUE NO. 12

JOKER—"A BOOB FOR LUCK" (One-Reel Comedy) William Franey and Gale Henry

POWERS—"PHOOL PHAN PHILMS" (Comedy Cartoon) and Educ. Split Reel

L-KO—"CROOKS AND CROCODILES" (One-Reel Comedy) Fatty Voss

Regular Releases on the Universal Program for the Week of April 2, 1917.

GOLD SEAL—"THE MAGPIE" (Three-Reel Drama) Tina Marshall

VICTOR—"THE $1,000 DROP" (One-Reel Comedy) Eileen Sedgwick, Ralph McComas and Milton Sims

UNIVERSAL ANIMATED WEEKLY—No. 66

VICTOR—"SOMEBODY LIED" (Two-Reel Comedy-Drama) Priscilla Dean and Harry Carter

POWERS—"HAGENBECK'S WILD ANIMALS" (One-Reel Educational)

BIG U—"THE DAWN OF DECENCY" (One-Reel Drama)

VICTOR—"PLEASE BE MY WIFE" (One-Reel Comedy) Bob Leonard

BISON—"THE BURNING SILENCE" (2-Reel West. Dr.) G. Pearce-Jane Bernoudy

LAEMMLE—"THE BLUE PRINT MYSTERY" (One-Reel Drama) King Baggot

BIG U—"THE TERRORS OF WAR" (Two-Reel War Drama) Grace Cunard

LOOK at this superb list of releases—29 in all—compare it with the combined programs of other producers and you will find that the Universal Program has not only greater pictures, more variety, more of the pictures your patrons are demanding, but also a greater number of reels every week than all its competitors combined. This is a business proposition. It is something to which you should give the most serious consideration. The time to think about it is NOW. Wire or write your nearest Universal Exchange for full particulars. Universal Film Mfg. Co., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe" 1600 B'dway, N. Y.



RED FEATHER PHOTO PLAYS *Present*

"The BRONZE BRIDE"

WITH

CLAIRE McDOWELL, EDDIE POLO

AND CHARLES MAILLES

DIRECTED BY HENRY McRAE

BOOK THROUGH ANY UNIVERSAL EXCHANGE.



BLUEBIRD PHOTOPLAYS HAVE PURCHASED OUTRIGHT "HELL MORGAN'S GIRL"

Now a BLUEBIRD Special Release

Here is a picture that is cleaning up more money for Exhibitors than any picture released within the past six months. It was originally intended for a State Rights Production; it was advertised as such, and much valuable territory was sold. Then BLUEBIRD Executives saw it, paid for it, and all State Rights negotiations were declared off.

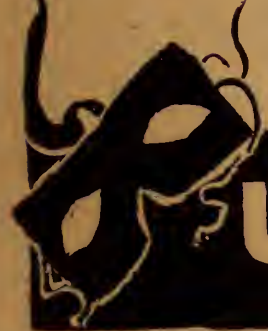
Money paid for territory was returned and the picture was released as a special BLUEBIRD—not on the regular program. If you want to offer your patrons the film sensation of the season—book and show "Hell Morgan's Girl" through your local BLUEBIRD Exchange, or direct from BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



THERE'S NOTHING "UNDER COVER" ABOUT THAT GREAT UNIVERSAL SERIAL SUCCESS

"The Purple Mask"

An instantaneous hit; a continued success; a tremendous money-getter; a box office attraction that has made money for every Exhibitor shrewd enough to book it, "The Purple Mask" is one of the greatest sensations of the current film season. A huge company, headed by the two greatest serial stars in the world, GRACE CUNARD and FRANCIS FORD, appear in this lavish production—a remarkable drama of Parisian high society and the underworld; crammed with tense situations and invested with an air of mystery, romance, love and adventure. Get in touch immediately with your nearest Universal Exchange and get full particulars, or communicate direct with the home office of the Universal Film Mfg. Co., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



UNIVERSAL Super-Serial

This Man Said

(No. 168. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

WHENEVER I think of those exhibitors whose backs have become bent with the weight of the feature rental burden, there also comes to my mind a little 280-seat house which, running the Universal's regular service program, does a weekly business of NOT LESS THAN $2,000!

Location? Sure, it's in a fine location with only FOUR other theatres ON THE SAME BLOCK battling with it for business. Every one of these houses is better-looking, as far as appearance is concerned, but when it comes to real old-fashioned business, the little 280-seater has them licked to a finish.

Now, while I won't mention the name of the house in this "Straight-from-the-Shoulder" talk, I'll tell you where it is in case you want to investigate and get the facts for yourself. It is located on Madison near Clark Street, Chicago, and is the ONLY house on that block running the Universal program.

There's nothing mysterious about this theatre's success. The management has merely been putting into effect the business principles advocated in these talks for many moons.

While the opposition houses have placed their main reliance upon long-winded, draggy feature subjects, the management of the little theatre has never departed

A Mouthful!

from the Universal's regular service program. As a general rule the show is not allowed to run longer than FOUR REELS, and when the crowd is unusually heavy, it is cut to **three!**

Not long ago, I spoke to the manager of this house and in answer to my question here is what he told me:

"I've educated my people to prefer QUALITY to quantity. They know that when they see four reels of pictures in this house, they get four thousand feet of pure, unpadded and unadulterated ACTION.

"Furthermore, I advertise my 1- 2- and 3-reelers just as strongly as my opposition advertise their 5-reel features. When it comes to the question of good pictures versus bum footage, my house reports—and my competitors' house reports—will tell you which wins out every time!"

"Good pictures versus bum footage"—coming to think of it, here is a description that tells the regular-service-versus-feature story in a nutshell.

For the sake of your dwindling box office receipts, quit giving your patrons a lot of bum footage!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York


SCENES FROM
HARRY CAREY
IN "THE
FIGHTING GRINGO"
RED FEATHER PRODUCTION

FLASHES FROM THE NEWS WEEKLIES

"SUFFS" MAKE LAST APPEAL.

THE weather, on the day before the inauguration of President Wilson for the second time, was anything but pleasant, but failed entirely to daunt the courage of the seekers of votes for women, who turned out in full force, to draw the attention of the public to their cause. They marched in silent parade around the White House, with their banners, as the culmination of the "Silent picket duty," which they have maintained for some time, outside the gates. The cameraman thought the rest of the country would like to see just the sort of a day it was which they defied with so much intrepidity, and so they appear as part of the Universal Animated Weekly.

AFTER EIGHT MONTHS' "WAR."

AFTER eight months of what Theodore Roosevelt calls "waging peace," the two New York regiments, the Twelfth and the Sixty-ninth, returned to the city, and marched up Fifth Avenue to the accompaniment of cheers of welcome which almost drowned the band. An impressive sight for the crowd was the armored motor-cars of the Twelfth, which have entirely proved their practicability on the border. The boys looked very fit, after their strenuous "campaign," but very glad to be at home again. The Animated, as usual, secured splendid pictures of them.

PREPARING FOR '17'S BATTLE.

IN the spring a young fan's fancy lightly turns to thoughts of ball. Just about a month will see the faithful flocking to the various ball parks, the voice of the rooter will once more be heard in the land, and there will be the usual horrible mortality among grandmothers. All the big league clubs are in the throes of spring training, in various portions of the country where the sun condescends to shine more frequently than it does around these parts. The Animated Weekly cameraman had a chance to visit the training camp of the Chicago Nationals, at Pasadena, and he sent in some views of the men in their new 1917 uniforms, which will make it still harder to wait a whole month before the official season opens.

PLAYING WAR IN THE AIR.

AMERICANS have every quality to make successful airmen, and though officially this branch of the service is weak, there are many amateur flyers in different parts of the country who are preparing themselves for a possible call for their services as air pilots. There are also schools of flying in different sections, where the volunteers are working hard in order to win positions in the U. S. army as air scouts. The Animated Weekly shows views of the school at Mineola, Long Island, with a flight of volunteer flyers, pursuing the "enemy's" scouts. We witness a sham battle in the air, with nearly all the thrills of a real one. A new kind of incendiary rocket is tried out. They are controlled by the aviator's foot, while flying far above the ground. We see the start of an armed biplane, and the fall of the airmen to earth, fortunately without casualties. The training is very complete and the pilot's license is well earned when it is finally awarded.

WOMEN CAN AID IN WAR.

ONE of the most significant phases of the great European war is the important service which has been rendered by women in all the belligerent countries. The Animated Weekly has filmed some of the occupations in which women of our country could engage, in order to free men for the fighting line. The pictures were made by the courtesy of the New York Hippodrome. Hundreds of women are qualified to drive autos, for the number of "chauffeuses" has increased enormously of later years. Women could also easily replace letter carriers. Some could handle freight, for the pictures show them doing it. Of course, they would be invaluable as nurses and caretakers of wounded and convalescents. They would make fine-looking traffic cops, street-car conductors, bus conductors and drivers, elevated and subway guards. In fact, the European women have proved themselves capable of filling positions for which no one before the war believed them fitted, and it is a foregone conclusion that the women of our own country would fully equal the record of the Old World if events should demand their efforts.

ANIMATED WEEKLY, NO. 63.

Janitors Go On Strike.—Hundreds of flat house "czars" throw down brooms and mops, demanding more pay.—*Chicago, Ill.*

After Eight Month's "War."—12th and 69th Regiments given warm greetings on return from Mexican border.—*New York City.*

Sub Titles.—12th's armored motored cars. Fighting 69th.

"Suffs" Make Last Appeal.—Seekers of "votes for women" march around White House on day before Wilson is inaugurated.—*Washington, D. C.*

Preparing For '17's *Battle.*—Chicago National Leaguers arriving at Coast for Spring training.—*Pasadena, Cal.*

Sub-Tilte.—First time in 17's uniform.

Germans' Prison Ship.—Japanese steamer "Hudson Maru," taken by sea raider and used to carry ashore prisoners from other ships.—*New York City.*

Sub-Titles.—The officers and crew. Broadsword practice. A member of the crew in native dress. Corns never trouble him.

To Scatter Death.—Great Britain bending every effort to rush ammunition to front.—*Somewhere in England.*

Sub-Titles. — Ammunition leaving factory. Taking powder to cannon. Boom! ! Torpedoes ready for warships.

Teachers For Preparedness. 1700 school ma'ams visit students at naval training station.—*Lake Bluff, Ill.*

Sub-Titles.—Drilling in giant hall. Teachers sample sailors' food.

Playing War In Air.—Men studying to be airmen in U. S. Army pursue "enemy's" scouts.—*Mineola, L. I.*

Sub-Titles. — Starting armed biplane. Trying new incendiary rocket. Battle in air. These rockets are controlled by aviator's foot while in air. Airmen fall to earth. No one hurt.

Women Can Aid In War.—Films show "weaker sex" at some of the occupations that would free men for fighting.—*New York City.*

(*Courtesy New York Hippodrome.*)

Sub-Titles. — Hundreds can drive autos. Could carry mail easily. Sympathetic to injured. Some could handle freight. Fine-looking traffic cops!

Cartoons by Hy. Mayer, World Famous Caricaturist.

"POLLY REDHEAD"



Pollyooly brings a note from her aunt.

BASED on Edgar Jepson's "Pollyooly" stories, this Bluebird photoplay was adapted for the screen by E. J. Clawson and produced by Jack Conway, with Ella Hall in the dual role of two little "brick tops." One was a lodgings house slavey and the other the rich but domestically distressed nobleman.

CAST.

Pollyooly ..... Ella Hall
Lady Caroline ..... Gertrude Aster
Lady Osterly ..... Gretchen Lederer
Earl of Osterly ..... Charles Hill Mailes
Mrs. Brown ..... Helen Wright
Mrs. Meekin ..... Mrs. L. A. Emmons
Hon. John Ruffin ..... George Webb
Gedge-Tomkins ..... Richard Le Reno
Ronald ..... James McCandless
Edgar, the "Lump" William Worthington, Jr.

THE Pollyooly stories of Edgar Jepson won a deserved popularity, and are still selling in book form. It is safe to say that more and more copies will be in demand after the screen version of them appears as a Bluebird photoplay, with Ella Hall in the best role she has had so far. The screen adaptation was made by E. J. Clawson, and the picture produced by Jack Conway. The resemblance between two children in widely separated walks of life is the theme of the story, and gives little Miss Hall a chance to do some wonderful work in characterizing the two, for she plays both roles. The subtle touches by which she distinguishes between the spoiled daughter of the Earl of Osterly, and the little waif who overworks herself to keep her baby brother from the poorhouse, prove that as a portrayer of children Ella Hall has no superiors on the screen. It is quite impossible to believe that she is over twelve years old.

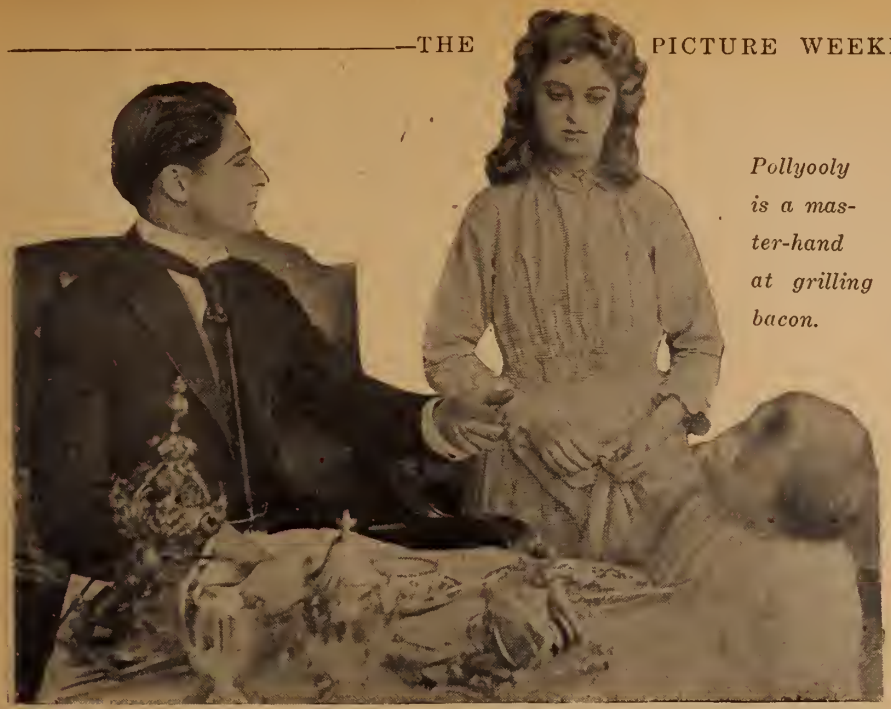
As for the baby brother, he was played in the most ingratiating fashion by William Worthington, Jr., son and heir of the Bluebird director who makes plays with Franklyn Farnum and Agnes Vernon in them. W. W. Jr., made a hit at the advance showing of the picture at the Rialto Theatre on Broadway, New York, and received press notices which must have mad his parents almost burst with pride. The whole cast is delightful. George Webb does fine things with the would-be cynic, John Ruffin, who assists Pollyooly to keep the "Lump" from the poorhouse, and makes everything come out right in the end. Gertrude Aster is a picture as Lady Caroline, his accomplice in the plot to substitute Pollyooly for little Lady Marion, and Charles Mailes is most convincing as the Earl. To do justice to the cast, every member of it should have special mention, and then we should begin all over again to praise Ella Hall. Here is a synopsis of the story:



The Lump won't aecept Marion on any terms.

Pollyooly's red hair is the bane of her existence. Her aunt is dying, and she takes upon herself the arduous task, for a twelve-year-old, of "doing for" two gentlemen, the Honorable John Ruffin and Mr. Gedge-Tomkins, solicitors, who live in bachelor apartments. Pollyooly goes on with the job, even after her aunt has passed away, in terror lest by losing it, the Lump," her baby brother, should have to be taken to the poorhouse.

John Ruffin is not much of a solicitor, but he has a very kind heart, and when his sweetheart, Lady Caroline, calls on him, she finds the young housekeeper installed. Caroline is struck with the resemblance which the little redhead bears to Lady Marion, the little daughter of the Earl ofof Osterly, whose wife has left him, though he has refused her the custody of the child. John and Caroline scheme together to substitute Pollyooly for Marion for a few days, so as to allow Lady Osterly to get away to the Continent with Marion. They offer her twenty golden sovereigns, and the sight of so much wealth decides Pollyon the spot. Leaving the Lump in



Pollyooly is a master-hand at grilling bacon.

their care, she changes places with the little lady.

In the Earl's household, Ronald, his son, and the dogs are the only ones who question the changeling. But the grown-ups in their superior wisdom think that they know best. The Lump also refuses to accept Marion for his Pollyooly, but every one else is deceived. The plans of mice and men do not work quite smoothly, however. Pollyooly misunderstands her orders, and leaves the Earl's a day too soon. Ronald, who has found her out, meets her in the park, and here the Earl finds them and carries the little girl back by main force.

In the meantime, John Ruffin has promised to bring Lady Osterly and Marion, who are waiting at his rooms, their tickets. But the loveliness of Caroline puts everything else out of his head. The fugitives wait in anxiety, while Ruffin is informing the Earl that they have escaped him and are on their way to the Continent. Pollyooly, who has been having a dreadful time trying to convince the Earl's household of her real identity, is thus justified, and she runs out into the garden with Ronald.

The Earl, hearing by chance over the telephone the whereabouts of his wife and daughter, goes to Ruffin's rooms to get them. Lady Osterly will not let him in, and he is assailed by Gedge-Tomkins from across the hall, when he tries to force his way into the room. This altercation on the staircase brings Lady Osterly to separate the combatants. The Earl begs her to forgive and forget, and she at last consents to try their life together again. They then return to the house, where the butler and the dog are keeping guard over Caroline and Ruffin. He has just summoned courage to propose to her, and the presence of their guards is very embarrassing to both of them. Two happy couples are in the house, while out in the garden Ronald has just informed Pollyooly that she is "different," and has shyly kissed her. She says, "Well, I suppose we are engaged now?" as the picture fades.

REYNOLDS FILMS ALASKA STORY.

LYNN REYNOLDS and his company of Bluebird players have gone from Universal City to the snowclad mountains in the vicinity of Huntington Lake, California, for the purpose of securing snow scenes and correct atmosphere for a big story laid in Alaska, to be called "The Code of the Klondike."

The Reynolds' company has been provided with fur clothing, snowshoes and a complete outfit for living in the wilds, even to the dog team of "huskies," which is maintained at Universal City for just such photoplays. Several Alaskans, naturally familiar with the life of the prospectors in the north, assisted Reynolds in making his preparations for the trip.

DOROTHY PHILLIPS BURNED.

DOROTHY PHILLIPS, who plays the featured role in "Hell Morgan's Girl," Bluebird Special, and in "The Girl in the Checkered Coat," a forthcoming Bluebird, had a narrow escape a few days ago, and as it is, one of her arms was painfully injured. The actress had been heating some water over a gas range when the sleeve of her kimono touched the flame. In an instant it blazed, but she was able to throw off the garment and get it out of the rear door before any damege had been done, although she did sustain some painful burns.



"An Englishman's house is his castle, sir—his castle!"

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Wishin' ye all a most Strenuous St. Patrick's Day

And calling your attention to pages 31 and 38. We, the Editors, aim to make the magazine as helpful as possible to exhibitors, and we want to know what success you are having with the "Stunts for The Voice on the Wire" and "Putting It Over?" We would like to hear from you and receive photos of the stunts you pull.

An Orangeman, but not mentionin' it.

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NEVA GERBER

who is Featured in Support of Ben Wilson in "The Voice on the Wire," by Eustace Hale Ball. Directed by Stuart Paton.

NEVA GERBER REFLECTS

When I first started out they intended to make me
An ornament bright of the bar—
Not a barmaid! Oh, no! the bar where you go
To settle your quarrels with lawyers, you know—
They thought I'd succeed my papa.

But I found the whole business incredibly boring,
My frocks must be frumpish, or critics be scoring
The taste of a lawyer for fashion adoring—
You know how attractive clothes are!

So I chose a career with a chance to look pretty,
And wear charming frocks at the big picture city—
You'll guess where it is or you're not very witty;
They're going to make me a star.





KINGSLEY BENEDICT
IN
"The Perils of the Secret Service"
Adventure III. "The Dreaded Tube"



Above—The Brotherhood meets. Below—Norroy tests Rose.

ADVENTURE No. 3 of the series, written and produced by George Bronson Howard, tells how Norroy saves New York from the plague.

CAST.

Yorke Norroy.....Kingsley Benedict
Carson Huntley.....Jay Belasco
Ferrand Boissevan.....L. C. Shumway
Giovanni .....Francis McDonald
Rose Lee.....Elsie Jane Wilson

THE third adventure of the series, "The Perils of the Secret Service," written and produced by George Bronson Howard, and featuring Kingsley Benedict, is called "The Dreaded Tube," and takes place in New York City. Elsie Jane Wilson, remembered for many fine characterizations, returns to the Universal fold in the role of the woman, who sacrifices herself that the city may be saved from an epidemic of the terrible bubonic plague. Here is the story:

Michael Xabra, an anarchist, has been condemned to death for a dynamiting outrage in which four people perished. The Red Brotherhood, an anarchist society, the leader of which is Ferrand Boissevan, the keeper of a curio shop and an opium smuggler, have determined that if Xabra is executed they will spread germs of the bubonic plague throughout New York.

Rose Lee, secretary to the Governor of New York, goes to Chinatown for her weekly supply of opium, but is horror-stricken to read a notice that owing to the new laws, no more opium can be procured.

During her days as a free-lance stenographer, Rose had done some work for Boissevan. He was greatly attracted toward her, but she had repulsed him. Now he sees her in Chinatown, and sensing her predicament, hastens to her and promises to give her opium, on the condition that she report daily what the Governor intends doing about the case of Xabra. She finally consents.

Carson Huntley sees Rose slink into the curio shop and disappear by means of a sliding panel in the wall. Quickly he hides behind a curtain, and listening at the panel, hears some of the plot being discussed by Boissevan and his accomplice, Giovanni. Huntley telegraphs to Yorke Norroy that the Red Brotherhood is to be called together. Norroy advises Huntley to disguise as a Russian and go to the meeting of the anarchists under the name of Jacobus of Wilmington. Norroy is on his way to New York.

Carson learns that a test tube in the possession of Boissevan contains the culture of the bubonic plague and that if it were broken into the reservoir of the city the plague would spread like the fires of Hell. Yorke Norroy arrives. He goes to the Governor's office disguised as a Russian and puts Rose through a test to find out if she is one of the conspirators. Discovering that she is wholly ignorant of the plot, he unfolds his plan to prevent the disaster. Realizing that her life has never been of any good use to any one, she declares that she is glad to be of service, so that her death may save so many.

Norroy instructs her to get Boissevan to her rooms and there manage to break the test tube. He will prevent the spread of the germs by a strong chemical, which will destroy himself as well as the girl and Boissevan, for it will burn the whole house.

Rose entices Boissevan to her house and there, by use of strategy, gets him into a large closet which has a spring lock. Deciding that two lives will be sufficient sacrifice, she follows him into the closet and hurls the lamp at him. Hungrily, the flames catch the clothes hanging about, and soon the forms of the girl and man are seen still struggling amid the dense smoke and flames.

Norroy rushes into the room too late to save Rose, although he makes so great an effort to do so, that he is finally carried unconscious by Huntley from the burning house.



EPISODE TWO OF "THE VOICE ON THE WIRE"

Ben Wilson
IN
"The Mysterious Man in Black"

EPISODE TWO of the surprise serial, "The Voice on the Wire," written by Eustace Hale Ball, scenario by J. G. Alexander and produced by Stuart Paton, shows the hero in a vain struggle to prevent another murder.

THE second episode of the surprise serial, "The Voice on the Wire," which was written in book form by Eustace Hale Ball, adapted for the screen by J. G. Alexander, and produced by Stuart Paton, with Ben Wilson in the lead, is called "The Mysterious Man in Black." We see Shirley, played by Wilson, determined to prevent the murder of William Grimsby, who has received the same mysterious warning over the phone. He enlisted the aids of Polly Marion, the actress, and his plans are carefully laid and as carefully carried out; but in vain. When the episode ends, the mystery is more baffling than ever.

As Howard Van Cleft is sitting in his library he receives a mysterious telephone call warning him that if he does not desist in attempting to find the murderer of his father, he also will be a victim. Howard acquaints his friend, John Shirley, with this news.

William Grimsby, an aged financier and roue, receives a warning of death. John approaches him with a scheme to save his life, to which Grimsby consents. In accordance with Shirley's plan he visits the latter's apartments. Shirley there makes up to resemble the aged financier and departs, leaving Grimsby comfortably ensconced in his rooms.

Some time previously, Shirley had visited the office of Dick Holloway, a theatrical manager, where he was fired upon by some unknown person. He tells Dick that he wants an actress who is beautiful and at the same time fearless. Dick promises to get this sort of a girl, and sends Polly Marion, whom Shirley thinks is just the type he wants.

Shirley, dressed as Grimsby, calls upon Polly and takes her to a cafe where the two dine. She introduces Red Warren, a cafe hanger-on, and a somewhat mysterious individual. When Shirley and Polly leave, they cannot find their own taxi and are forced to take another. As they ride along, the two begin to grow drowsy. Shirley finds the windows securely fastened. With Polly's diamond, he breaks the glass. On the road he is attacked by a muffled figure, which springs to the side of his car. He tries to detain the figure, but he escapes. Then gagging and binding the chauffeur, whom he puts into the machine so that Polly can keep guard over him, Shirley drives home, where he finds Grimsby dead.

Polly gets a mysterious phone call telling her to beware or she will be the next victim. Shirley likewise receives the same warning, but it only makes him more determined to solve the mystery.

CAST.

John Shirley	Ben Wilson
Howard Van Cleft	Ernie Shields
William Grimsby	Wm. Canfield
Polly Marion	Neva Gerber
Red Warren	Francis MacDonald
Dr. Renolds	Joseph Girard

ACTOR POOR BLACKSMITH.

HOWARD CRAMPTON once played the role of a blacksmith in a Universal film play when a woman came up with a horse and insisted upon him shoeing it. She would not give the actor an opportunity to explain he was simply playing the part in a picture and was so insistent in her demands he determined finally to get even. He selected a shoe two sizes too small for the hoof and, picking up the animal's hind leg, started to drive nails in the shoe. Then the woman severely upbraided him and declared she was going to report him to the humane society. When Crampton got an opportunity to explain that he was merely a moving picture actor, she said, "You may be a good actor, but you're a rotten horseshoer."

MOVIE



The Nestor comedians prepare a reception for Eddie Lyons' brother.

HERE is a picture of the reception which was arranged by Eddie Lyons, of the Universal Nestors, for his brother, who plays under the name of "Harry Nolan," in the same company. He sent word to the Nestor studio that he had just become a father, and so Eddie, aided and abetted by his side kick, Lee Moran, prepared a suitable greeting for his older brother, when he appeared for work. They purchased a baby carriage, an unbreakable doll, and a whole toy shop of other things, and grouped themselves so that the photographer could make a permanent record of the occasion.

Eddie's brother wishes it distinctly understood that it is no reflection upon the name of Lyons which caused him to adopt "Nolan" as a screen cognomen. A very prominent resident of Los Angeles happens to be called "Harry Lyons," and the mail of the screen actor and the public personage was constantly being confused. So the player decided to adopt another for the screen, as he could do so with no legal formalities.

"Any name so long as it's Irish," seems to have been his idea, and he does not disclose the reasons why he chose to be known as "Nolan." But the small addition to the family will carry on the traditions of their race as a "Lyons."

The photographer shows Eddie on one side of the happy father and Lee Moran on the other. Edith Roberts, leading lady of Nestors, is presenting young hopeful with a stuffed dog.



Chas. Inslee, of L-Ko.

L-Ko Notes

SEVERAL changes have taken place at the L-Ko in regard to directors. Phil Dunham, the English comedian, is co-directing with Vin Moore, while Noel Smith has taken Dan Russell under his guidance.

Exhibitors who have been accustomed to seeing Dan Russel with his mustache will be surprised to find him appearing clean-shaven and running second to none when it comes to pulling guns doing a Western picture in which a bucking broncho has a leading role. Dan says he makes a deep impression in a most important part.

Phil Dunham, co-directed by Vin Moore, is making a fire picture. Mr. Dunham assumes the role of Fire Chief, whose affection for the Mayor's daughter gets him into difficultiles. An entire set will be burned.



Director Geo. Marshall and his motor cycle.

UNIVERSAL Director George Marshall is an enthusiastic motorcyclist, and this shows him on his metaled steed. Marshall, who has just signed a long-term contract, has been producing some stunning Western pictures, in one, two and three reels, with Neal Hart playing the leads for him. Among the most successful are "The Raid," a Gold seal three-reeler; "Roped In," a very funny comedy-drama; "They Were Four," and the two-reeler "Border Wolves," which made part of the Red Feather Double Attraction. He is working on another three-reeler now.

GRAMS

CLAIRE McDOWELL, whose next appearance will be as the star of the Red Feather, "The Bronze Bride," directed by Henry McRae, has put herself on record as saying that "she hates herself in modern clothes." So when she heard that she had been cast to play the role of an Indian girl, she was delighted, and set to work at once to study Indian lore, and to work out a costume which should be absolutely correct in every detail. The Universal Costume Department cooperated with her in every way, and the result is a real Indian garb, made of supple deerskin, fringed in the traditional manner, with beads, belt of leopard skin, headband, and moccasins embroidered with dyed porcupine quills—all complete. The costume is the real thing, not a mere property room imitation.

The straight braids of hair and the band of bead embroidery over the forehead are very becoming to Miss McDowell, and she deserves the title which she receives in the picture, "the best-looking Indian you ever saw." At the end of the picture she has to wear modern clothes for a short time, and really it is hard to understand her rooted objection to them, for she looks wonderfully well in them.



Claire McDowell as an Indian in "The Bronze Bride."

"Costume should never follow fashion indiscriminately," says Miss McDowell, "but should be designed to suit the individual. Of course, this demands taste, skill, judgment and knowledge, as well as a great deal of time, and it is no wonder that most women, in these crowded days, prefer to buy the things that some one else has designed for them. But that is only another reason why I am so delighted to have a costume picture to play, and I must say since joining Universal I have been fortunate in this respect."



Group composed of Edwin Stevens and Eustace Hale Ball.

Suggested by Expressions

This photograph lay on the Editor's desk
At the end of a perfect day.
To describe this burlesque would be too picturesque,
So we'll write what they ought *to say.* Ed.

AHA, an author! I am mighty glad to meet you alone. This will give me an opportunity to obtain the point of view of the man who gets money for a production which the director and the scenario writer put over for him. Now, tell me, little one, what did you ever do?" said Edwin Stevens, the eminent director and manager of the Universal studio at Leonia.

"Don't you know? I wrote 'The Voice on the Wire,' the great Universal serial. I also wrote the book from which the film, which is being directed by Stuart Paton, was taken. But I want to tell you further than that that I was directing pictures when you, cinematographically speaking, were in swaddling clothes. I would be doing the same thing now except that the pictures that I made were *too good* for them. But now the industry has advanced very materially, and I hope to go back to producing again. Furthermore, your remarks about getting the money are extremely ill-advised, as might be expected from a director. An author very seldom gets a tenth of the money to which he is entitled."

Of course they might *have said all this, but they didn't. The actual conversation ran somewhat like this:*

"Well, Van, old boy (this to the ancient and honorable P. A.), how do you want us to pose?"

A. and H. P. A.: "Oh, I just want to get a picture of you two people together, that's all. Just look pleasant."

Gentle reader, behold the result.



Vincent Morgan buys the crystal for his bride while traveling in Egypt.

RED FEATHER production, written by J. Grubb Alexander and produced by Charles Swickard, with Herbert Rawlinson starred and Dorothy Davenport and Betty Schade in his support.

A REMARKABLE Red Feather production is "The Scarlet Crystal," written by J. Grubb Alexander and directed by Charles Swickard. It tells an engrossing tale, in which the real is blended in a novel fashion with a suggestion of the supernatural. The main theme of the story is the strange power of a young wife to read in a crystal, which her husband has bought for her as a souvenir on their wedding trip in Egypt, the significant events which take place in his life when he is away from her.

This is the first picture in which the popular young star, Herbert Rawlinson, worked after an injury to his leg which put him out of business for nearly two months. Rawlinson has made his mark in pictures mainly in the light comedies, which have won him a world of admirers. His personality and magnetism have full play in a role of the drawing-room comedy type, and it is quite a surprise to find him cast for a part which has heavier demands upon him. He meets them all in a most satisfactory manner and receives splendid support from Dorothy Davenport, who is almost as much of a surprise in a "vampire" part, and Betty Schade, who is entrusted with the role of the young wife.



Marie tries to re-establish herself.

Director Swickard has given the production the most lavish settings possible, and in every way, story, cast and settings, this Red Feather is a memorable one. The story, which is is difficult to tell briefly from the complication of its details, is as follows:

Jonathan Worth and his wife live in Midvale and have an only daughter, Priscilla, a young girl whom they have safely sheltered from all knowledge of the darker side of life. One day she receives an invitation from her aunt in the city, a gay society butterfly, Mrs. De Puyster Forbes, to come and pay her an extended visit. Her parents are loath to let her go, but she prevails upon them to allow her to accept.

Mrs. Forbes is much interested in a rich young man, Vincent Morgan. who is apparently ready to expire from boredom. She thinks that a young unsophisticated girl may be the medicine that he needs to restore his interest in life, and so she sends to Midvale for Priscilla. The childlike simpilicity of the girl has the



The bridal couple on their wedding tour.

desired effect. She is welcomed cordially by her aunt, and supplied with pretty clothes. She soon takes her place in society, and wins the love of Vincent, who casts aside all his former associates and begs the girl to marry him. Among other things, she has been giving sittings for her portrait to a fashionable painter, who has fallen deeply in love with her. She, however, is interested only in Vincent, and accepts him when he proposes, much to the disappointment of Durant, the artist, who declares that his heart is broken.

Priscilla and Vincent are married and set out on a tour of the world, which brings them eventually to Egypt. A fortune-teller says that Priscilla is the kind of person who can see the real truth, and the inner meaning of things and Vincent buys her a crystal, in which she is to try her powers of discernment. After a long trip the Morgans return to town, and take up their social life again.

Durant has been unable to forget Priscilla and has tried numerous models in the meantime in the hope of finding one whose face will banish that of the woman who is lost to him. His present model is Peggy Lovel, an innocent young girl with an invalid mother to support. Priscilla meets Durant and he makes it plain that he still loves her, but she does not at once repulse him. Vincent is besieged by his friends, who beg him to return to the gay life with them, and declare that they have missed him dreadfully Marie DeLys, an actress, is particularly insistent, for she has never forgiven Priscilla for marrying the catch of the season, and longs to get Vincent back into her power. Vincent, however, will not listen to any of

CAST.

Priscilla Worth.....Betty Schade
Vincent Morgan....Herbert Rawlinson
Marie Delys.....Dorothy Davenport
Maxfield Durant....Raymond Whitaker
Peggy Lovel.....Marie Hazelton
Helen Forbes.....Gertrude Astor
Billy Van Duyn.....Richard Ryan

---

of them, though he has a struggle with himself to be true to his vow, especially when he is angered by the attentions of Durant to his wife, which seem to him too marked. At length he goes to the studio of Durant, to buy the portrait from him which the artist painted of his wife before their marriage. While there he meets Peggy, and is sorry for her. Her evident innocence appeals to him, and he promises to befriend her if she ever needs assistance. While he is buying the portrait of his wife, she arrives at the studio. She sees through the curtains that her husband is there, and leaves without revealing herself to him.

The next day Durant delivers the portrait in person at the home of the Morgans. Vincent arrives as the painter is exhibiting the picture, and is very angry at finding the artist with his wife. When the man is gone he makes a scene, telling his wife that he has relinquished all his friends for her, and that yet she receives the man, whom gossip declares to be still in love with her, in their home. The next day, still believing in the duplicity of his wife, Vincent yields to the pressing invitations of his old friends and joins them. He reads in the paper that Durant has suddenly left town, and that a woman is said to be the cause of his going. He jumps to the conclusion that the woman is his wife, and furious, he rushes to the cafe, where he meets his friends. Marie is particularly pressing in her attentions to him and prevails upon him to call upon her.

In the cafe one night, where Vincent has been drinking more than is good for him, he sees an old friend, Billy Van Duyn, escorting little Peggy Lovel, the model, and about to enter a taxi cab with her. He remembers his promise to befriend the girl, goes after them and sends her home alone. He then returns to the cafe, and drinks to forget his disappointment in his wife. He returns to his home quite intoxicated. Priscilla has

(*Continued on page* 35)



Vincent sees Peggy with his friend and determines to save her.

"The Purple Mask." No. 13



"The Leap"

THE last episode left Detective Kelly and his men in a precarious position, from which the Thirteenth shows them extricated. It is called "The Leap," from the sensational jump which the reckless Queen of the Apaches takes from a roof into a moving automobile. Then the intrepid girl learns of a contemplated attempt to blow up the financial district of New York from the air. She is mounting to meet them in her biplane, when the episode ends.

Phil Kelly and his men release themselves from the room where Pat has trapped them, by shooting the lock from the door with their revolvers. When Kelly searches the house he finds the disreputable Johnson bound hand and foot, gagged and helpless, with a purple mask thrown over his face and a note pinned to his coat reading: "Sorry to trouble you, but the poor need the money more than you do."

The house being shaken by a violent explosion, Kelly goes to investigate, after releasing Johnson, and finds that the sunken vault has been blown up, and the money all removed. Further investigation proves that the gangsters have tunneled underground from the yard, drilled their way to the vault by working up from the bottom, and then exploded a heavy charge of dynamite, completely destroying Johnson's strong room.

When Kelly proceeds in his efforts to capture "The Purple Mask," she leads him a merry chase over roofs and house-tops, keeping just far enough ahead of the great detective to tantalize him by her activities. When she is ready to make good her escape, Pat does so by dropping into her machine while it passes under an archway at the entrance of an alley. Foiled again, Kelly is forced to confess his defeat to his superior officers.

Later one of Pat's men, who gain the friendship of a band of anarchists, learn that the promptings of revenge, and the fulfillment of their mad ideas, has made the anarchists determined to wreck New York's financial district. They propose to ascend in dirigibles and drop bombs on Wall Street in the hope of wrecking as much of the financial section as possible.

When this report reaches Pat, she makes a full investigation, and learns enough to confirm the rumor. Determined to thwart the anarchists, Pat makes arrangements for an aeroplane in which she proposes to rise above the anarchists' dirigibles and drop bombs upon them before they can do serious damage to the city. The episode closes with Pat entering her aeroplane just at the instant the anarchists rise from the ground in another part of New York to start upon their mission of revenge and destruction.

EPISODE THIRTEEN of the Super-Serial, written and produced by Grace Cunard and Francis Ford, is called "The Leap," from the sensational jump by Pat into a moving auto.

CAST.

Patricia Montez	Grace Cunard
Phil Kelly	Francis Ford
His Assistants	Pete Gerald Jerry Ash
Pat's Aunt	Jean Hathaway

SCREEN ASPIRANT SENDS AN APPRECIATION TO HOLUBAR.

HUNDREDS of letters arrive daily at Universal City from all over the world addressed to the actors and actresses, and each one usually contains a plea for a photograph and many of them are accompanied by extravagant words of adulation.

Allan J. Holubar, who is directing "The Reward of His Government" and also plays the lead in this five-reel picture, received a communication the other day which is given exactly as it was written, omitting, of course, the name of the writer.

"Kind Sir I wauld apreate your Photo very much as I have Saw you in the movies only twiced But I think you have The sweetist Face and that cunning little mouth of You's and Smile. I never Saw any one in the Picturs that I admire as I do you and I must Have your Photo. I sure am not ever going to Miss a pictuir that you are to apeare in for I sure do love to Se you act. I saw you in the taint of Feir Monday and Wnsday in stronger than Steel and I sure did injoy the Picture.

"I will close asking you to Be Kind enough to Send me your Photo By retern Mail Please and Please tell me How to get in to the movies."

THE Scenario Department at Universal City is in receipt of a letter from a lawyer in a Southern California city, making inquiry regarding a photoplay he submitted for reading. The legal gentleman writes, "I submitted 'The Undertow' and not having heard from you I rise to the surface to make inquiry."

"I wonder if a submarine is coming my way?" remarked the reader.

Louise's Lucrative Loveliness



Louise looks lovely in "The Gift Girl."

WHEN circus audiences were less sophisticated than they are now, the lovely creatures who appeared in the processions were always billed as "Circassian Beauties." Probably nobody knew just what "Circassian" meant, except that it stood for blondness and beauteousness, and was associated with flowing veils and bifurcated lower garments, like elongated gymnasium bloomers. Nowadays we don't hear much more about Circassian beauties. But when the Bluebird photoplay "The Gift Girl" is released, you will see the very epitome of the type in all its blondest glory.

Louise Lovely is brought up in a Persian harem, though she is really the daughter of an English officer, and if there are many more at home like her, there will probably be an expedition of bachelor Bluebird fans to Persia as soon as the war is over. In spite of the fact that they call her Rokaia, the little girl grows up to be the most distractingly pretty bit of trousered femininity who ever turned the head of mere man. You will have some faint idea of how she looks if you study the cut attentively.

Rupert Julian, who is the turbaned personage on the other side of the page, simply can't stand the strain, and urges her to run away to France with him, and small blame to him. The clothes which he chooses for her to go in would make any other girl look a perfect fright, but Miss Lovely is so well named that she defies even a Persian dressmaker's idea of a smart European traveling gown. Words can't do her justice—you'll have to see the picture. She has found that loveliness pays.



This is Rupert Julian as her tutor.

Carey as "The Fighting Gringo" Refuses to Play Hobson

A FIGHT with cans of tomatoes is a new one, isn't it? And with the price of canned goods going up as it is every week, too! But they spare no expense when it comes to the making of a Red Feather picture—especially a Red Feather with Harry Carey in it, who has not appeared in a release of this brand since "A Knight of the Range," the second feature of the series.

"The Fighting Gringo" is a promising title, for Carey, of course, is the belligerent personage. He is a sort of modern Ulysses who has wandered all over the earth, having adventures which would not make pretty reading in the society column. On the way to Panama he meets a pair of lovers who are deliberately muddling their affairs, and he takes them under his protection, and finally unites them, though he has to shoot the man to bring about the ultimate clinch. Incidentally, "Red"—that is his name—saves the life of the leader of the Nationalist party, and the cut shows the impulsive, demonstrative Latin idea of saying thank you, also "Red's" effective method of refusing any more Hobsonism.



"Red" refuses to be kissed.

Carey's chief difficulty in the picture was giving an imitation of a man who does not know how to ride, as he happens to be one of the finest horsemen in the country. In demonstrating the deficiencies of "Red's" equestion education, he performs some falls which would test the nerve of a Centaur. "It's a lot easier to ride like an expert than a novice," he declares.

THE Universal Nestor Comedy Company, directed by Louis W. Chaudet and featuring Eddie Lyons and Lee Moran with Edith Roberts, believes in being absolutely up to date in the selection of film comedies and plans always when it is possible to make laughter out of topics of national interest and apropos of the time. For this reason, while the prices of potatoes and onions are soaring and steaks and lamb chops are only for the well-to-do, the Nestorites gathered about the typewriter and evolved a one-reel comedy based on the high cost of living.

BOOK FOR

"The VOICE on the WIRE"

"The PERILS of the SECRET SERVICE"

WHEN you book the Universal's latest and by far greatest Serial, "THE VOICE ON THE WIRE," you insure yourself of 15 weeks of solid capacity business, because those who see the first, second or third episode will clamor to see the entire 15. It's a tremendous "hit" with the public.

2 SE

Neva Gerber

Beautiful Neva Gerber plays the leading feminine role in "THE VOICE ON THE WIRE." Miss Gerber will help keep your house packed.



"THE VOICE ON THE WIRE," by Eustace Hale Ball, famous American author of such huge successes as "Traffic in Souls" and many others, has caught the public's fancy for serial entertainment unlike any author of recent times.

Produced by Stuart Paton, producer of the sensational success, "20,000 Leagues Under the Sea," now playing throughout America, has given a tremendous punch to every episode of "THE VOICE ON THE WIRE."

One Exhibitor who witnessed the showing of the first few episodes exclaimed, "It's as startling as a celluloid dog chasing an asbestos cat thru hell" — and that's SOME startling.

"THE VOICE ON THE WIRE" is a genuine "startler." It will keep your audiences on their toes and bring to them the supreme in real serial entertainment.

Ben Wilson

BEN WILSON, hero of a thousand Universal Dramas, lends a mighty personality to every episode of this great serial.



THE BIG PROFITS

A Great Serial

NO serial accomplishment of the Universal of recent time begins to compare with "THE VOICE ON THE WIRE" from any standpoint. For high pressure entertainment, for thrills, for suspense, for romance, adventure and love interest, this one tops 'em all forty ways. It's a crackerjack and no mistake. They'll eat it up for fifteen straight weeks. BOOK IT NOW. Don't let your competitor grab it from you.

A Great Series

"The Perils of the Secret Service"

IN the magnificent Series, "THE PERILS OF THE SECRET SERVICE," you have another tremendous thriller. Written and produced under the personal direction of America's famous author, George Bronson Howard, author of "God's Man" and many others, and with that brilliant star, Kingsley Benedict in the leading role, you give your public without question the BEST COMPLETE SERIES ever shown on any screen. EACH EPISODE IS A COMPLETE STORY BY ITSELF, thus you can advertise it and your public can see the first or last episode and enjoy it as though they saw each one. Millions of people have read the famous Yorke Norroy stories; thus you are building on an established popularity and wide advertising prestige. Take your choice between the BIGGEST SERIAL or greatest SERIES ever put out by the Universal.

Kingsley Benedict

Kingsley Benedict plays the leading role of "THE PERILS OF THE SECRET SERVICE." His brilliant work has never been surpassed.



TIONAL BOX OFFICE ATTRACTIONS

Have You a Copy of the Big New Ad Campaign Book?

IF you haven't received a copy of the remarkable advertising and complete publicity campaign book, write your nearest Universal Exchange TODAY for a copy. All our 73 Exchanges have these great books that tell you "How to put over 'THE VOICE ON THE WIRE'" serial in a huge manner. Don't fail to get your copy immediately. IT TELLS EVERYTHING you want to know. Take our tip. Book either "THE VOICE ON THE WIRE," or "THE PERILS OF THE SECRET SERVICE" NOW before your competitor gets either in your neighborhood. Communicate with your nearest Universal Exchange.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - - NEW YORK

The 11th Screen Magazine



Joe Martin poses for his picture at Universal City.

ISSUE No. 11 of the Universal Screen Magazine contains many interesting things. The growing and harvesting of the humble but succulent peanut comes first, and there will be a great surprise for most of us when we find that the peanut is not a "nut" at all, but grows under the ground, like a sort of potato, hanging onto little roots, from which it is shaken into sacks to be shipped to us.

One of the famous characters of New York City, Bill Snyder of the Central Park Zoo, makes his bow, in company with many of his animal friends. Just by way of contrast, the magazine then takes us inside the Baldwin Locomotive Works, in Philadelphia and shows us huge engines in the making.

The reel closes with the greatest novelty of all, which has already excited comment all over the country. This is Animated Sculpture, and is the work of the young sculptor, Willie Hopkins, the inventor of the process, or stunt, or art, or whatever you like to call it. He won't tell how he get his results, but they are as mysterious as the plot of the new serial, "The Voice on the Wire," and the book of synonyms itself could not find a more mysterious comparison than that.

Hopkins's work has already appeared in former issues of the Screen Magazine. The editor possessed several different Animated sculpture cartoons, as one might call them, and had lost track of the artist. They aroused such a furore of interest and inquiry, when the first reel of the screen innovation was shown, that a nation-wide search, in which all sorts of Pinkertons participated, was instituted for the gifted sculptor. He was finally discovered, and induced to take up his residence at Universal City.

In Issue No. 11 he is seen modeling Joe Martin, the Universal ape, who has worked in so many pictures, that he may well be called a screen veteran. Joe is as gentle as a kitten, and as intelligent as—we were going to say a human being, but the recollection of several we have known forces us to make a less general comparison. He is keenly interested in the progress of his picture, and gives every evidence of understanding exactly what is going on. The sculptor asks for his approval, and Joe gives it by fervently kissing his own image on its own nose. (Joe's next professional appearance is with Henry McRae in "In African Wilds.")

Then the modeled head seems to come to life, in the mysterious fashion which the artist refuses to explain. The lips open and shut, and so do the eyes. He wrinkles his nose, winks, takes a deep breath, and otherwise behaves himself more naturally than his own original, who poses beside him.

List of Subjects Completed for the Universal, and Whose Titles Have Been Approved at Washington.

The Careless Cop
Officer 41144
Hair Trigger Burk
Keeping His Oath
The Flower of Doom
The Fatal Flower
The Code of the Klondike
Avenging a Wrong
According to Life
Little Miss Moonshine
The Conscience of Mamie Lou
Her Alternative
The Gold Brick Mystery
Belinda's Bullion Bars
Please Take Me Home
Grabbing a Jit
Old Faithful
In Again, Out Again
The Rebel's Net
The Boyhood He Forgot



Tina Marshall.

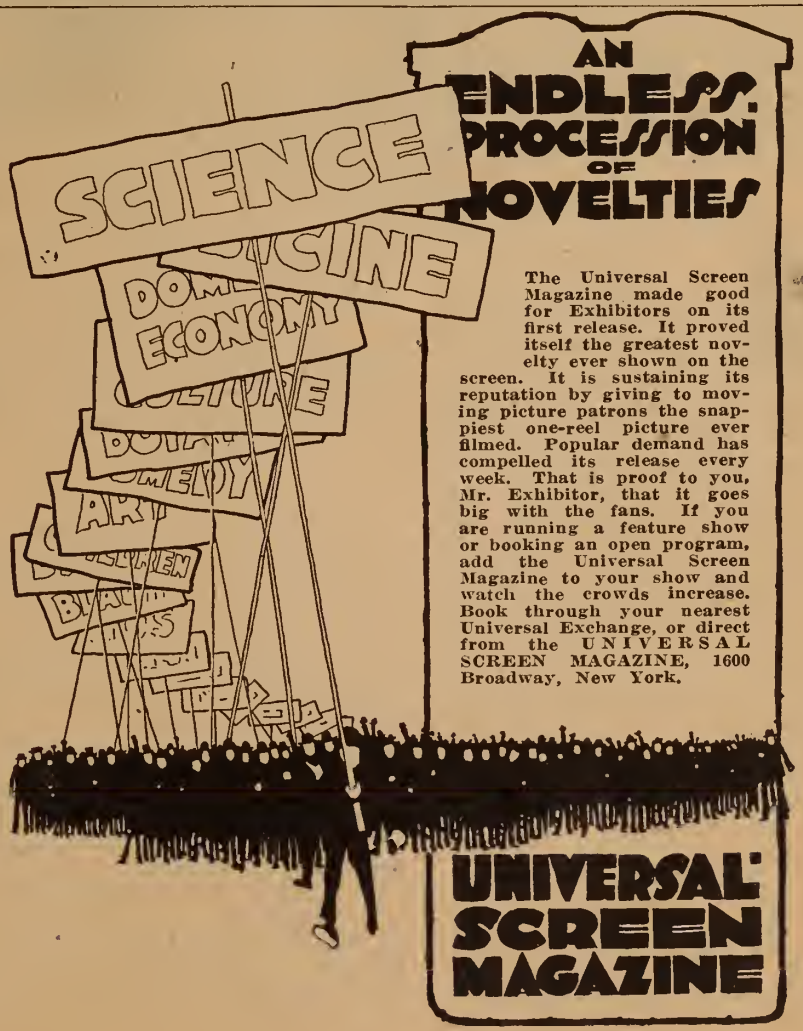
A Daughter of The American Revolution in Universal Specials

TWO very fine three-reel pictures have been set for release on the Universal program, one for April 3rd, called "The Magpie," and the other for April 10th, called "For Lack of Evidence." They will be "Specials," and were directed by Edwin Stevens, with Tina Marshall playing the lead in both.

Miss Marshall's name is very well known, from her experience as leading lady for Mr. Stevens on the legitimate stage. She did her first work for the camera in the screen version of "The Man Inside," in which she played opposite Mr. Stevens who had the title role. After that, he chose the mantle of the director, and she acted the principal part in his first production, "The Capital Prize." She supported Violet Mersereau in two of the Bluebird pictures which were directed by Stevens, and they are now working together on a five-reeler, in which she is starred.

Miss Marshall is one of the very few, if not the only Daughter of the American Revolution who is playing for the screen. She is a self-declared pacifist, but she is also a reluctant believer in the necessity for preparedness. She has taken a great interest in the support which the D. A. R. has given to the movement for the industrial preparedness of our country, though their advocacy of the Bluebird Special "The Eagle's Wings," which shows us how the manufacturing interests of the land could be enlisted in case of war with a foreign power. Miss Marshall claims her right to membership in the largest and most important society of patriotic women in the United States, by right of being the great-great-great grand-daughter of Colonel Sebastian Beauman, who, born in Austria, served his adopted country with honor and distinction throughout the American Revolution, and the French and Indian Wars, under the Father of his Country himself. At the outbreak of hostilities with England, Beauman, then a Major, and his company armed and equipped themselves at their own expense. When the British took possession of New York on September 15, 1775, Major Beauman was the last man to leave the city. His family fled to West Point, where news reached them of Arnold's treachery and the capture of Andre with plans and maps of the fortifictions in his boots. The maps had been drawn by Beauman himself for the use of Washington, and were stolen by Arnold.

Major Beauman went through the hard winter at Valley Forge with his troops, pawning his plate and furniture to provide for their necessities. At one time he and Lafayette were buried under the snow together for twenty-four hours, and were discovered by Washington's scouts, more dead than alive. Major Beauman was frequently the recipient of special honors at the hand of the Commander in Chief. He was present at the surrender of Yorktown and prepared a map of the siege of the town, which Washington requested him to engrave. As he was the last one to leave New York on its capture by the British, so he was the first to return in 1783, bearing the flag he ordered planted on the battery before the enemy left the harbor, which was done by a young sailor, who scaled the flag staff with great skill, as the enemy had removed all cleats, cut the halyards and even greased the pole. In the evening Major Beauman had charge of the fireworks which celebrated the victory.



The Universal Screen Magazine made good for Exhibitors on its first release. It proved itself the greatest novelty ever shown on the screen. It is sustaining its reputation by giving to moving picture patrons the snappiest one-reel picture ever filmed. Popular demand has compelled its release every week. That is proof to you, Mr. Exhibitor, that it goes big with the fans. If you are running a feature show or booking an open program, add the Universal Screen Magazine to your show and watch the crowds increase. Book through your nearest Universal Exchange, or direct from the UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

HARRY CAREY in "Goin' Straight"



Left—Cheyenne makes his toilette.
Right—The sheriff is interrupted by Cheyenne.

HARRY CAREY and Fred A. Kelsey make a good combination, and the pictures they turn out together have the right ring of truth. This one, written by Carey, and produced by Kelsey, was arranged for the camera by both of them working together so that it is really a joint production. It shows Carey in his favorite character of "Cheyenne" Harry, apparently in the early days of that worthy's career, when he wore the insignia of a Texas ranger. The story is all mixed up with opium smuggling, and with the fortunes of a kid whom Cheyenne determines to save from his fate. This is how the incidents run:

Billy Carter and two Mexicans, Cuteo and Estaban, are smugglers of opium which they bring across the border from Mexico into the United States. The authorities are unable to apprehend them, so "Pinnacle" Bill and "Cheyenne" Harry of the Arizona Ranger Service are sent to assist the sheriff, Dan Beckham, and the inspectors in their search.

Cheyenne and Pinnacle put up at a Chinese restaurant. Cheyenne, becoming suspicious of Wong Lee, the proprietor, and the Mexicans, shoots a hole in the floor of his room, apparently by accident. His room is directly above the kitchen in which Wong Lee, Cuteo, Estaban and Billy are conversing and plotting. Enlarging the bullet-hole, Cheyenne is able to confirm his suspicions. However, he and Pinnacle wish to catch the smugglers red-handed and wait until that night when the law-breakers intend to make a trip across the border.

Late in the night, as the smugglers are about to cross the river intersecting the two countries, Cheyenne and Pinnacle as well as the sheriff's party, begin to fire. Billy attempts to get away and is pursued by Cheyenne. Harry overtakes the boy and when he discovers who it is, he allows him to escape across the line. Billy is the brother of Mary Carter, whom Cheyenne has always loved. Pinnacle then arrests Cheyenne, but gamblers by nature, they toss up a coin to decide if the prisoner shall be jailed or freed. The coin, fortunately for Cheyenne, falls "heads" up. He hands his Ranger badge to Pinnacle and rides across the boundary with Billy.

BISON Two-Reel Drama, written by Harry Carey and produced by Fred A. Kelsey. Carey, in his favorite role of "Cheyenne Harry," upsets the plans of opium smugglers.

CAST.

"Cheyenne" Harry.....Harry Carey
"Pinnacle" Bill.....Vesta Pegg
Billy Carter.....Teddy Brooks
Mary Carter.....Priscilla Dean
Dan Beckham, sheriff..Wm. Gettinger
"Tucson" Tom.....Ed Jones
Wong Lee.....Charles Bryden

HOBART HENLEY, Universal star and director, who is producing features at the big Universal studios at Leonia, having made a hit with the Red Feather, "The Double Room Mystery," was amused recently upon the receipt of the following letter from an admirer who is anxious to uplift the screen:

Concordia, Kansas.

Mr. Hobart Henley:

Dear Sir: I am writing asking you when you are in Kans. City to come down and see if i have got the expressun in my to be a movie my sister and me have longed to be movies. There are four of us that would like to be movies my sister my nefew, neece and myself. you have become a movie now help a girl like me who wants to be a movie, anser soon.



With Phil Dunham

"Defective Detectives"

L—KO KOMEDY in Two Reels, directed by J. A. Howe and featuring Phil Dunham. A grand mix-up of disguises which ends on telegraph wires above the city.

Supervised by J. G. Blystone.

CAST.

Head Detective	Charles Inslee
His Pupil	Phil Dunham
Bride	Lucille Hutton
Another Bride	Merta Sterling

EVERYBODY is disguised so much in this typical L-Ko, which was directed by J. A. Howe, and features Phil Dunham, that it is rather difficult to make head or tail of the story. However, what does a little thing like a plot matter, when Phil Dunham is fooling with trunks and false beards and feminine attire? Lucille Hutton is a maddeningly beauteous bride, and Merta Sterling's unique brand of comedy is added for good — very good — measure. Something like the following is what happens.

Phil is about to graduate at the "School of Detecatufs," and he and the chief are trying the effect of various disguises on each other. A suspicious party is registered at the hotel, and the detecatufs are called in. They disguise themselves as porters and busy themselves with the baggage, in order to divert the attention of the guests. The bride, Lucille, and groom arrive and register at the desk. Soon after another pair, with Merta as the bride, also appear and ask for rooms. Their trunks are delivered and Phil is told to take them upstairs. He takes up Lucille's and leaves it outside her door, going down for Merta's. Charles comes along and takes Lucille's down on the elevator, under the impression that it was left there to be taken away. When Phil staggers up the stairs with Merta's, he is horrified to find Lucille's gone. In the confusion the trunks are delivered to the wrong rooms, and Merta nearly has a fit when she opens the one in her room and finds clothes much too small for her in it.

Phil and Charles, meantime, have made many changes in make-up and succeeded in deceiving no one but each other. Each thinks the other a suspicious character, until his disguise is removed. The trunks become hopelessly confused, each taking the wrong one into the hall. For some unknown reason, they find themselves on the roof, where they do stunts with the trunks over the edge. One trunk is landed on the telegraph wires, with the detectives and guests after it. There is a battle for the possession of the trunk high up above the city. At last trunk, detective and guests fall together in one heap, and the comedy comes to an end.

BLUEBIRD IDEAS

Do You Use Them?

THE central figure of "Polly Redhead" is a twelve-year-old miss whose hair is flaming red. A decidedly novel stunt that would result in considerable comment consists in announcing that all red-headed children applying at the box-office on the afternoon would be admitted free, providing they are accompanied by an adult. Naturally, the latter would be required to buy a ticket, the result being that the redheads would merely be admitted at what practically amounts to half price.

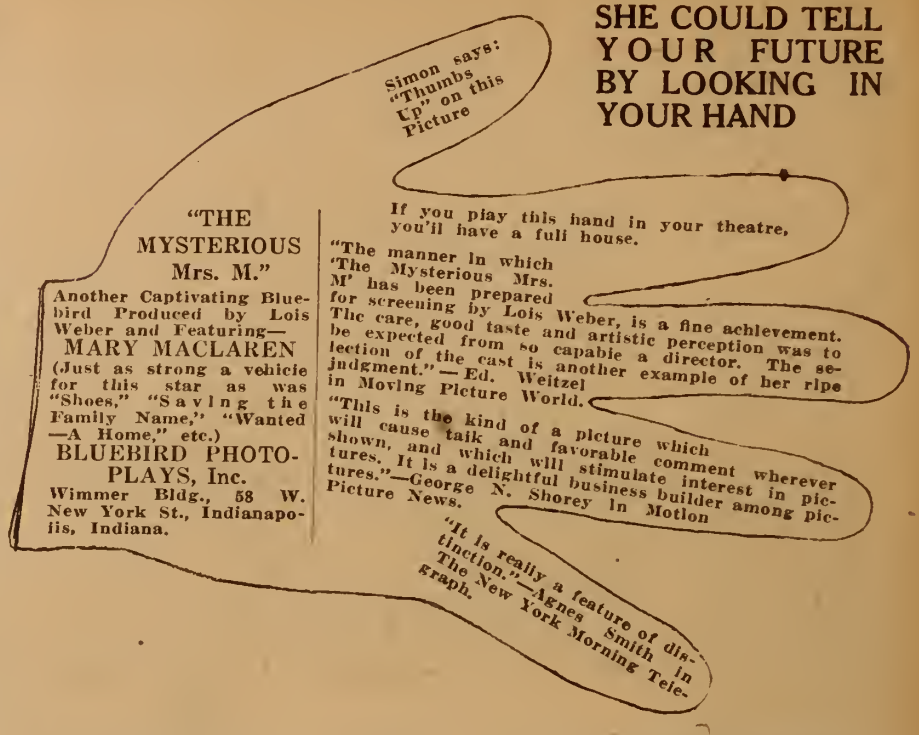
A good way of putting the foregoing announcement over consists in dressing a twelve-year-old boy up in the conventional English schoolboy fashion, i. e., Eton coat, long trousers, high silk hat and Buster Brown collar. This youngster should distribute announcements worded as follows:

```
????????????????????????
?  ARE     The management  ?
?  YOU     of THE (name)   ?
?   A      THEATRE invites ?
?  RED     every red-headed ?
?  HEAD    boy in town to be ?
?   ?      its guest at the ?
?          showing of      ?
?     "POLLY REDHEAD"      ?
?     a BLUEBIRD Photoplay ?
?     On (day and date here) ?
?          ———             ?
?  Minors are requested to come ?
?  accompanied by their par-    ?
?       ents or guardians.      ?
????????????????????????
```

Another novel idea consists in having a large sign painted as follows:

THE LUMP
WILL GET HIS BATH IN
FRONT OF THIS THEATRE
At (time of next show here)
COME AND SEE HIM

This sign should be placed over an infant's metal bath tub (you get one for about fifty cents) partly filled with water. A little red-headed girl, dressed in a checked gingham gown, and with her hair done up in tight pigtails should pass out throwaways containing the same announcement. At the hours advertised, this little girl should ceremoniously wash a big doll.



Mr. Exhibitor—Have the following invitation printed and either mailed to the names on your mailing list, or enclosed in your programs. Properly worked up, it cannot help bringing you big business. If you will ask the publicity man at your BLUEBIRD exchange to help you, you can obtain his assistance in working up novel and effective stunts. THIS ASSISTANCE IS FREE.

BLUEBIRD PHOTOPLAYS, Inc.

YOU ARE CORDIALLY INVITED TO ATTEND A

"GET-TOGETHER PARTY"

TO BE HELD AT

(name of theatre here)

ON (day and date here)

EVERY RED-HAIRED MAN AND WOMAN ATTENDING WILL BE ADMITTED TO THE PRESENTATION OF

"POLLY REDHEAD"

A BLUEBIRD PHOTOPLAY

AS THE GUEST OF THE MANAGEMENT.

(Come and count the redheads.)

U. CITY GREATLY INTERESTS ALBERT D. LASKER, AD MAN.

"THERE is no place in the world better advertised than Universal City, and advertised too, by the public," said Albert D. Lasker, of Lord & Thomas, Chicago, and one of the best known advertising men in the United States, to President Carl Laemmle of the Universal Film Manufacturing Company one day this week, adding, "the thousands of visitors who have been attracted to this unique institution have spread its fame far and wide, and I am not surprised at the lavish statements relating to the exceedingly interesting sights they have witnessed here. I know I, too, will join the long procession of boosters of this wonderful picture-making plant and help along the personal advertising."

Accompanied by President Laemmle, whom he has known for many years and who frequently is his guest while in the Windy City, Mr. Lasker visited the various stages of the institution, many times expressing his delight at the scenes he witnessed being made for the different productions.

"Now I can well understand why the Universal Company is able to turn out such a large number of reels of film with unbroken regularity every week—it is because of the system in vogue here," said Mr. Lasker to the Universal City boss, adding, "everything moves like clock-work—system certainly spells success and you have it."

STUNTS for the various Episode of "The Voice on The Wire"

REMEMBER where we left off last week? Then look it up.—(Continued.)

"HELLO; STOPPED AND TALKED TO THE MAYOR YESTERDAY AT THE CORNER OF ..... AND ..... STREETS AND NOBODY KNEW WHO I WAS."

"WAKE UP, YOU SLEUTHS OF (Name of Your Town), I THOUGHT YOU WERE GOING TO CATCH ME SO QUICKLY?"

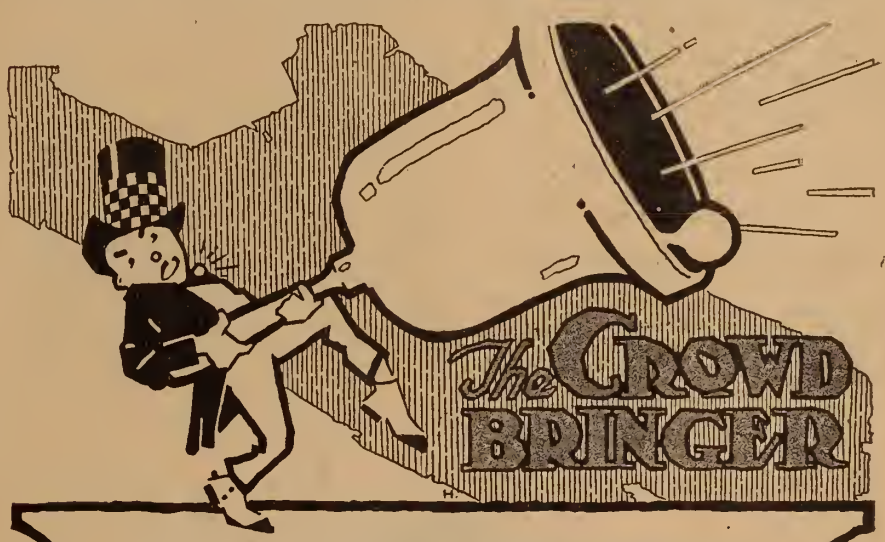
"FOR FIVE FULL MINUTES I STOOD ON THE CORNER OF —— & —— YESTERDAY, BUT NOT ONE SINGLE SOUL EVEN KNEW IT WAS THE MAN WITH 'THE VOICE ON THE WIRE' FREE TICKETS."

From the above you can see the tremendous possibilities with this novel MAN WITH THE FREE TICKETS STUNT. If carefully worked out beforehand by you and your Editor and if well handled by the writer of the articles, you can set your whole town crazy. Everybody will be hunting for THE STRANGER WITH THE FREE TICKETS TO "THE VOICE ON THE WIRE," PLAYING NOW AT (name of your) THEATRE. Talk this over with your newspaper men. They will help you work it out, and once you start this, you couldn't equal the free advertising you will receive for any amount of money. Go to it.

STUNT NO. 2

Have your Cashier or some special employee call up as many people every day as possible. When the person at the other end of the wire says—"Hello, who is this"—have your Employee say—"This is The Voice on the Wire"—and then hang up the receiver. This will cause no end of mystery and gossip. People called will be wondering who the person was that called and what the mysterious message of "This is The Voice on the Wire" means. They will talk about it and if your employee calls 100 or more people a day for a week before you begin to advertise your serial in the newspapers, etc., you will have worked up a tremendous campaign of mystery and you'll have the whole town talking. To get this stunt over in a big way, you MUST begin to do your calling on the telephone a week or ten days before you announce or advertise your serial openly. Even after you have begun to advertise and even after the public know that "The Voice on the Wire" is a serial photoplay to be shown at your house—you can continue to have your employee call up and simply repeat as before, "This is The Voice on the Wire" and if you want to make it still more effective have your employee add, "The great Universal Serial Photoplay now playing at the ..... Theatre.

SAY: Do you use these stunts which are shown here? They are also carried in "The Voice on the Wire" campaign book which you can get from your exchange.



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The amazing popularity of the Universal Animated Weekly brings the crowds when the average program fails to attract. It is popular with Exhibitors because it is popular with the fans. It has real reason for its popularity—it is always first on the screen with the world's greatest and most interesting news events. More than two hundred cameramen are always on the job—stationed all over the world backed by the mighty Universal organization; armed with credentials that enable them to get pictures that are impossible to smaller concerns. If you have a dull day, book the Universal Animated Weekly and watch the crowds come. Book through Universal Exchanges, or Universal Animated Weekly, 1600 B'way, N. Y.

UNIVERSAL ANIMATED WEEKLY

STORIES OF THE ONE REEL PHOTOPLAYS

"THE REBEL'S NET."
Big U Drama.

With Grace Cunard and Francis Ford.

Curtis, commander of the American forces in a Philippine village, saves a native girl, who is attacked in her cabin. Later, Dolores, sweetheart of the leader of a revolution then brewing, lures Curtis to her home with a view to keeping him away from his troops as the first blow of the revolution is struck. To Curtis' astonishment he finds the native girl a servant in Dolores' home, and she repays her savior by warning him when Orelli, the rebel chief, drugs his drink. Curtis escapes in time to marshal his forces and quell the uprising. From his prison cell Orelli directs an attack on Curtis, but the American is saved by the native girl, this time at the cost of her own life.

"IN AGAIN, OUT AGAIN."
Nestor Comedy.

With Eddie Lyons and Lee Moran.

The editor of the "Clarion" sends his star reporter to investigate conditions in the State Asylum. The star fails, and the job is given to a "cub." The young fellow pretends to be insane and is admitted to the asylum. He falls in love with the warden's niece, though he deplores the fact that she is weak-minded. His watch and wallet are taken away from him, and he is allowed to roam the grounds with the other inmates. After a talk with the steward and a secret inspection of the books, he determines to escape and is pursued by the guards to the doors of the newspaper office, where his editor protects him. The next day the warden's niece calls on him and returns his possessions, all except his heart, which is permanently lost.

"THE LOVE AFFAIR OF IMA KNUTT."
Powers Animated Cartoon Split Reel

Ima Knutt falls in love with a fat woman, and does everything he can think of to make her thin. But the more she exercises the fatter she grows. At last he finds some wonderful patent medicine and induces her to try it. She becomes so thin, that when he calls her up on the telephone she comes right through the machine and into his room over the wire. That is too much for Ima, who is converted to bachelor joys.



Graphic and Timely Cartoon for the Universal Animated Weekly.

"OLD FAITHFUL."
Laemmle Sea Drama.
March 21.

With Leah Baird and William Shay.

Gertrude, living with her father, the keeper of the light, loves Ned, but is betrothed to John, who has just returned from a long absence. John is bitten by a mad dog and hydrophobia develops. Ned's ship is on the way to the island, and John, knowing this, fails to turn on the light. Gertrude and her father are away. They return and John fights the old man to prevent his turning on the light. They struggle on the stairs and John falls and is killed. Gertrude is trying to open the lamp. She calls her father desperately to her aid. Duty prevails over his grief and he responds. Ned's ship is saved.

"BLACK MAGIC."
Victor Comedy Split Reel

Parson Johnson is preaching to a colored congregation, when they become distracted by the watermelons which are on a wagon near the church. Parson Johnson becomes inspired and they put one of the darkies in a bag and the parson asks the owner of the wagon kindly to run the bag over to the postoffice. On the way over the kid gets out of the bag and throws melon after melon off the wagon to his dark comrades, and when they think they have enough he jumps off himself and they have a real party.

"ARTISTIC CHINA AND JAPAN."
As seen by Dr. Dorsey.

Powers Educational Split Reel.

The palaces of the Imperial family in Peking are shown, with the entrance to the throne-room of the "Son of Heaven," as the Emperor was called. We pass then to views of Japanese craftsmen at their delicate tasks —damascene work, transferring the gold leaf to the prepared design, inserting the fine wire into the prepared grooves, and tapping it into place. The specimens shown in the picture were later exhibited at the San Francisco Fair.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHEN THE CAT'S AWAY."

Nestor Comedy.

Story by Eddie Lyons and Lee Moran.
Scenario by C. H. Hoadley.
Produced by Louis Chaudet.

CAST.

Butler ..... Lee Moran
Eddie ..... Eddie Lyons
Edith ..... Edith Roberts
"Drunk" ..... Harry Nolan
"Rheumatic" ..... Fred Gamble

Eddie's aunt cuts off his allowance and asks him to take care of her house while she is away. Eddie and Lee, the butler, put a sign on the house reading, "Dr. Lyon, Specialist in all diseases."

Several patients appear and then an auto accident occurs in which Edith's ankle is injured. Eddie insists upon taking entire charge of her, to their mutual joy. But Eddie is worn out with the exertion of keeping the patients from the halls and from each other.

Eddie's aunt arrives and Lee tells the patients the house is afire and sends them down a chute. Lee takes down the sign and enters the house just as Edith and her mother are talking with aunty. Eddie is introduced and all become friendly.

"WHOSE BABY?"

Joker Comedy.

Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

William, the Conquered.... Wm. Franey
The Conqueror, his wife.... Gale Henry
Milton ..... Milburn Moranti
His Spouse..... Lillian Peacock

While his wife is away, Bill sees the fashionable Lillian and wishes to flirt with her. But he has been left in charge of the baby in its carriage. So he takes the baby to a checking station and leaves it. Then he goes off to a park bench with Lillian. The forgotten carriage starts to run down hill. Gale sees it and gives chase. It runs into a sleeping tramp, who steals it. Milt has also checked his baby. Gale comes upon her husband and Lillian. Bill rushes back to the station for his child, leaving Lillian to the tender mercies of his wife. He grabs Milt's baby while the attendant is not looking. Many complications ensue, including the arrest of the tramp. Finally the babies are restored to their respective owners.

"THE BOYHOOD HE FORGOT."

Rex Drama.

With Phillips Smalley and Antrim Short.
Produced by the Smalleys.

Phillips is wrapped up in business and neglects his two motherless boys, except to punish them when they make the slightest slip. George, the leader, determines to run away, leaving an explanatory note for his father. This causes the father to reflect upon his own boyhood, with its many faults. When a policeman returns with his son, he forgives him instead of punishing him, and they resolve to try to understand each other better.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 11.

The growing and harvesting of peanuts starts the reel. Then come views of the famous "Bill" Snyder of the zoo in Central Park, New York, with many of his animal friends. A locomotive in the making is shown next, the pictures having been obtained in the Baldwin works at Philadelphia. A few minutes of Animated Sculpture, with Willie Hopkins, closes the eleventh issue.

"THE STRANGEST ARMY IN THE WORLD."

Powers War Special.

The ski army, fighting high up in the mountains between Austria and Italy have earned the title of the strangest army in the world. We see them in maneuvers, maintaining a discipline as strict as that in any other body of troops. They ascend and descend the icy mountain slopes. The men are picked for their hardihood, but they sometimes succumb to the intense cold of the Alpine heights. Sometimes they use snowshoes similar to those of the Indians in our country. The sudden snowstorms are more to be feared than an attack by the enemy.

"LANDMARKS OF FRANCE."

Victor Scenic Split Reel, with "Black Magic."

We see a panorama of the beautiful town of La Beaume, in the Rhone Valley. The houses at the foot of the hills are very old and built of stone. The gate and fountain of the old abbey are shown. In this part of the country oxen are still used as beasts of burden. There are picturesque grottoes and cascades in the neighborhood.



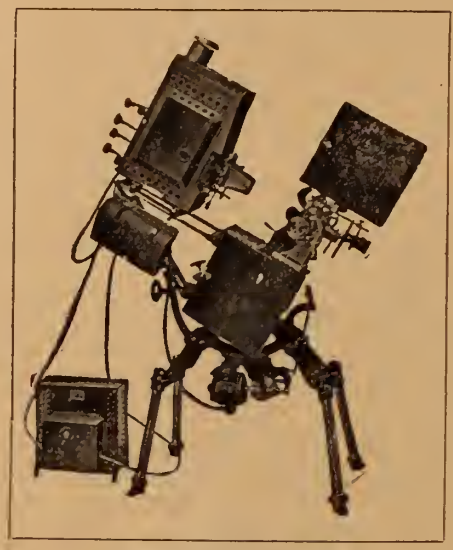
Expressive Drawing Made by Hy. Mayer, the World Renowned Cartoonist for the Animated Weekly.

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CATALOG "U" GIVES FULL DETAILS

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CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Announcement was made last week that the Strand Theatre, Toronto, had made an assignment on behalf of the creditors. The first of the year the Mark-Brock interests gained control of the theatre, and placed Clarence Robson in the position of manager. The business has steadily increased since the change of management, but it is understood that the former administration left debts amounting to over $8,000, which the new management did not care to assume.

All of the creditors of the company will be paid in full, and a new company will be formed to operate the theatre.

The Strand is one of the largest theatres in Toronto and shows first-run Bluebird productions. For a long time, it was the only theatre that could pay a first-run price for features and enjoyed great popularity until the Regent, a house seating 1,700 was opened last fall. The management of the Strand at that time did not take measures to compete with the new house and the patronage fell off to a considerable extent.

The new company will give the Strand a much-needed renovation, and it is thought that this will regain some of the patronage that has been lost.

R. S. Marvin, formerly manager of the Strand Theatre, Toronto, will start releasing a weekly devoted entirely to Canadian events, the first release being next week. He intends to cover the Canadian territory thoroughly, and will have cameramen in Montreal, St. John, Winnipeg, Vancouver and Calgary. It is intended to make three prints of the weekly and it will be released in Toronto, Montreal and Winnipeg at the same time.

A case which duplicates almost every detail up to a certain point the plot of "Shoes," a Bluebird photoplay which was presented at a local theatre in London, Ont., some time ago, is that of one of two sisters arrested last week on a charge of stealing several furs, shoes and other articles.

A city minister, who has interested himself in her case, has learned that she was earning but $6 a week. Sixty cents of this she used each week for carfare. Her parents took the rest.

Gerry Ruck, special representative of the Universal Company in Ontario, reports that he has just booked the Savoy Theatre of Hamilton, one of the largest playhouses in that city, with "Idle Wives." The price for the feature in this house was very large. Savoy seats 1,200 people and Mr. Stroud expects to play to capacity.

Members of the film community in Toronto were greatly shocked this week to learn of the death of Mr. Frank Riley in St. Michaels Hospital in Toronto. Mr. Riley, who was only twenty-seven years of age, has been confined to the hospital for about six months with inflammatory rheumatism and it was this ailment which eventually caused his death. He was a general favorite and had a host of friends, having been with the General Film Co., Vitagraph and Universal before his illness.

The Exchangemen's Association in Quebec are tendering an informal dinner to the exhibitors of the Quebec Province at the Windsor Hotel on Friday evening, March 9. Mr. Edward Gronau of the Canadian Universal Film Company in Montreal has been appointed secretary of this association. Mr. Gronau is well known in this territory and has proved himself to be a capable and hustling young man.

The St. John "Standard" of St. John is another paper which has done a great deal for the moving picture industry in Canada. For over a year they have had a daily theatrical column, giving personal reference to nine theatres a week and dividing the rest of the space to new items about the moving picture stars.

Miss Fairweather personally attends all screenings of the pictures in the exchanges and goes to considerable trouble to make the page as useful to the trade and interesting to the large circle of readers as possible.

"THE SCARLET CRYSTAL."

(*Continued from page* 21)

been consulting her crystal and has seen the condition that Vincent is in. She is waiting to remonstrate with him, but at the sight of him, she rushes upstairs and locks her door. His servant helps him to bed and he dreams an ugly dream.

He thinks that Peggy sacrifices herself to him, and that she returns home to find her mother dead. She then takes to the use of drugs to still her conscience, and goes from bad to worse, until she becomes a crazed drug fiend. She seeks out the cafe where he is in the habit of going with Marie and makes a scene. Marie, in jealous rage, stabs him and herself. As he falls over her body he awakens to a realization that it has been a dream. Thankfully he rises and dresses to meet his wife. There is a mutual explanation and they determine to begin again with a better understanding of each other.

HOADLEY AND YOUNG JOIN BIG U.'S SCENARIO STAFF.

THE Scenario Department staff at Universal City was augmented this week by the appointment of two well-known writers, one being C. B. Hoadley and the other Waldemar Young.

Hoadley, who is one of the pioneers in motion pictures, was for many years a newspaper and magazine writer, and claims to be the oldest scenario writer, in point of service, now actively engaged in writing screen stories. He now is writing comedies especially for Eddie Lyons and Lee Moran of the Nestor Comedy Company.

Joining Carl Laemmle early in the picture career of the president of the Universal Manufacturing Company, Hoadley was connected with the original Imp Company, in New York, in the capacity of scenario editor and publicity writer. He has been associated with a number of motion picture concerns and says he is pleased to return to the organization presided over by Mr. Laemmle.

Waldemar Young, who formerly was dramatic critic at different times of the San Francisco Examiner and the San Francisco Chronicle, has been identified both with the newspaper and the theatrical game for the past fifteen years. Leaving the Chronicle in 1914, Young toured the Orpheum Circuit with his own company in his own burlesque sketch, "When Caesar Ran a Paper." He was advance agent for Gertrude Hoffman the season that well-known dancer had Theodore Kosloff, Lydia Lopoukova and the Imperial Russian ballet with her, and is widely known in theatrical circles. His first work on "the lot" was a five-reel comedy-drama for Franklyn Farnum.

"THE VOICE ON THE WIRE" COMPANY VISITS SAN DIEGO.

"THE Voice on the Wire" company at Universal City left this week for San Diego, for the purpose of taking a number of marine scenes for the detective serial being produced by Stuart Paton and featuring Ben Wilson with Neva Gerber playing opposite. Others who will go to San Diego and who play leading parts are Howard Crampton, Joseph Girard and Francis McDonald.

Six thrilling episodes of Eustace Hale Ball's remarkable serial already have been completed, and as each one is filmed additional exciting scenes are enacted before the camera and the mystery deepens. In San Diego a number of the players will leap from an ocean liner into the sea, which means a jump of approximately eighty feet while the vessel is steaming ahead.

Paton, who filmed the wonderful Universal feature, "20,000 Leagues Under the Sea," is noted for his work in directing not only at the bottom of the ocean, but on board ship.

NESTORITES' UKULELE FEVER.

THE ukulele fever in its most malignant form has found its way into the Nestor Comedy Company at Universal City, and Lee Moran is giving Edith Roberts, the little leading lady, lessons regularly upon the tuneful Hawaiian instrument. Eddie Lyons joins in the singing, so when the Nestorites are not busy making up or working before the camera, there is a regular concert in their offices.



Harry Myers and Rosemary Theby



In "THE HASH HOUSE MYSTERY"

THE wonderful female in the centre of the cut is none other than Harry Myers, though we do not expect you to believe it. He must have been a surprise, even to himself, in the role of the occult Princess Pashio, in this really comic Victor comedy, written by Helmer W. Bergman, from a suggestion by John B. Clymer. The story, perhaps because so many cooks were concerned in it, is unusually good, and really novel, and both the leading players have the sort of role which suits their talents best.

Rufe Eldridge, flat broke, is rudely interrupted from his dinner by the landlord, who propels him out of the dining-room into the office. He discovers a letter informing him that his aunt, Priscilla Ware, has died and left him an inheritance.

This turns out to be her boarding-house, "The Broken Shutter." Though brilliantly ignorant of the ways of managing a boarding-house, Rufe decides to take a chance. A young girl, Susie, applies to him and is accepted as a waitress. She tells him of a fortune teller who predicted many happy things for her. This gives Rufe a brilliant idea.

Rufe dresses himself in Oriental costume, and, presenting himself at his former lodging house, tells them that he is the Princess Pashio, finder of lost heirs and heiresses. He walks through the streets of Circleville blindfolded, the entire town at his heels. He is going to walk until he arrives at the house where a future heiress resides.

Rufe leads them up to his own house and tells them that this is the place. He opens a fortune-telling parlor and does a land office business. The boarding-house is filled to overflowing with the curious, who all pay him money for information as to who the heiress is.

To the men he says that she is a sleepwalker, who wanders around in the dead of night. The women feel that they are slighted, so he explains to them that he meant an heir instead of an heiress.

That night the women lie in wait for the sleepwalking heir and the men do likewise. Rufe has a lively time with the frenzied fortune fanatics, and is also doing a little courting on the side with the pretty waitress, Susie.

She, to carry out her end of the plot, walks down the hallway and is seen by Old Lollypop, Rufe's former landlord. He immediately thinks that she is the heiress and he pushes his suit and asks her hand in marriage. She replies evasively, but finally promises to marry him if he will buy the hash house from Rufe. The landlord is undecided about this, but the pseudo fortune-teller advises him to buy it at Rufe's price, as his fortune depends on it.

The landlord finally draws $10,000 out of the bank and gives it to Rufe, who immediately gets Susie and the two are about to leave to get married when the landlord and the other boarders overtake them. They are received with the information that Susie is the heiress, that the money received form the landlord and boarders constitutes the fortune.

VICTOR COMEDY in Two Reels, written by Helmer W. Bergman, from a suggestion by John B. Clymer, and produced by Harry Myers, with himself and Rosemary Theby in the leads.

CAST.

Rufe Eldridge.....Harry C. Myers
Susie Summers.....Rosemary Theby
The Princess Pashio..... .... ? ? ?
Adam Lollypop, the landlord,
Jerry Hevener



"THE RAID"

GEORGE MARSHALL is appearing on the program as author and producer with great regularity. His latest bid for popular favor is the Gold Seal three-reel picture called "The Raid," which features Neal Hart, and both of them are entirely satisfactory in it. Hart has a new leading woman, Janet Eastman, who played with him in "Border Wolves," in which she had the nerve to ride a horse for the first time in her life. Every member of the company, which includes some of the most daring horsemen in pictures, has constituted himself her teacher, so she is bound to become a regular lady Centaur in the near future. The ending of this picture, bringing the lovers together again in unexpected fashion, is particularly charming.

Neal Lawton, the foreman of the Circle W Ranch in Texas, is visited by the owner, Henry Arthur, and his daughter Evelyn.

At the ranch, in the guise of a servant, is a Mexican called Pedro, who in reality is the leader of a band of Mexican outlaws. Immediately, he sees a chance to gain money by kidnapping Arthur and his daughter, holding them for ransom. He tells his band to await his order for the raid. Some days later, Neal and the cowboys go to the round-up, leaving Evelyn and her father at the camp. During their absence, Pedro gives the signal.

Meanwhile, Neal has fallen deeply in love with the girl, but she refuses to listen to him, contrasting him with the men in the East. She realizes

GOLD SEAL Three - Reel Drama, written and produced by George Marshall and featuring Neal Hart in a tale with plenty of thrills and a charming ending.

CAST.

Neal Lawton.....Neal Hart
Henry Arthur.....Raymond Whitaker
Evelyn, his daughter....Janet Eastman
Pedro .....Joe Rickson
Pete .....Pedro Leon

he could not give her any of the things to which she has been used. Neal is despondent over the situation, but tries to take it with good grace.

The outlaws take Evelyn and Arthur prisoners and carry them to the Mexican camp, where they are thrown into a hut. Neal and the boys return and find traces of the raid. They start on the trail and soon arrive in the Mexican camp, where Neal knocks the sentry on the head, and, exchanging clothes with him, sneaks into the camp alone. As he passes the hut, he hears a scream and, recognizing the girl's voice, immediately enters the hut and saves her from Pedro. He then hurries away with the two prisoners. He starts up the hill where the boys are waiting. Pedro rushes from the hut, calling his followers, but the cowboys begin to shoot, hitting him and causing the band to run for cover. Neal, Evelyn and Arthur hastily ride away on their horses and the two visitors are soon on the train going East.

The next morning at Lone Dog, Evelyn disappears from the train, and word is quickly sent to Neal, who receives the telegram as he is moodily thinking of her. He promptly sends the boys out in all directions to search for her, and starts across the country in the direction of the station where she was last seen. Later, he finds her on the desert and she tells him about leaving the train and buying a horse upon which she started back to the ranch. The horse had run away and she had been forced to struggle on as best she could. Neal is puzzled as to her reason for returning and she says, "I was coming back to you. Isn't it a woman's privilege to change her mind?"

TEACHERS FOR PREPAREDNESS.

SEVENTEEN hundred school teachers visited the Naval Training Station at Lake Bluff, Chicago, the other day, and a record of the event was secured for the Animated Weekly No. 63. Crowds going into the Auditorium to see the boys drill, are shown, also interior views of the drill. The teachers were invited to mess by the recruits, and much enjoyed their sample of the sailor's food. Some close-up of the fair visitors end the strip.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THE reason that Exhibitors everywhere are "Putting 'em Over" is because the mighty Universal is always on the job of producing the class of pictures and the kind of subjects that Exhibitors can "put over."

That goes without saying, but it is just as well to remind you once in a while. You can get so used to having a good thing that you forget how bad conditions might be.

And just so that you won't think this is mere conversational hot air, let us remind you that the number of weekly releases on the Universal Program exceed in number of reels the combined programs of its competitors.

As for the quality, there are a good many thousands of SUCCESSFUL Exhibitors that are ready to tell you that they owe ALL THEIR SUCCESS and PROSPERITY TO THE QUALITY of the UNIVERSAL PROGRAM.

So when we ask you to use these stunts to help you in "Putting Them Over," we are asking you to boost something that has no equal in the wide, wide world.

ON March twenty-ninth there is a wonderful Educational, under the Powers brand, which gives the finest views ever taken of that masterpiece of Nature "The Grand Canyon of Arizona." Have a man in Western pioneer costume hand out throwaways, which have been gotten up to resemble a railroad ticket to the Grand Canyon. You must word the announcement on them carefully or people will think that you mean the ticket for a free admission. Have each one numbered, and announce in the papers, or by means of slides, that these throwaways are numbered, and that certain numbers, which you specify in the announcement, will entitle the lucky holder to an admission to the theatre. If you let the people know about this, you will have every one of them carefully examining his throwaway, and probably coming back for more.

THE Joker for March thirty-first is called "What the ——?" and takes those long suffering comedians, Gale Henry and William Franey, to Hades. Milburn Moranti is the Old Gentleman himself, who changes places with Bill, as the henpecked hubby of Gale, and then wishes he hadn't. A figure in the costume of Mephistopheles always attracts attention, and you might use some one in this garb, either to promenade the streets, with an announcement, to stand in front of the theatre and invite the passersby in to have a hot time, or to point dramatically with a trident to the posters of the picture.

THE Red Feather for March Twenty-sixth is "The Fighting Gringo," starring Harry Carey. This announcement in itself will probably be enough to insure you full houses, but there is no harm in making assurance doubly sure. The chief incident of this fine picture is the scene where Carey deliberately shoots Arthur Saxon in the arm in order to prove to the girl how much she really loves the man with whom she has declared she will have nothing to do. But there is not much of a suggestion for a stunt in that, though a good story could be built up about it. Probably the most effective thing you could do, would be to emphasize the scene in which Carey fights a gang of insurrectos, almost single-handed, and defeats them by using tomato cans as ammunition after the usual brand has run out. There is so much talk about the price of food these days, that a stunt on this incident ought to get over. Put a big pile of tomato cans —unopened, of course—in your lobby in some prominent place, and over them a sign reading something like this: "This is the costly brand of ammunition with which Harry Carey suppresses a revolution in the Red Feather, 'The Fighting Gringo.' Could you afford to do it? No wonder the cost of living is so high!"

BE sure to let the children know that a charming version of one of the prettiest fairy tales in existence, and a general favorite with the little ones, is coming on Sunday, April first, as a Rex. Elsie Alberts plays "Snow White" in a fashion which will bring the well known character to life for the kiddies, and every one of them ought to know that she is doing it at your theatre. Of course you have a mailing list. So let those of your patrons who have young children know that this picture is to be run on a Sunday, so that they can all get there to see it. Send special notice to the lower grades of the schools. Have a contest for a composition on the story, with admissions as prizes, if you like, but see that the news reaches the children, and they will do the rest.



THIS WEEK'S PROGRAM



MONDAY, MARCH 19.

02258 RED FEATHER—Herbert Rawlinson in "The Scarlet Crystal" (5 reel drama). 1-3-3-6
02259 NESTOR—"When the Cat's Away" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, MARCH 20.

02260 GOLD SEAL—"The Raid" (3 r. dr.) (Hart). 1-3-6
02261 VICTOR—"Black Magic" (Com.) and "Landmarks of France" (Scenic) (Split reel). 1

WEDNESDAY, MARCH 21.

02262 L-KO—"Defective Detectives" (2 r.) (Dunham). 1-3-6
02263 UNIVERSAL ANIMATED WEEKLY—Weekly No. 64.
02264 LAEMMLE—"Old Faithful" (Sea dr.) 1

THURSDAY, MARCH 22.

02265 VICTOR—"The Hash House Mystery" (2 r.) 1-3-6
02266 POWERS—"The Strangest Army in the World" (War Special). 1

FRIDAY, MARCH 23.

02267 IMP—"The Perils of the Secret Service" (2 reels) No. 3 "The Dreaded Tube" (Kingsley Benedict). 1-3-6
02268 UNIVERSAL SCREEN MAGAZINE—Issue No. 11. 1
02269 NESTOR—"In Again Out Again" (Lyons-Moran). 1

SATURDAY, MARCH 24.

02270 BISON—Harry Carey in "Goin' Straight" (2 r. Western dr.) 1-3-6
02271 JOKER—"Whose Baby?" (Com.) (Henry-Franey). 1
02272 REX—"The Boyhood He Forgot" (Dr.) Smalley). 1

SUNDAY, MARCH 25.

02273 REX—"The Grudge" (2 reel dr.) (Wm. V. Mong, Irene Hunt and Zoe Rae). 1-3-6
02274 POWERS—"The Love Affair of Ima Knutt" (Com. Cart.) and "Artistic China and Japan" (Split reel). 1
02275 BIG U—"The Rebel's Net" (Dr.) (Grace Cunard-Francis Ford). 1

WEEK OF MARCH 19.

02276 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 13) "The Leap" (2 reels). 1-3-6
02277 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 2) "The Mysterious Man in Black" (2 reels) 1-3-6

NEXT WEEK — THE NEXT WEEK

MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6
02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6
02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1
02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).
02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1
02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6
02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1
02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6
02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)
02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6
02296 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web" (2 reels). 1-3-6

MONDAY, APRIL 2.

02297 RED FEATHER—"The Bronze Bride" (5 reel dr.) (Claire MacDowell, Eddie Polo, Chas. Mailes). 1-3-6
02298 NESTOR—"Mixed Matrimony" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 3.

02299 GOLD SEAL—"The Magpie" (3 reel drama) (Tina Marshall). 1-3-6
02300 VICTOR—"Please Be My Wife" (Com.) (Leonard). 1

WEDNESDAY, APRIL 4.

02301 LAEMMLE—"The Star Witness" (2 reel human interest dr.) (Lee Hill and Lena Baskette). 1-3-6
02302 L-KO—"Nabbing a Noble" (Com.) (Phil Dunham). 1
02303 UNIVERSAL ANIMATED WEEKLY—Weekly No. 66 (News).

THURSDAY, APRIL 5.

02304 VICTOR—"Somebody Lied" (2 reel com dr.) (Priscilla Dean and Harry Carter). 1-3-6
02305 POWERS—"Hagenbeck's Wild Animals (Ed.) 1
02306 BIG U—"The Dawn of Decency" (drama). 1

FIRDAY, APRIL 6.

02307 IMP—"The Perils of the Secret Service" (2 reels. No. 5 "The Man in the Trunk" (Benedict). 1-3-6
02308 UNIVERSAL SCREEN MAGAZINE—Issue No. 13. 1

SATURDAY, APRIL 7.

02309 BISON—"The Burning Silence" (2 reel Western dr.) (George Pearce, Jane Bernoudy). 1-3-6
02310 JOKER—"A Boob for Luck" (Com.) (William Franey and Gale Henry). 1
02311 LAEMMLE—"The Blue Print Mystery" (drama) King Baggot). 1

SUNDAY, APRIL 8.

02312 POWERS—"The Ups and Down of Mr. Phool Phan" (Com. Cart.) and "Magic India" (Ed.) (Split reel). 1
02313 L-KO—"Crooks and Crocodiles" (Com.) (Fatty Voss)
02314 BIG U—"The Terrors of War" (2 reel war drama) (Grace Cunard). 1-3-6

WEEK OF APRIL 2.

02315 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode 15) (2 r.) 1-3-6
02316 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 4) "The Next Victim" (2 reels) (Neva Gerber). 1-3-6

MUSIC FOR "THE SCARLET CRYSTAL"

WEEK OF MARCH 19.

(A Red Feather Photoplay)
Specially selected and compiled by M. Winkler.
"Love Song," by Puerner, is the Theme.

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher, until "Church bell ringing." 2. Organ to action (Watch Church Bell), until "One hundred miles as the crow flies." 3. "*Aurora,*" to action, by von der Mehden, until "And in Midvale." 4. Organ to action, until "Flash back to former scene." 5. "*A La Ballerina,*" Valse Lente, by Bendix, until "Priscilla had not yet begun." 6. "*Sparklets,*" Intermezzo, by Puerner, until end Reel 1.

REEL II.

7. "*Heart to Heart,*" Melody, by Trinkaus, until "So Priscilla came—saw," etc. 8. "*Ninfa,*" by von der Mehden, until "A month later." 9. Theme until "On her return from the city." 10. "*Sieste,*" by Laurense, until end of Reel 2.

REEL III.

11. "*Oriental Theme,*" by Oehmler, until "Peggy Lovel, an unspoiled child. 12. "*Berceuse,*" by Karganoff, until "Priscilla was glad to be home." 13. "*Valse Lento,*" by Chuett, until "As a surprise for his wife." 14. "*Lunita,*" Intermezzo, by Loraine, until end Reel 3.

REEL IV.

15. "*Theme,*" until "And with the morning." 16. "*After Sunset,*" by Pryor, until "The next day." 17. "*Tendresse,*" by Ravina, until "Rollin arrives in his home." 18. Continue pp, until "The next day." 19. Good 4/4 Andante Moderato, until "Interior of Cafe." 20. "*Ola Ballerina,*" by Bendix, unil "Sick woman in bed." 21. "*Dawn of Hope,*" by Casella, until end Reel 4.

REEL V.

22. "*Theme,*" until Fate moves her pawns." 23. Piano Solo—improvise to action, until "Girlenters Follies Cafe." 24. "*Dramatic Tension,*" by Reissiger, until "I'm glad it was only a dream." 25. "*Theme,*" until end.

NESTOR—"When the Cat's Away".....(Comedy)
1. "*Love Me At Twilight,*" (Popular). 2. "*I Never Was Nearer Heaven,*" (Popular).

L-KO—"Defective Detectives" .....(Two-Reel Com.)

REEL I.

1. "*Serio Comique,*" by Sorensen. 2. "*Flying Rag,*" by Pryor.

REEL II.

3. "*Noisy Bill,*" by Losey. 4. "*A Tromboné Frolic,*" by Lake, until end.

POWERS—"The Strangest Army in the World"
1. "*Austrian Army March,*" by Eilenberg. 2. "*Radetzky March,*" by Strauss, until end.

IMP—"The Perils of the Secret Service," No. 3
"The Dreaded Tube"

REEL I.

1. "*Extase,*" by Ganne, until "Chinatown." 2. "*Chinese Serenade,*" by Puerner, until "Call the brotherhood together." 3. "*Adieu,*" by Karganoff, until "This test tube shall never leave." 4. "*Finale from Oriele,*" by Bach, until"The headquarters of opium smugglers." 5. "*Mysterioso,*" by Becker, unend of Reel 1.

REEL II.

6. "*Return to Me Soon,*" by Gregh, until "My life has never been," etc. 7. "*Olympia Overture,*" by Ascher, until "That was what I wanted." 8. "*Rustle of Spring,*" by Sinding, until "The fight." 9. "*Furioso No.* 2," until end.

BISON—"Goin' Straight" .....(Two Reels)

REEL I.

1. "*Western Moderato,*" by Bach, until "On the border." 2. "*Prairie Flower,*" by Mac Millen, until "What are you doing here?" 3. "*Wild Rosebud,*" by Tobani.

REEL II.

4. Continue "*Wild Rosebud*" until "Those two greasers." 5. "*Dramatic Tension,*" by Funck (watch shots), until "Smuggling hop." 6. "*Prelude du Deluge,*" by Saint-Saens, until "At the lower." 7. "*Club Galop,*" by Laurendeau, to action pp or ff, watching shots, until "Your going with me and straight." 8. "*Western Moderato,*" by Bach, until end.

JOKER—"Whose Baby?" .....(Comedy)
1. "*Joker March,*" by Lake. 2. "*Baby Parade,*" by Pryor, until end.

VICTOR—"The Hash House Mystery" (2-R. Com.)

REEL I.

1. "*Love is so Fickle,*" by Krusemann. 2. "*Harlequin,*" by Roberts (Popular).

REEL II.

3. "*Dreams of Delight,*" by Milock. 4. "*High Pride,*" by Heed, until end.

VICTOR—"Black Magic" .....(Comedy)
"*African* 400," by Roberts, until end.

GOLD SEAL—"The Raid"

REEL I.

1. "*Western Allegro,*" by Winkler, until "Letter." 2. "*Douces Promeses,*" by Laurendeau, until "The dividing Line." 3. "*Melody,*" by Kretschmer, until "A Mexican Camp." 4. "*Olla Podrida,*" by Puerner, until "I'm sorry that you misunderstand." 5. "*Amo Melody,*" by Roleyn, until end of Reel I.

REEL II.

6. "*Wild Rosebud,*" by Tobani, until "Camp of Mexicans." 7. "*Alla Podrida,*" by Puerner, until "The Mexican Raid." 8. "*Battle Hurry,*" until "The heart of a man." 9. "*Rustles of Spring,*" by Sinding, until "This is one." 10. "*Moraima Capriccio,*" by Espinosa, until "The fight." 11. "*Furioso,*" watch shots, until end of Reel II.

REEL III.

12. "*Melody,*" by Friml, until "Dispatch rider arrives." 13. "*Finale*" from "*Ariele,*" by Bach, until "Girl on train." 14. "*Berceuse,*" by Karganoff, until end.

MUSICAL PROGRAM TO

"POLLY REDHEAD"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME MY DREAMS (6/8 Andante Moderato) By DOROTHY LEE

	SUB TITLES, ETC.	THEME TIME	NAME OF COMPOSITION
	Opening	2 Min. & 15 Sec.	Tulips (4/4 Moderato) by W. E. Miles
T	The Honorable John Ruffin	2 Min. & 40 Sec.	Chanson D'Amour by Saar
T	Mr. Gedge Tompkins	1 Min. & 25 Sec.	Dramatic Andante by Ascher
T	Polly Proves That, etc.	3 Min. & 5 Sec.	Legend of a Rose by J. Reynard
T	Mrs. Meekin, Who Does, etc.	3 Min. & 45 Sec.	...Elegy by Czibulka
T	You Are Right, Mrs. Meekin	3 Min. & 20 Sec.	...Eleanor by Deppen
S	Close View Interior Window	4 Min. & 10 Sec.	..... Theme
S	Close up at Table	3 Min. & 55 Sec.	Martinique, Intermezzo by Loraine
S	Mrs. Meekin Drinking Liquor	1 Min. & 20 Sec.	Dramatic Tension by Funck
T	Lady Caroline Ardath	3 Min. & 50 Sec.	Dream of the Flowers by Chas. Cohen
T	The Duke of Osterly	1 Min. & 45 Sec.	Heart Throbs, Reverie by Arnold
T	Lady Ostery, a Pale.	55 Seconds	....Continue to action
T	Polly Plays Changeling	5 Min. & 25 Sec.	Finale from "Arlele" by Bach

	SUB TITLES, ETC.	THEME TIME	NAME OF COMPOSITION
	to action pp or ff		
T	You Must Not See Her	3 Min. & 5 Sec.	Admiration by R. C. Jackson
S	Lawn Before House	2 Min. & 5 Sec.	Garden of Love, Caprice by Ascher
T	Polly Misconstrues Ruffins	4 Min. & 15 Sec.	After Sunset by Pryor
T	The Next Morning	2 Min. & 25 Sec.	Flirtation, Waltz Intermezzo by Meyer Helmund
S	Duke In Car	2 Minutes	Moderato Agitato by Becker
	to action pp or ff		
T	That Settles It	3 Min. & 40 Sec.	Return to me soon by Gregh
T	By This Time, Lady	3 Minutes	Berceuse by Karganoff
S	Exterior House	1 Min. & 40 Sec.	Cupids Frolic by W. E. Miles
S	The Duke's Car Comes On	2 Min. & 20 Sec.	Agitato No. 4 by Becker
S	After the Dispute	2 Min. & 40 Sec.	Love Song by Flegier
S	At Bench in Garden	4 Minutes	Continue or repeat "Love Song" by Flegier

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

A Few Letters from Universal Exhibitors

A THRILLER.

Universal Film Co.,
Spokane, Wash.

Dear Sirs—I just finished "Liberty" a short time ago and wish to say it held up better than any serial I ever ran. I did not get a very good start, but it picked up a little every week. It is a thriller from start to finish. I remain,

Yours truly,
R. G. GLENDENIN,
Mgr. New Pasture Theatre.
Colfax, Wash.

LOTS OF PEP.

Universal Film Co.,
Spokane, Wash.

Dear Sir—I received many compliments on "Liberty," many of my patrons expressed themselves by saying that it was the very best and most interesting serial they had ever had the pleasure of following and that they were sorry to see it come to an end. As it was very interesting from beginning to end, with lots of "pep" and not drawn out.

Personally I consider it a serial that the exhibitor is liable to make one mistake with it—the same as I did—I did not hold out enough inducements to pack the house the first episode.

"Liberty" will do the rest until the last ring of the curtain. I started it with a half-capacity house and it picked up to the last with a packed house. Eddie Polo and Marie Walcamp respectively won a warm spot in many of the Coeur d'Alene movie fans hearts, while "Liberty" was being shown here.

Yours very truly,
N. E. HUFF,

SERVICE PROGRAM GREAT.

March 4, 1917.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—The service program accompanying "The Purple Mask" on last Tuesday was great. The two-reeler had more pep and climaxes than some five-reelers I have seen. The comedy with Gale Henry was the best comedy I have ever seen her in and I like her. We also admire Eddie Lyons and Lee Moran.

Hoping for another such strong program for our next instalment of "The Purple Mask," we are,

Yours respectfully,
L. H. SWENSON.
Hastings, Minn.

S. R. O. EVERY DAY.

Universal Film Exchange,
St. Louis, Mo.

Gentlemen—Sincere congratulations for your splendid serial "Liberty."

It has been the best box office attraction we have had in quite a while, in fact, the best drawing serial we have ever shown, with each week we would have an increased attendance. Would put out the S. R. O. about two o'clock each afternoon.

We regret very much you did not extend this subject as you had the opportunity for so doing.

With best wishes, we are,
RODNEY C. DAVIS,
Mgr. Kozy Theatre Co.
Paducah, Ky.

DRAWING BIG CROWDS.

Universal Film & Supply Co.,
Spokane, Wash.

Gentlemen—In regard to the serial "Liberty," will say it has been drawing big crowds, chiefly owing, I think to the story dealing with a national situation and also because of showing so much excellent horsemanship.

L. E. RUDBERG,
Mgr. Opera House.
Oakesdale, Wash.

Wonderful Expressions of Opinion

If You Want to Exhibitors Think Films Read These the Strongest A Has to Offer to

STARTED RIGHT.

Bluebird Photoplays, Inc.,
New York, N. Y.

Dear Sir—In reply to your letter of the 23d in regards to what method we used in putting Bluebirds over.

We had up to this time tried various features and had not received the attendance that we thought we should have; they would come out strong at the first, then the attendance would drop, you might say, all at once.

In looking into this we found that the features had too much of sameness about them, that is, they were all society dramas or bordering thereon. In looking over the Bluebird releases we found that they had a variety, each feature something new for the patron, it was different and naturally with each difference there was a curiosity aroused, yes, and they are still a-coming.

Had "Behind the Lines" last night with a good attendance, every one pleased. Next Tuesday will have a larger crowd on account of the people boosting the last one, they all tell the other fellow what he missed, and then the next feature has an increase.

Our success in a big measure is due to J. H. Calvert, your manager at Omaha. He personally saw to it that the first ones were good; now we have found that all that we have had were that, but, you understand, some do not have the punch that others do, and Mr. Calvert gave us subjects that pleased, and after they had seen so many and then one that lacked the punch, all they said was, "It was not as good as the last, but at that it was fine." In other words, his co-operation at the very first laid the foundation, and that is what helps us now.

We do not advertise them in the newspaper, as the people here have followed the ads in the "Saturday Evening Post," but we instead use a mailing list and we have found that more effective, except of course in announcing the fact that we were to take on the Bluebirds and telling of their merits; this we did, and then we talked it up with people who really "knew pictures." They of course came and with the influence they had, it naturally drew many others.

The 20th of this month the Commercial Club had included with each banquet ticket one admission to see the Bluebird, "The Evil Women Do." There were 68 tickets sold. The majority came, the rest had business that detained them.

Bluebirds built our feature business so that now we have created a Bluebird Night. Prior to the time we used them we did well to make our expense. A few made us money, but the most we figured on just breaking even.

You will notice that there is nothing new in our method, and our success is due to the Bluebird and J. H. Calvert.

Yours very truly,
HOPKINS & LARSON,
Mgrs. Majestic Theatre.
Oakland, Neb.

P. S.—We cannot enter your contest as our lobby is too small, and about all that we have room for is photos.

HIGHLY SATISFACTORY.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—Ourfirst showing of yourp lay, "The Great Problem," was highly satisfactory with the public and ourselves. Your film was in excellent condition. We are wellp leased.

Your program bookings with us for thism onth and next appeals to us very much.

Yours very truly,
THE GARLAND THEATRE,
Lamp City, Nebr.

IN A CLASS BY ITSELF.

Ottawa, Feb. 23, 1917.

Bluebird Film Co.,
Montreal, P. Q.

Dear Sir—Having just recently discontinued from the exhibiting end of the film business, in your territory, I who am always called a "crab" by exchanges on account of my peculiar and harsh judgment about photoplays, take great pleasure in complimenting the Bluebird production, "The Man Who Took a Chance."

Seeing it in Ottawa's finest photoplay house, The Regent, where the projection is second to none, I enjoyed the play immensely. The house was packed to the roof, and seats about 1,800. Now, what I wish to point out to you, is this, that "The Man Who Took a Chance," was enjoyed much better than Charlie Chaplin in "Easy Street," which was supposed to be Chaplin's funniest yet.

Sitting in the centre of the house, and packed as it was, I observed, the popular opinion, and by the expressions on the faces, it was an easy matter to ascertain, just exactly how much the Bluebird was enjoyed. In future, I will be anxious to see a Bluebird play, and if the others are enjoyed as much as the one above, then Bluebird can safely be recommended, as second to none or in other words "In a class by itself."

Yours truly,
S. DARWIN,
formerly manager London Theatre, Montreal.

TAUGHT A LESSON.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—We ran your photoplay, "The Right to Be Happy" last Friday night and I am writing to let you know that we considered it one of the finest that we have ever had. Old and young enjoyed it equally. My little boy was present and grasped the lesson and I would not take a good deal for the impression that it made on his mind. The acting was of the best. We are very grateful to you for the film.

Sincerely,
CHAS. E. COBBEY,
Pastor First Christian Church.
Omaha, Neb.

PLEASE CONTINUE.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—We want to congratulate you upon the supreme value that you raised the Bluebird photoplays to, and also "The Play's the Thing" policy that you have kept.

We are very sure that our patrons are with us in this statement from the comments that are received daily.

There is only one thing that we exhibitors can ask and that is to continue your releasing of these supreme productions.

With best wishes for continued success, we are,

Yours very truly,
W. H. HITE,
Secy. Gaiety Theatre Co.
Santa Maria, Cal.

rom the Men Who Show Bluebirds

now What Other bout the Bluebird etters. They Are ments Bluebird ou For Service

WANTS "LOVE'S LARIAT" AGAIN

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen — If you have seen "Love's Lariat" and know what it is like you will know what our people like. That is the best comedy we have ever had. People sat in the house and laughed until they cried, and when they passed out they could not say enough for the picture. It is good for an audience to cry sometimes. They don't want to look on the melancholy side of life all the time. We find enough distress in our midst that we cannot side-step. So I am inclined to the idea that our Monday program should be bright and cheery, lots of real fun, and not a line to tend toward the vulgar. At the end of "Love's Lariat" the bunch says, "Hell—he's ruined!" That went off fine, because it broke the love scene and balanced it up. Keep away from the sex problem or any scene carried too far having to do with a woman led wrong by a man and her suffering for it. Although it be the finest acting and most dramatic moments it is not so good. Our people don't want their children to see it, and if the kids can't come, why the parents won't dare.

"Love's Lariat" is fine. I am going to ask you for a rebooking on it for some Saturday night, for our Saturday night crowd to see. I know it will take.

Yours very truly,
N. E. BOATRIGHT.
Tabor, Iowa.

ALL TO THE GOOD.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen — The Plaza Theatre grows more proud of its Bluebird program, which it is showing two days in each week; and as time goes on we grow more and more convinced that it is one of the most attractive programs now on the market.

For one thing, we like the careful, expert attention paid to detail—a matter in which so many producers are not sufficiently interested. In the Bluebird photoplays there is just enough detail without being too much.

Another feature in which we are particularly interested is the Bluebird's wonderful outdoor work. It seems to us that no other producer except the Bluebird is realizing the almost unlimited possibilities of the great out-of-doors, with all the picturesque beauty which nature has endowed it.

The Bluebird photography is good and constantly growing better. The motion picture going public is just beginning to thoroughly appreciate the difference between good, poor and indifferent photography—to understand what an important part the cameraman plays; and from all sides we hear kind comments about Bluebird photography.

These, as we see it here at the Plaza Theatre, are only a few of the phases of the general excellence which go to make up Bluebird popularity—a popularity, by the way, which we find to be rapidly on the increase. We have thus far absolutely no criticism to make of Bluebird pictures; they are, to use a popular expression, "all to the good."

Very truly,
J. E. BRYANT,
The Plaza Theatre Co.,
Waterloo, Iowa.

HAS RUN 58 BLUEBIRDS.

From an exhibitor in Centralia, Ill., G. L. Pittenger, who runs the Grand Theatre of that town; seating 1,200 people, comes a letter after an experience with fifty-eight productions. That is about the entire list of Bluebirds. Praise after such a full and complete experience is praise indeed.

Bluebird Photoplays, Inc.,
St. Louis, Mo.,

Dear Sir—We started using the Bluebirds from the first release, and they have been getting better and better, until now I do not think they have a peer as far as photography is concerned, and I consider them among the best of features in every way.

We want good, clean pictures, and that is what Bluebird always are, and I recommend them very highly to any one who wishes first-class pictures. Yours very truly,

G. W. PITTENGER,
Pittenger Grand.
Centralia, Ill.

WELL, THEY ARE!

Bluebird Photoplays, Inc.,
Omaha, Nebr.

Gentlemen—If the other four features which I booked for the month are as good as "Behind theLines," I will be more than pleased, as I got more praise on "Behind the Lines" than on any feature I have run for the last two years; and you know I have been bucking the feature business for a long time and have run features from a lot of companies, and some mighty good ones, too. When I get praise from my patrons on a feature you can gamble it was good and will please two-thirds of any man's audience in the city or country town. I will cheerfully recommend "Behind the Lines" as being high class and a top notcher in every respect, and one that will please the most critical audience. Yours truly,

A. A. ULM,
Orpheum Theatre, Randolph, Nebr.

ONE GRAND PICTURE.

Bluebird Photoplays, Inc.,
Chicago, Ill.

Gentlemen—The Bluebird Photoplay, "The Bugler of Algiers," which I put on last Thursday, January 11th, was one grand picture, appreciated by all and a success in every way, although the weater was cold and disagreeable. While only mentioning the one above all Bluebirds are in the same blass and that is the best.

J. H. DALES,
Princess Theatre, Rochelle, Ill.

IF YOU DOUBT—TRY THEM.

Bluebird Photoplays, Inc.,
Pittsburgh, Pa.

Gentlemen — I have been using Bluebird pictures for about eight months, and will say I am very well pleased with them, as they all have good, clean stories and should satisfy almost any one, and I think they are getting better all the time. Would say that any one who is in doubt as to their quality should try them, and I know that they will be convinced. Wishing you success, we are,

W. H. KETCHAM,
Princess Theatre.
Jeannette, Pa.

UP TO THE MINUTE.

Bluebird Photoplays,
Omaha, Nebr.

Gentlemen—Must state that Bluebird plays are up to the minute. The only trouble is they end when my patrons have only had half enough.

E. W. BLAKESLEE,
Airdrome Theatre, Nebr. City, Nebr.



AMERICA FIRST

LAST-AND ALL THE TIME

AND FOR EVERYTHING THAT STANDS FOR FREEEDOM—LIBERTY—DEMOCRACY—Every one in your city will want to see that magnificent production applauded by milllons already and to be triply applauded by millions more—

"THE EAGLE'S WINGS"

A Thrilling Appeal That Will Fire the Blood of Every Patriotic American Citizen

"The EAGLE'S WINGS" is true to life—gripping, absorbing, alluring, genuine and wonderfully portrayed.

"The EAGLE'S WINGS" is the type of picture that every home-loving, country-loving, patriotic American citizen should see, especially all our children.

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"The EAGLE'S WINGS" will rouse your audiences to a fervor of intensity, cause their hearts to beat faster—inspire them as they have never been inspired.

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TWENTY THOUSAND LEAGUES UNDER THE SEA OPENED AT LIBERTY THEATRE HERE SUNDAY MORE PEOPLE ATTENDED THE LIBERTY SUNDAY THAN EVER BEFORE ATTENDED A THEATRE HERE IN ANY ONE DAY LIBERTY SEATS TWENTYONE HUNDRED PACKED FROM TEN AM TILL ELEVEN PM

GEO H BELMAN
SEATTLE TIMES PHOTOPLAY EDITOR

The Universal Film Mfg. Co. to receive offers for bookings on its stupendous spectacular attraction, "20,000 Leagues Under the Sea," in the Unsold State Rights Territory as listed below.

Already the following States have been sold: California, Nevada, Wyoming, Utah, Arizona, New Mexico, Colorado, Texas, Montana, North Dakota, South Dakota, Minnesota, Wisconsin, Illinois, Mississippi, Louisiana, Arkansas, Tennessee, Alabama, Georgia, Florida, South Carolina, Michigan, Ohio, New York, Maine, Vermont, New Hampshire, Massachusetts, Connecticut, Rhode Island, Pennsylvania, New Jersey, Maryland, Delaware, West Virginia, Virgiana and North Carolina.

The following States are those in which we will receive offers for bookings: Washington, Oregon, Nebraska, Kansas, Oklahoma, Iowa, Misouri, Indiana, Kenutcky and Idaho.

"20,000 LEAGUES UNDER THE SEA" is the biggest money getter on the World's Market. Nothing begins to even compare with it as a House Packer. Communications will be given attention in order of their receipt. Communicate direct with the State Rights Department of the UNIVERSAL FILM MANUFACTURING CO. (Carl Laemmle, President), "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

Herbert Rawlinson in "The Scarlet Crystal," with Dorothy Davenport and Betty Schade.	60th Red Feather Production—5 Reels March 19—5 Reels
"The Raid," with Neal Hart. Written and produced by George Marshall.	Prize Gold Seal Western Drama March 20—3 Reels
Harry Carey in "Goin' Straight," with Priscilla Dean. Story by Harry Carey. Directed by Fred Kelsey.	Prize Laemmle Heart-Interest Story Mar. 14—2 Reels
"The Grudge," with Wm. V. Mong, Zoe Rae and Irene Hunt. Story by Harvey Gates. Directed by Wm. Mong.	Prize Rex Human-Interest Drama March 25—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

Harry Carey in "The Fighting Gringo," by Henry Wallace Phillips. Directed by Fred. A. Kelsey.	61st Red Feather Production—5 Reels March 26
"The Startling Climax," with Fred. Church, Val Paul and Gertrude Aster. Produced by Geo. L. Sargent.	Prize Gold Seal Heart-Interest Story Mar. 27—3 Reels
"Dan's Dippy Doings," with Dan Russell. Produced by Craig Hutchinson. Under the supervision of Blystone.	Prize L-KO Joyfest Komedy Mar. 28—2 Reels
"Steel Hearts," with Marie Walcamp and Lee Hill. Produced by Henry McRae with thrills galore.	Prize 101 Bison Sensational Drama Mar. 31—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

Harry Carey in "The Fighting Gringo." With Claire Du Bray. Sixty-first Red Feather. Story from a popular magazine series by Henry Wallace Phillips. Directed by Fred A. Kelsey. Released March 26. We haven't had a chance to see Harry Carey in a Red Feather since the second of the series, "A Knight of the Range." That was a corker and this is another. Harry is a husky, two-fisted adventurer, traveling to Panama, on his own. He takes an interest in a girl and a man, who haven't sense enough to let the course of their love run smooth. Harry determines to fix their affairs for them. He does it by shooting up the man deliberately, just to convince the girl how much she loves him. Then he personally conducts the suppression of a five-cent revolution, and puts a regiment of insurrectos out of business with tomato cans for ammunition. With the price of canned goods going up every day, too, the way it is! When he's fixed things for every one else, he takes the road again; but they never forget him and you won't, either. This is a picture that really deserves the name "feature."

"The Startling Climax. With Val Paul, Fred Church and Gertrude Aster. Directed by George Sargent. Gold Seal Three Reel Novelty Drama. Released March 27. Fans, meet Mr. George Sargent. He is a new name on the program, but let us tell you right here that you are going to like him. That is, if he puts over any more pictures like this Gold Seal, and he says he's going to, right along. There is a novelist in the story and his friend, and a lovely girl who becomes his stenographer. Yes, you've guessed it. They do marry. But she isn't quite the kind he thought her, though he has to feign death to find it out. He is already to fight his friend for her, when bing!—comes the startling climax, and you'll have the surprise of your life.

"Dippy Dan's Doings." With Dan Russell. Two-reel L-Ko Joyfest of Jocularity. Released March 28. 'Jevver see Dan as a chambermaid? He's just too cute for words. The corner policeman would fall for him like a ton of coal, and he'd be the belle of the annual ball of the Ancient, Honorable and Amalgamated Order of Anything at all. This two-reel riot starts him out as a chauffeur. Of course, his employers want to fire him, but they can't. Asbestos is his middle name. Lucille Hutton—she's in it, too, as the cutest cutter of cuticle you ever put your eyes on—causes him to leave his job. Then somehow or other, they are all in a Pullman car together, and they chase each other over the roofs of the train in a fashion which no one but lunatics and L-Ko Komedians would attempt. You don't dare miss this.

"Steel Hearts." With Marie Walcamp and Lee Hill. Two-reel 101 Bison. Directed by Henry McRae. Released March 31. Talk about your daredevils of the films! This girl, Marie Walcamp, takes the bally bun, bai Jove, as they used to say in dear old Lunnon. She climbs up on a rip-snorting demon of a horse, which promptly throws her. She is dragged for yards, with her foot in the stirrup and her curls in the dust, right across the path of a locomotive. Lee happened to be driving it—he's a millionaire engineer, by the way—and that's all that saves Marie. He makes a jump to get her, that is going to make the fans gasp right out loud. Later, as if that was not enough for one picture, he saves her from his degenerate brother in a fight that pretty nearly does for both of them. This is one whale of a two-reel picture and would get them in on the seventh day of the World's Series.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

MARCH—
4—*Mr. Fuller Pep, "An Old Bird Pays Him a Visit"* ....(Com. Cart)
and *"The Land of Buddha"* (Dorsey) (Split R.)
11—*Mr. Fuller Pep, "His Day Of Rest"*..(Com.Cart
and *"The Mysterious City"*.....(Dorsey Ed.)
18—*The Mystery Of the Noiseless Soup*.....(Com.)
and *Palaces of the Forbidden City* (Dorsey Ed.)
(Split Reel)

REX.

FEBRUARY—
25—*Lost in the Streets of Paris*.....(Drama)
MARCH—
1—The Rented Man ....(2-R. Human-Interest Dr.)
and *"Funicular up the Niesen"*.....(Ed.)
8—The Amazing Adventure.....(2-R. Drama)
Roberta Wilson-Charles Perley.
11—*It Makes a Difference*.....(Comedy)

UNIVERSAL SPECIAL FEATURE.

Week of February 26—
"The Purple Mask" (Episode No. 10), "The House of Mystery" .....(2 Reels)
Grace Cunard-Francis Ford.
Week of March 5—
The Purple Mask (Episode No. 11, "The Garden of Surprise" .....(2 Reels)
Week of March 12—
Grace Cunard-Francis Ford.
"The Purple Mask" (Episode 12), "The Vault of Mystery" .....(2 Reels)
Grace Cunard-Francis Ford.
"The Voice on the Wire" (Episode No. 1) "The Oriental Death Punch" .....(2 Reels)
Ben Wilson-Neva Gerber.

VICTOR.

FEBRUARY—
23—*A Bare Living*.....(Comedy)
27—*A Novel Romance*.....(Com. Dr.)
MARCH—
1—*They Were Four*.....(Comedy)
6—*Good-Morning, Nurse* .....(Comedy)
9—*The Beauty Doctor*.....(Comedy)
13—*A Woman In the Case*.....(Comedy)
15—Dorothy Dares .....(2 Reels)
Ruth Stonehouse.

LAEMMLE.

FEBRUARY—
21—*Sin Unatoned* .....(Drama)
MARCH—
3—*Undoing Evil* .....(Drama)
8—*The Human Flame*.....(Sea Dr.)
14—Where Gloria Waits .....(2-Reel Dr.)
Allan Holubar-Roberta Wilson.
17—*Racing Death* .....(Drama)

UNIVERSAL ANIMATED WEEKLY.

FEBRUARY—
28—*Animated Weekly, Vol 2, No. 61*.....(News)
MARCH—
7—*Animated Weekly, Vol. 2, No. 62*.....(News)
14—*Animated Weekly, Vol. 2, No. 63*.....(News)

UNIVERSAL SCREEN MAGAZINE.

FEBRUARY—
16—*Universal Screen Magazine. Issue No. 7*.....
MARCH—
2—*Universal Screen Magazine. Issue No. 8*.....
9—*Universal Screen Magazine. Issue No. 9*.....

BIG U.

FEBRUARY—
4—*Buried Alive*.....(Western Dr.)
7—*A Soldier's Dream*.....(Drama)
8—*Good-For-Nothing Gallagher* .....(Drama)
15—*For Honor's Sake*.....(Drama)
18—The Hidden Danger.....(2-R. Drama)
Mona Darkfeather.

GOLD SEAL.

FEBRUARY—
27—Mary From America.....(3-R. Com.-Drama)
Douglas Gerrard-Ruth Clifford.
MARCH—
6—Desperation .....(3-R. Society Dr.)
13—The Common Sin.....(3-R. Drama)
Helen Gardener.

IMP.

MARCH—
9—The Perils of the Secret Service, No. 1, "The Last Cigarette" .....(2 Reels)
Kingsley Benedict.
11—The Man of Mystery.....(2-R. Detective Dr.)
14—*Sins Of A Brother*.....(Drama)
16—The Perils of the Secret Service (No. 2)
"The Clash of Steel" .....(2 Reels)
Kingsley Benedict.
FEBRUARY—
24—The Comeback.....(2-R. Western Drama)
MARCH—
3—The Tornado.....(3-R. Western Drama)
Jack Ford.
10—*The Drifter* .....(Drama)
17—Roped In .....(2-R. Western Dr.)
Neal Hart.

L-KO.

FEBRUARY—
28—Spike's Bizzy Bike.....(2-R. Comedy)
Dan Russell.
MARCH—
7—Fatty's Feature Fillum.....(2-R. Comedy)
Fatty Voss.
14—*Love On Crutches*.....(Comedy)
16—*Summer Boarders* .....(Comedy)

RED FEATHER PRODUCTIONS.

FEBRUARY—
26—The Girl and the Crisis.....(5-R. Drama)
Dorothy Davenport-Wm. V. Mong.
MARCH—
5—The Gates of Doom.....(5-R. Drama)
Claire McDowell.
12—The Girl Who Lost .....(Soc. Dr.)
and "Border Wolves" .....(West. Drama)
Neal Hart.

JOKER.

FEBRUARY—
17—*Mule Mates* .....(Com.)
24—*Rosie's Rancho* .....(Comedy)
MARCH—
3—*Passing the Grip*.....(Comedy)
10—*Wanta Make a Dollar?*.....(Comedy)
17—*Art Aches* .....(Comedy)

NESTOR.

FEBRUARY—
26—*A Million in Sight*.....(Comedy)
MARCH—
5—*A Bundle of Trouble*.....(Comedy)
12—*Some Specimens* .....(Comedy)



NOW!

NOW!

NOW!

Now is the time to book the timeliest serial ever filmed. Not once in a thousand years could so timely a serial be released. NOW, when the country is aflame with patriotism—when war, preparedness, military operations and our relations with foreign countries are the vital topics of discussion—NOW YOU HAVE THE OPPORTUNITY OF BOOKING

LIBERTY

THE THRILLING, PATRIOTIC UNIVERSAL SERIAL GLORIOUS. Featuring the popular stars, MARIE WALCAMP, EDDIE POLO, JACK HOLT, G. RAYMOND NYE. The entire action takes place along the Mexican Border. The supporting company includes hundreds of Cowboys, hundreds of Texas Rangers; hundreds of American Cavalrymen, Mexican soldiers, bandits and peons.

It will thrill and enthrall your audiences. It has the true patriotic appeal, as well as swift action, dare-devil stunts, deeds of daring, adventure and a delightful love story. That is why Exhibitors everywhere say that "LIBERTY" is the greatest money-maker of them all. Book through your nearest Universal Exchange, or

UNIVERSAL
FILM MFG. COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

SERVICE!! COUNTS

Read what the managers of the "Merrill" said when "MOTIOGRAPHS" were installed.

1915

The Merrill
MILWAUKEE'S PHOTOPLAY PALACE
2ll GRAND AVENUE

MILWAUKEE
WISCONSIN

March 14th, 1916.

Enterprise Optical Mfg. Co
564- W. Randolph St. Cor Jefferson.
Chicago

Gentlemen:

I trust you will pardon the delay in answering your favor of the 9th; I am pleased to learn that your factory will go over the mechanism and make a thorough cleaning of all parts.

This is our 13th week in operating the Merrill and it is the opinion of everyone that we are getting the best projection in the city with the new Motiograph which we consider superior to any other machine in the market.

You may use this letter for advertising purposes if you so desire. Wishing you continued success, We remain,

Yours truly.

MERRILL THEATER CO.

Per H. W. Stanbury
Manager

The Merrill
MILWAUKEE'S PHOTOPLAY PALACE

MILWAUKEE
WISCONSIN

January 17th,'17.

Mr. L. P. Langford,
Wisconsin Theatre Supply Co.
Milwaukee, Wis.

Dear Sir:-

Relative to our conversation I would say for your information that I am more than pleased with the projection we are now receiving at the Merrill Theatre and I have no intentions of replacing the Motiograph machines that I am now using.

Yours very truly
E. C. Bastian

Manager
MERRILL THEATRE.

ECB/N

Then after running 30,672 reels of film he says this

and NOT ONE CENT of

1917

UPKEEP.

Write for MOTIOGRAPH Literature.

THE ENTERPRISE OPTICAL MFG. CO., 562 West Randolph St., Chicago, Ill.

WESTERN OFFICE: 833 Market St., San Francisco, Cal.

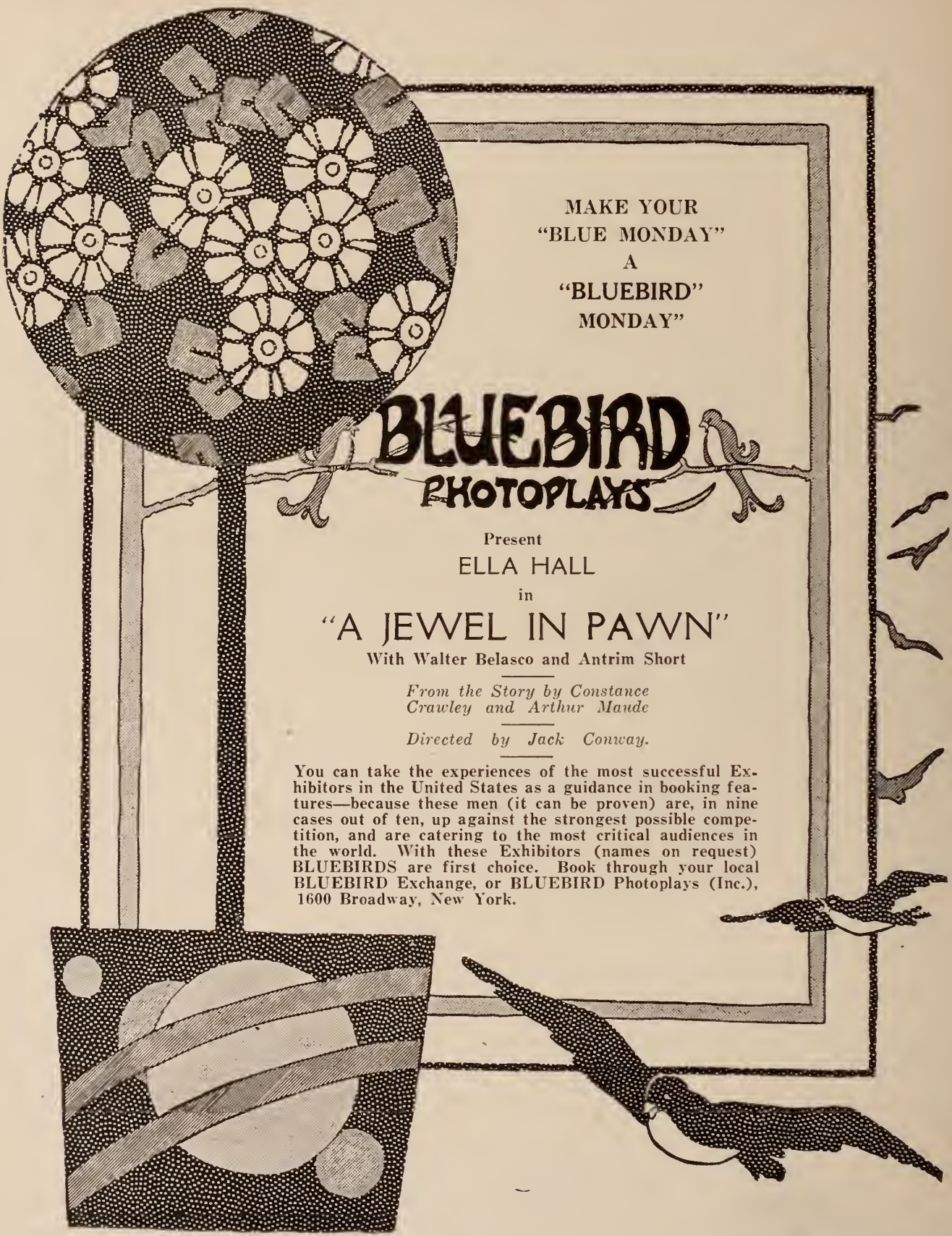
The Moving Picture Weekly



Irene Hunt
IN THE
LAEMMLE DRAMA
"IS MONEY ALL?"

MARCH 24, 1917
VOL. 4, NO. 6
PRICE 10 CENTS




MAKE YOUR
"BLUE MONDAY"
A
"BLUEBIRD"
MONDAY"
BLUEBIRD
PHOTOPLAYS
Present
ELLA HALL
in
"A JEWEL IN PAWN"
With Walter Belasco and Antrim Short
From the Story by Constance Crawley and Arthur Maude
Directed by Jack Conway.
You can take the experiences of the most successful Exhibitors in the United States as a guidance in booking features—because these men (it can be proven) are, in nine cases out of ten, up against the strongest possible competition, and are catering to the most critical audiences in the world. With these Exhibitors (names on request) BLUEBIRDS are first choice. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



RED FEATHER PHOTOPLAYS
PRESENT
"The BRONZE BRIDE" WITH
CLAIRE McDOWELL
EDDIE POLO AND
CHARLES MAILLES
DIRECTED BY HENRY McRAE
BOOK THROUGH ANY
UNIVERSAL EXCHANGE


RED FEATHER PHOTO PLAYS Present:
HARRY CAREY
IN
"The FIGHTING GRINGO"
BASED ON THE FAMOUS "RED SAUNDERS" STORIES BY THE CELEBRATED NOVELIST HENRY W. PHILLIPS.
DIRECTED BY FRED. KELSEY
BOOK THROUGH ANY UNIVERSAL EXCHANGE
RED FEATHER PHOTOPLAYS

LOOK AT THIS MAMMOTH UNIVERSAL PROGRAM
CAN YOU BEAT IT ANYWHERE ?

Special Releases on the Universal Program for the Week of April 9, 1917.

RED FEATHER—"MR. DOLAN OF NEW YORK" (5 Reels) J. Mulhall
NESTOR—"UNDER THE BED" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts
L-KO—"RING RIVALS" (Two-Reel Com.) Dan Russell.
BIG U—"THE DESERT GHOST" (One-Reel Drama) Neal Hart
IMP—"THE PERILS OF THE SECRET SERVICE," No. 6, "THE SIGNET RING" (Two Reels) Kingsley Benedict
UNIVERSAL SCREEN MAGAZINE—Issue No. 14
JOKER—"THE CARELESS COP" (1-R. Com.) Gale Henry-Wm. Franey
POWERS—"BOOMER BILL GOES TO SEA" (Comedy Cartoon) and "ON THE STREETS OF INDIA" (Dorsey Educ.) (Split Reel)
GOLD SEAL—"HAIR TRIGGER BURK" (Three-Reel Western Dr.) Harry Carey and Claire Du Bray

SPECIALS on the Regular UNIVERSAL PROGRAM shown opposite include the exact type and class of pictures that are needed by Exhibitors who book an "open" program, or who want a live one to hold up a feature performance. Take any one of them, turn it over in your mind as a business proposition, and you will have to admit that there is nothing that you can book anywhere that compares with the releases shown here. Book through any Universal Exchange, or the Home Office

29 Reels Every Week

Regular Releases on the Universal Program for the Week of April 9, 1917.

VICTOR—"HIS FAMILY TREE" (One-Reel Comedy) Eileen Sedgwick
UNIVERSAL ANIMATED WEEKLY—No. 67
BIG U—"THE BUGLER" (One-Reel Drama)
REX—"UNCLE JOHN'S MONEY" (Two-Reel Human-Interest Drama) Malcolm Blevins and Marjorie Ellison
LAEMMLE—"THE SILENT PRISONER" (1-Reel Sea Drama) Ethel Grandin
VICTOR—"STOP YOUR SKIDDING" (One-Reel Comedy)
BISON—"THE KIDNAPED BRIDE" (Two-Reel Drama) Marie Walcamp
REX—"HER PRIMITIVE MAN" (1-Reel Drama) Jack Mulhall
IMP—"THE EYES IN THE DARK" (Two-Reel Drama) Leah Baird

THE REGULAR RELEASES on the UNIVERSAL PROGRAM are listed to the right and together with the "specials" above constitute the complete Universal Program of 29 reels. If you book full Universal Service you get all of these. If you do not, you have the privilege of booking any of them separately—at a slight advance to cover the cost of individual bookings. The UNIVERSAL PROGRAM gives greater QUANTITY and better QUALITY than all its competitors together. Get full particulars from your nearest Universal Exchange, or

UNIVERSAL FILM MFG. CO.

1600 BROADWAY CARL LAEMMLE, Pres. "The Largest Film Manufacturing Concern in the Universe" **NEW YORK**

Bluebirds Will Make Money For You



An Advertisement birds of Canada and th Netted a Fine Display may be Followed by an hibitors.--Here are mor Pleased Exhibitors are Creme of All Feature

COMBINATION BLUEBIRD COMMERCIAL WINDOW DISPLAY.

ANY advertiser of Bluebird photoplays can take a profitable leaf out of the experience book of W. A. Bach, in charge of the Advertising and Service Departments of the Canadian Bluebird Company with profit to himself almost any day. His latest advertising stunt is a combination window display arranged between the Bluebird Company of Canada, and the United Cigar Stores, as shown in the cut above. The cigar people wanted to advertise a brand of chocolates, and they called them Bluebird chocolates for that purpose, with attractive boxes, and incidentally, good chocolates. They arranged with Mr. Bach a co-operative advertising scheme which was mutually agreeable and profitable to the cigar company and to the Bluebird Company. The results were very satisfactory indeed, the display attracted crowds of people, and the fact that one of the theatres showing Bluebird features was located next door to the window which carried the display was fortunate for that theatre, as the manager very soon realized. A reproduction of this advertising plan is used here not only as an example of enterprise, but as a hint to other exchanges and exhibitors who may wish to profit by the example.

BLUEBIRDS SELECTED FOR WORTH WHILE FILMS.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Mr. Calvert, handling the Bluebird films here, has certainly been very kind and helpful to us, in helping us on our "Worth While Friday Night" programs. Last Friday night we ran "The Measure of a Man." One of my members said, after the program that that was one of the best missionary sermons he had ever received. I think he expressed the thought of the entire audience.

The Bluebird Photoplay, "The Right To Be Happy," made a great impression on our audience, a good part of which consisted of children. It held their attention from start to finish, was splendidly acted, and the lessons taught were of the very finest nature. Every one present was made better, I am sure. All were enthusiastic in their praise of the film, and I have heard from it a number of times since. I am glad to speak thus frankly in regard to this film, because I have had to turn down film after film that I did not think was the proper thing to show; but certainly no one could object to anything in "The Right To Be Happy." It is fine, and could be shown with profit and benefit in any church in the country.

Sincerely Yours,
CHAS. E. COBBEY,
First Christian Church.
Omaha, Neb.

TRUE TO LIFE.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Just writing you a line to let you know how much we appreciated the Bluebird Photoplay, "The Measure of a Man." One of my young men said at the conclusion, "That's as good as any missionary sermon you could preach." I felt that the influence of the play was wholesome, and I know from having been pastor of a little church at Eureka, Montana, the centre of the largest lumber interest in the entire State, that the setting and characters were true to life. If you have any more plays on a par with this one, or "Measure of a Man," we will indeed consider it a pleasure to run them. Many thanks,

Yours truly,
CHAS E. COBBEY,
First Christian Church.
Omaha, Neb.

SIMPLY SPLENDID.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"Naked Hearts" took very well with our college bunch. It is beautiful, very emotional, the child acting in this play is simply splendid, and the settings in keeping.

Yours very truly,
H. E. BOATRIGHT.
Tabor, Iowa.

t You Advertise. Read These Letters

rranged by the Blue- United Cigar Stores or Both. A Plan which Exchangeman or Ex- Letters Telling How ith the Creme-de-la-



A beautiful Bluebird Theatre display for "Broken Fetters."

FROM FRIEND TO FRIEND.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—I am enclosing herewith a letter from a friend of mine asking me how I like Bluebird, and am sending you a copy of the letter that I sent to him.

M. B. NIELSON,
Wayne, Neb. Crystal Theatre.

The Empress Theatre,
Stanton, Neb.

Gentlemen—Your letter of the 17th received, and in reply will say that Bluebirds are doing fine for me.

Last Wednesday I ran "The Right To Be Happy," and took in more money on Wednesday than I did last Saturday, on which day I ran Mary Pickford. Bluebirds are my best drawing card. Next Friday I am running a Bluebird feature entitled "The Eagle's Wings," and if you can spare the time I would be glad to have you come up and see it

I think if you advertise Bluebirds and get the people started they will prove your best card. I have run them nearly three months and the crowds are picking up every week.

With best wishes for your success, I beg to remain,

M. B. NIELSON,
Wayne, Neb. Crystal Theatre.

HIGHLY SATISFACTORY.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Our first showing of your play, "The Great Problem," was highly satisfactory with the public and ourselves. Your film was in excellent condition. We are well pleased.

Your program bookings with us for this month and next appeal to us very much.

THE GRAND THEATRE.
Lamp City, Neb.

"HONOR OF MARY BLAKE" BEST HE EVER SHOWED.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"The Honor of Mary Blake," which we showed last Sunday and Monday, was one of the best pictures we ever had in the theatre in the estimation of the writer. Photography was clean-cut and exceptional and the story good.

Sincerely,
W. P. BEMIS,
Empress Theatre,
Grand Island, Neb.

BETTER THAN WRITING.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—"The Right To Be Happy" drew a big crowd and that was not all. It pleased the majority and hit the high spots in the line of high class entertainment. I am mailing a list of Bluebirds to my wife's cousin at Lynch, Neb., and she will see that you get orders for them. This is one way I can show my appreciation, if I can't write. Yours truly,

A. A. ULM,
The Orpheum Theatre.
Randolph, Neb.

"QUITE SOME JOSHER."

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Last night we showed "The End of the Rainbow." We have been showing features at 10 and 15 cents. After having gone into the matter at some length, we came to the conclusion that we could no longer afford to run features at that price. Last night our ten and twenty-cent prices went into effect. The weather was fine, the picture splendid, and we had a good house. The raise did not seem to affect the crowd. After they had seen the picture, my patrons spoke to Mrs. B. about it being so fine. They liked the Western scenery, the Red Woods forests, the Sierra Nevada country. I thought when you called on me some three months ago and told me "you would make them ask for Bluebirds," that you were quite some "josher," and I readily promised to use them if you would make them ask for them. I do not recall any Bluebird that has fallen flat, and it has been a real as well as a reel pleasure to show Bluebirds.

Very truly yours,
N. E. BOATRIGHT.
Tabor, Iowa.

GET ON

(No. 169. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THERE'S just ONE thing that balks the average exhibitor's efforts to make money.

It's his lack of NERVE!

Harsh words? Maybe so---but they're TRUE!

In the last six weeks I've asked more than a hundred exhibitors to tell me frankly why they persist in hanging on to the feature policy that is putting them deeper into the hole every day.

In practically every instance the answer was this, "MY OPPOSITION!"

Here's how one man summed up the situation:

"I'd go back to the regular service program in a minute if my opposition did the same thing. I'd like to have the increased turnover that the short, snappy, regular service show brings. But as long as the other fellow continues to dish out features, I've GOT to follow suit!"

In other words, this exhibitor and others like

THE JOB!

him haven't the gumption to start the ball rolling. They lack the nerve to jump to the front and grab the business waiting for the LEADER.

If these men weren't blind as bats they'd realize that the REAL reason for the falling off in picture theatre patronage is due to indigestion---MOVING PICTURE INDIGESTION!

Where, in the old days, the short, diversified show added a zest to the fan's appetite, the modern feature monstrosity is giving patrons enough footage in ONE performance to satisfy their picture appetites for a WEEK.

Don't wait for the other fellow to point out the way back to BIG business. Don't let your wishbone continue to act as your backbone. Crowded houses are waiting for you. A fat bank account is BEGGING you to come and claim it------

GET ON THE JOB!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York


SCENES FROM
"The BRONZE BRIDE" WITH
CLAIRE MEDOWELL
EDDIE POLO AND
CHARLES MAILES
A RED FEATHER PRODUCTION



Lucille prepares to defend her honor. *The Rescue.* *The honeymoon of a millionaire engineer.*

"Steel Hearts"

TWO-REEL Bison Drama, written by Wright Roberts and directed by Henry McRae, in which Marie Walcamp performs some astonishing feats of horsemanship.

CAST.

David Driscoll.....E. C. Wallack
Lucille Lawton.....Marie Walcamp
George Belmont.....L. C. Shumway
Jack Belmont.....Lee Hill
Lucille's Maid.....Gypsy Sontoris

THIS is one of the sort of pictures which has made the Bison brand famous. It was written by Wright Roberts and produced by Henry McRae, with Marie Walcamp and Lee Hill, aided and abetted by L. C. Shumway, in a series of thrilling stunts which are guaranteed to take away the breath of any fan.

Lucille Lawton is the ward of David Driscoll, superintendent of the Belmont Iron Works. George Belmont, the head in the industry, is the pampered pet of society. His younger brother Jack is just the opposite. Jack inherited a big block of railroad stock from his father, and desiring to know more of his investment, enlisted as a worker on the railroad and has risen to the post of engineer.

Lucille is a very spirited girl and passionately fond of outdoor sports, especially riding. She has set her heart on purchasing a magnificent spirited horse and she and her guardian are about to quarrel over the matter.

Lucille, defiant because of the men's objections, mounts the horse and rides off. Driscoll is very much worried and gladly consents when George Belmont suggests he will follow the girl in his car. The horse runs away and drags Lucille.

Meanwhile, Jack has taken his regular run and as he approaches a street crossing, is horrified to see a horse dashing toward the train with the rider dragging from the saddle. Jack calls the fireman to take his place and leaping from the train, succeeds in bringing the horse to a stop. His brother drives up and Jack surrenders the unconscious girl to him to be taken to a hospital.

It is two months before Lucille fully recovers and desiring to thank her rescuer, goes to the railroad yard to find the engineer. George and his friends are on a joy ride and meeting Jack, try to persuade him to join them. Jack refuses, saying that it is time for him to go on duty. He comes to his engine and is greeted by Lucille. Jack is embarrassed by the girl's thanks. He promises the girl to call on her the following evening. George has fallen in love with Lucille and promises Driscoll that if he will use his influence to favor his suit, that he will receive a large compensation.

Lucille has become more and more interested in Jack, and George is very bitter because she neglects him. When Jack calls at the house he finds George there. Driscoll monopolizes Jack's time, leaving the girl to George.

Next day George indulges freely in liquor and arrives at the plant in a bad humor. He broods over his jealousy during the day. Driscoll tells him that Lucille will be alone that night and suggests that he call. Lucille has retired for the night when George arrives and forces his way through the door. The maid tries to keep him out and a struggle takes place between them in which the maid is knocked unconscious. Lucille tries to get Jack on the phone and leaves word at the office for him to hurry to her house. She barricades her door, but George, in his drunken frenzy, breaks the door down and attacks her. Jack has received the message. Hastily cutting off the engine, he and the fireman make a dash for the house in the locomotive.

Driscoll has become anxious and set out for the house. On the way his car is wrecked by the speedy engine driven by Jack, and he is pinned underneath. The maid has revived and attacks Belmont again. He throws her down the stairs. Jack breaks in and they have a terrific fight. George is knocked down the steps. He picks himself up and leaves.

Jack comforts Lucille when Driscoll is found to be only bruised. Learning George's real nature, he is glad that he has received such a good lesson.



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Canadian Bantam Battalion Off For War.



U. S. Greets Returning Envoy.



Boston's Famous Recruiting Corner.



Baseball Players Pause to Soldier.



Earl Cooper, Winner of George Washington Handicap.



Speed Demons Risk Lives.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

WELCOMING GERARD HOME.

NO returning traveler in recent years has been given so enthusiastic a welcome as that accorded to ex-Ambassador Gerard, upon his arrival from his arduous service in Germany. The Animated Weekly shows him arriving at Key West and disembarking from the ship which brought him from Havana. We see the black boys diving for coins around the vessel. As he landed, Mr. Gerard wished to write a message, and a proud little American was delighted to offer his shoulders as a table. Mr. Gerard's welcome to New York is seen. Mrs. Gerard is beside him, and we also see John B. Stanchfield making the address of welcome to which Mr. Gerard replies. Mayor Mitchel was also present to honor the diplomat.

N. Y. GIANTS IN PRACTICE GAME

ONLY a little while now until the magic words, "Play ball!" The Animated Weekly sends a forecast of what we may expect along about the middle of April, in some scenes from the training camp of the New York Giants, which show the athletes in the process of getting into condition for the 1917 campaign. The first practice game between the Giants and Dallas team, in which the regular New York line-up was employed was recorded for us, and shows our friends Heinie Zimmermann, Benny Kauff and Jim Thorpe, who is trying for a regular position, at batting practice before the game. We see the pitchers working out—Waite Hoyt, the sensational schoolboy; George Smith, of Columbia University, and Causey, a recruit of this season. General scenes of the game in which the Giants lost to the Dallas club by a score of 2 to 1 close the scenes.

CZAR NICHOLAS II ABDICATES.

MUCH interest will be felt in the recent portraits of the Czar, who is now known officially as Nicholas Romanoff. The Animated Weekly presents a striking view of him, while yet in the days of his glory as Czar of all the Russias, and supreme over the destinies of 180,000,000 persons. In the picture he is receiving an ovation from his troops and people, and does not look like a man, who in a few short months, was to be stripped of all his honors. No phase of the European situation has excited more interest than the happenings in Russia.

LEARNING TO FLY FOR UNCLE SAM.

THE Aviation School at Newport News, Va., is a popular place for visitors just now. Last year it was full of men learning to fly for the British army. Now it is crowded with students who wish to become airmen for Uncle Sam. Every possible effort is being made by the authorities to have the men ready for their licenses in record breaking time. The War Department urges the speedy instruction of the army flying students, in line with the other "preparedness" measures. The Animated Weekly shows the crowds of people who are attracted to the grounds to see the trial flights. Groups of the would-be airmen are seen in close-ups. Among them is the son of Secretary Lane. We see machines rising from the ground, in full flight, descending, and making a landing. This last is the most difficult, for it is in landing that most accidents occur.

BANTAMS FOR THE FRONT.

THE One Hundred and Forty-Third Battalion of the C. E. F. left Canada this week for the front, under the command of Lieutenant Colonel Brice Powley, from Victoria, British Columbia. This battalion has received the name of "Bantam" from the fact that every man in it is under size. But small number of inches is no indication of lack of soldierly qualities, and the historic Napoleon proved it once for all. There have been several regiments of "Bantams" recruited for the war, and strangely enough it has happened very often that men who have enlisted in their ranks have grown so much under the influence of the out-of-door life and the training they receive, that they have ceased to be "Bantams" and have had, with much regret, to be drafted into other regiments. This seems to prove that if we could only eliminate killing from warfare it would be the finest outdoor sport in the world. The crowds waiting to say good-by were so dense that it took the men an hour to go a block.

THE CHURCH WITH THE FLAG.

IT is the day of preparedness, and the churches do not intend to be left behind. The Trinity Methodist Episcopal Church of Pittsburg, Pa., is the first church in the country to hoist a flag, and has been given the nickname above by many newspaper writers.

ANIMATED WEEKLY, NO. 64.

Tornado Wrecks City.—19 killed and scores hurt as fierce storm levels buildings worth millions.—*Newcastle, Ind.*

Speed Demons Risk Lives—70 miles an hour wins George Washington sweepstakes, '17's first big race.—*Ascot Speedway, California.*

Sub-Titles.—Drivers ready for start. They're off! Earl Cooper, the winner.

Ball Players Pause to Soldier.—Chicago White Sox instructed in military tactics by regular army man at training camp.

Sub-Titles.—Rifle replaces bat. New York Giants in training.—*Marlin Springs, Tex.*

Stars and Stripes Wave Atop Church.—Patriotic pastor flies national emblem on roof of edifice.—*Pittsburg, Pa.*

Learning To Fly.—Crisis brings Aviation School rush of students who plan to join Army.—*Newport News, Virginia.*

Sub-Titles.—Their first time in air. Landing is hardest thing to learn.

Kissing Their Way To War.—143rd Bantams Battalion given so warm a send-off it takes an hour to go a block.—*Victoria, British Columbia.*

Winter's Last Blow.—Storm piles giant ice floes high along lake shore.—*Chicago, Ill.*

Birthplace of Soldiers.—Most famous recruiting spot in U. S., historic corner of Common.—*Boston, Mass.*

Sub-Title.—Miss Frances Pritchard presenting flag to recruiting squad.

Celts Observe St. Patrick's Day.—Irishmen participate in annual procession in honor of Patron Saint.—*New York City.*

Czar Nicholas Abdicates Russian Throne.—Monarch and his Bureaucratic Government are deposed in uprising of Muscovite populace.

Sub-Title.—A recent picture of the Czar receiving an ovation.

Welcoming Gerard Home.—Ex-Ambassador to Germany given enthusiastic greeting as he returns to U. S. A.

Sub-Titles.—Arriving at Key West from Havana. "Kids" diving for coins. Glad to get home. Young America bears burden for diplomat. Leaving the State Department. Welcomed to his native city. Reception at City Hall—New York City. John B. Stanchfield delivering address of welcome. Mayor Mitchel lauds diplomat. Mr. Gerard makes reply.

Cartoons by Hy. Mayer, World Famous Caricaturist.



THIS Bluebird Photoplay is based upon the stage success by H. R. Durant, called "Marcel's Birthday Present." It was arranged for the screen by E. J. Clawson, who has been responsible for so many Bluebird scenarios, and directed by Rupert Julian, who also took the part of "Malec" in the production. Louise Lovely is starred as the English girl, brought up in ignorance of her parentage in a Persian harem, and Emory Johnson is the young Frenchman to whom the strayed beauty is sent by his father as a birthday gift. The most unusual story runs like this, and it gives Miss Lovely the best opportunity she has ever had to look triumphantly beautiful:

While traveling on the highroad between the ancient city of Persepolis and the Persian seaport of Bushire, Major Abercrombie, who had been making excavations in the ruins of Persepolis for the British Museum, ordered the Kurds to pitch a tent in haste. Though they had been hurrying at a fast pace in order to reach the English residency at Bushire because of the delicate condition of his wife, they were too late. There, in the indefinite stretches of a Persian forest, the English woman gave birth to a baby girl, and then died.

BLUEBIRD Photoplay, based upon the play by H. R. Durant, called "Marcel's Birthday Present," adapted for the screen by E. J. Clawson and produced by Rupert Julian, with Louise Lovely in the lead.

CAST.

Major Abercrombie....Rex de Rosselli
Rokaia .....Louise Lovely
Marcel .....Emory Johnson
Malec .....Rupert Julian
Marquis de Tonquin,
Wadsworth Harris
Dr. Eglantine.....Frederick Montague



Malec confronts Rokaia.

Abercrombie looked at his dead wife in a dazed, bewildered manner, and then turning away, he staggered out into the forest. He had not wandered far, when he was shocked into his senses by the sight of a crouching lion. Later a number of lions were seen nosing about, while various pieces of the Englishman's clothes were scattered on the ground.

Left alone with the dead woman and the child, Khaled, Abercrombie's faithful servant, seeing the Kurds opening the trunks belonging to his master, laid the baby by its mother and tried to remonstrate with the camel drivers. One, having sneaked upon him from the back, swung a strangler's cord and threw Khaled to the ground, when the others fell upon him with their knives.

Uzun Hasan, the good vizier of Shiraz, was waiting for the rest of his party and heard the crying of a babe. He sent his trusted secretary, Malec, to find the child, and following the cries, they soon discovered the dead woman and the babe. Instructing his slaves and secretary to bury the corpse, the vizier and Malec mounted their horses and rode to the palace, where Uzun Hasan's four wives were delighted with the child and made a great fuss over her.

She grew up a laughing, dancing, bright-eyed beauty whose name was



Louise in various poses of loveliness both before and after leaving the harem.

Rokaia. She was the favorite of the wives and also of the whole household, Malec as well, who, though now much older, looked at the girl with admiration and desire.

Seeing the man to whom she was to be married, Abu Beker, the Sheik, a great fat, black, greasy merchant, Rokaia was badly frightened; and when Malec disclosed to her the fact that she was not the child of Hasan and suggested that she go away with him, she was only too glad. But as she was leaving the room, her monkey set up such a screeching and shrieking that all the palace was aroused, and Malec waiting for her below the window, was forced to fight with the guards and then to hide in order to escape alive. Rokaia, already possessing her steamship ticket to Marseilles, and greatly terrified, found herself at the boat, and timidly embarked.

Arrived at the city of Marseilles, her purse was stolen by two crooks, and lonely and bewildered in the big place, she was the easy prey of a dandy by whom she sat in a park. As he was leading her away, she was struck by an auto belonging to the Marquis De Tonquin, a noted old roue of the city, who with his friend and doctor, Dr. Fabre D'Eglantine, was just returning home after an afternoon at one of the popular cafes. In the confusion, the dandy thought it best for him to disappear, while the Marquis and the Doctor took Rokaia tenderly to the Marquis' house, where she was carefully cared for by the kind housekeeper.

The Marquis De Tonquin had a son whom he dearly loved. Realizing from personal experience, the evil that comes from a dissolute life, he determined that Marcel should not live as he himself had lived. He had just received a letter from the college informing him that the boy was incorrigible. Never thinking that escapades could concern anything but women, he and D'Eglantine concluded that Rokaia would make a good companion for Marcel. So she went as a birthday present from the father to his beloved son.

Seeking the address of Marcel, Rokaia stopped by a Persian vendor and asked him in his own language for assistance. He was astounded to hear the language and also at the roll of bills which she carelessly displayed. After she had bought two cages of canaries and a queer toy of him, she went on her way.

Rokaia and Marcel were immediately taken by each other's looks, but the boy was deeply humiliated that his father had sent her. He could

(*Continued on page* 38)



The fight between the students and the Persians.

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SALUTATIONS.

THE Moving Picture Weekly extends its felicitations to the Moving Picture World upon the occasion of the tenth birthday of the oldest trade magazine in the moving picture field. The editor of the Weekly, in company with almost the solid business end of the industry located in New York, attended the World's most excellent dinner, enjoyed its fare, laughed with the others at its takeoffs on the producer, director and scenario man, personally congratulated John Wylie, Epes Sargent, "Pop" Hoff, and George Blaisdell, and met Mr. Chalmers. If there is one thing more than another upon which the World is to be congratulated after ten years of wonderful and well-deserved success, it is upon the spirit of broad-mindedness which prompted those at its helm to invite the representatives of the other trade magazines in the same field.

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Revealing Roberta

By MARJORIE HOWARD

"The Day of a Debutante"—wouldn't you say
If these pictures appeared in a style magazine?
How she rises and rides in the cool of the day,
In the chicest new habit that ever was seen.
How she goes to the club for her luncheon and sport,
While wearing a sport's suit of ecru and green,
And a big shady hat that an artist has wrought
For a dainty young miss who is just seventeen.
In the evening she's gowned in a tulle party-frock
With a glimpse of a glitter, a hint of a sheen;
And her partners come 'round in a circling flock,
Like courtiers who beg for the grace of their queen.
Well, she isn't a butterfly lady at all;
Her standards are high, her ambition is keen.
Her family name? It is Wilson—that's all—
She's the dainty Roberta you've met on the screen.

"The Startling Climax"



"That's my way of ending the story."

"Well, you're mistaken."

GEORGE SARGENT is a new name among the producers at Universal City, but he will soon be well and favorably known if he continues to produce more pictures of the quality of this Gold Seal three-reeler, written for him by Karl Coolidge. The story carries a surprise ending, and is as follows:

Wealthy through inheritance, George Telford has become justly famed as a short story writer. He has just finished a story when his friend and critic, Gould Hunter, calls. They talk of the story and Hunter suggests that though good, the story is spoiled by its ending. He says that platonic friendship is a rare thing, and that few men would give up their wives without a fight. In his opinion, the public looks for the "different ending." Harvey Reed, for years the Telford family physician, is also present. He and Hunter soon leave the house, while Telford stands thinking of Hunter's criticism.

Margy Summers, an orphan, weary from a day's vain search for employment, enters her rooming-house and is seen by Ormsy, a barbarian of the underworld. He confides to an accomplice that a pretty girl lives there and to keep his eye on her.

Margy reads an advertisement for a stenographer, wanted by George Telford. She is thinking of answering it when a tennis ball flies through the window. Telford himself appears to learn if any damage has been done; he takes the ball, apologizing to Margy.

GOLD SEAL Three-Reel Drama, written by Karl Coolidge and produced by George Sargent, with Val Paul, Fred Church and Gertrude Aster in the leads.

CAST.

George Telford.....Val Paul
Gould Hunter.....Fred Church
Harvey Reed.....Dan Leighton
Margy Summers.....Gertrude Aster
Ormsy.....Charles G. Briden

Later Margy is admitted to Telford's house by the butler. Telford is out, but she is allowed to sit and wait, and esconced in a large chair, she falls asleep. Here Telford and Hunter find her. She is engaged, and it is not long before both these men are interested in her. Telford finally proposes, and she, apparently deeply in love with him, accepts his offer. They are soon married, even though Reed, who, called to Margy's rooming-house, had seen her talking to Ormsy. He warns the author that she may be the wrong girl for him.

As the weeks fly by Telford begins to suspect that Margy has married him for his wealth. She is constantly in the company of Hunter, and they seem deeply engrossed in one another. Telford is miserable, and this fact is noted by Reed, who urges him not to be hasty, for the change from almost poverty to wealth has perhaps unbalanced Margy. The doctor warns Telford that a violent quarrel might cause his death, as Telford has a weak heart. One night, Hunter and Margy return from the opera and Telford sees the stain of crushed violets on Hunter's shirt front. The bouquet of violets on Margy's corsage is badly crushed. He becomes furious, and Margy rushes between them.

Reed receives a note telling him to follow the bearer of it. He is led ten miles away in a machine and there finds Telford. The author tells the story of his twin brother, who had run away from home years before. They heard he had died in South America, but really he had been in prison for fifteen years for forgery. His heart was weak, like Telford's, and the shock of meeting proved too much for him. He died in the room.

Telford stays at Reed's country home for six months. He determines that if at the end of that time, he finds Margy loves Hunter and has forgotten him, he will give her up freely. When he returns, Margy tells him he is too late, she has come to love Hunter. Telford, confronting Hunter, tells him he was right when he said no man would give up his wife without a fight, and that he is going to fight for Margy.

Telford is typewriting feverishly when Hunter and Reed enter the room. The author informs them, that, acting on Hunter's suggestion he has rewritten his story with the "different ending." The husband does fight to get his wife back, but Hunter declares that it all depends on the sort of a woman you marry.



Three scenes showing Speedometer Bill in three different stages of the "Doings."

THIS story, featuring Dan Russell, begins in a taxi cab, with Dan as the chauffeur, but it ends on the top of a train, with Dan being chased madly by Vin Moore, in the role of an irate husband. The only regret we have in seeing it is that Marjorie Ray, who plays the maddening manicure, leaves the cast so early in the picture. Here is what you might call a futurist sketch of the plot:

The cops put a rope across the street to discourage speeders, but all they could catch was a cow. Later they were more successful, when Dan, the chauffeur, came along with the manicure in his machine. They were taken to the police station. Both Dan and the judge were interested in the manicure, but the judge had the disadvantage of possessing a jealous wife. She happened to hire Dan's care, and he ran her over a terribly rough road, and then was arrested for speeding again, and taken before the judge again. As they have already encountered each other over the manicure, Dan is afraid that he will get a very long sentence. But the little manicure drifts into the court room, carrying

L—KO 2-Reel Delectable Decoction, delineating death-defying daring. Featuring Dan Russell.

CAST.

Speedometer Bill.....Dan Russell
The Judge.....Vin Moore
The Manicure.....Marjorie Ray
The Judge's Wife.....Jean Hathaway

the hat which the judge has forgotten and left with her. The officer of the law can see nothing else, and is in terror, because his wife is in the courtroom. Dan thinks he is going to get off after all, but the judge creates a disturbance by pulla gun, and Dan crawls on a board from the window of the courtroom to that of the opposite hotel. He is not aware that he has entered the judge's rooms.

The judge comes in, and goes upstairs. Dan hears him coming, and hastily disguises himself in the sheet, putting on a pillow-case for a cap. He takes up a feather duster, and pretends to be the housemaid. The judge enters, and happens to step on the sheet which Dan is wearing. It is pulled off, and the judge recognizes the chauffeur. Dan beats it hastily and hides in the mail-bag in the office of the hotel. The judge and his wife decide to leave town. Dan, in the mail-bag, is loaded onto the same train which they take. The clerk finds him, but allows him to take refuge in a Pullman. The judge and his wife are travelling in the drawing-room. She comes out and and seats herself in one of the chairs. A man tries to flirt with her, and the judge angrily sends her back to the compartment. She leaves her coat, and when Dan comes into the car, he disguises in it. The judge takes him for his wife, and sends him into the compartment, too. Dan and Mrs. Judge confront each other, and hearing the judge returning, they hide Dan in the berth. The porter comes in to make it up and Dan is discovered. The chase leads to the top of the car, and they race back and forth over the roofs of the cars. An engine full of police is pursuing them, and Dan finally is forced to dive from a bridge into the river below.



LITTLE ZOE RAE, the Universal wonder-baby, is a regular outdoor child, and loves nothing so much as a day in the country, dressed in a bathing suit, or boy's overalls. When continuous picture-making begins to get on the little lady's nerves, her mother begs a day for her from the directors who literally fight for her services, and off they go, in Zoe's own automobile, to spend a day in the open.

Zoe has been promoted to the dignity of driving the car herself, and she is rapidly developing into a "speed demon." One day when she refused to be satisfied with the moderate pace which safety demanded, her father told her that she must be careful, and not want to go any faster, or she would be pinched by the first cop they met. This made a deep impression, and later, when daddy himself had taken the wheel and put on a bit of speed, Zoe said:

"Drive slower, daddy, or we'll be pinched, and then we'll be all black and blue!"

STARTS A FAD

THE European war is responsible for all sorts of unlooked-for results, and among them is the adoption of the humble overalls as a working costume by the fair sex. It is not only the war-workers in the belligerent countries who have done so, but girls employed in peaceful pursuits in our own country have followed the example of their belligerent sisters. Molly Malone, the little leading lady who will appear soon in a Bison picture called "The Tell-Tale Clue," claims to be the first girl to have worn overalls as an outing dress.

Little Miss Malone has had a lot of experience of out-of-door life, and is quite an expert at camp-cooking, and the art of living in the open. She realized that skirts were an inconvenience with which a sensible woman should dispense, and that the cheap, easily obtained and practical overalls would make an ideal camping costume. Most women would not look very well in them, perhaps, but they are exceedingly becoming to Miss Molly. Just to prove it, she wears them in a picture called "The Fair Masquerader," which she made under the direction of George Cochrane.



MORE



STRIKING POSTER FOR "THE VOICE ON THE WIRE"

THIS is the advance one-sheet for the wonderful series of "The Perils of the Secret Service," which has already made a tremendous impression wherever shown, not only on account of its timely nature and the inherent drawing power of a series of this kind, but on account of the masterful manner in which it was directed for the screen by George Bronson Howard, the author of the original stories. The poster shows Kingsley Benedict, the star of the series as Yorke Norroy, (and, by the way, there are only seven episodes instead of eight, as previously announced, and as shown on this poster). This striking poster was drawn by Daniel Sayer Groesbeck, the well-known magazine and novel artist, who has contributed to nearly all of the popular magazines, and has illustrated a number of well-known books. In addition to his advance poster the Morgan Company of Cleveland is getting out special one. three and six-sheet posters on each of the seven episodes of the series. All of the paper is extremely striking, and clearly represents the interesting character of the series. Most of the posters, too, were drawn by artists of wide reputation. All of them are in the five colors in which the poster on this page was produced.

MOVIEGRAMS

BEN WILSON DIRECTS A FINE VICTOR

BEN WILSON is a good deal of a versatilitist. (That is a new word, but one for which there has been a crying need for a long time. Somebody was bound to invent it and it might as well be the Moving Picture Weekly.) Here is Ben playing the lead in the big mystery serial, which critics pronounce to be the best yet, and which is fully living up to the promise of its title "The Voice on the Wire." At the same time, his name appears on the program as the director of one of the best comedy-dramas which have appeared under the Victor brand in many, many moons.



The inseparable Nestor twins.

This masterpiece among Victors is called "Somebody Lied," and a scene from it is reproduced at the right. Harry Carter is the little tin god husband, who "never drinks, never smokes, never dances, never plays for money," and never does anything, according to his own prospectus of himself, but play the archangel. Priscilla, his believing little wife, who dresses up in a white wig and Revolutionary panniers, goes to a masked ball and flirts her head off with a Pierrot. In the meantime, friend l. t. g., whom she pictures as having a lonely evening at home, and who is a hollow deception as an angel, is having a wonderful time at a gambling place, which the police have picked out for a professional visit that very night. Complications follow each other so fast that you can hardly keep up with them, and Ben Wilson has made a superfine job of the development of this rushing action, which Miss Dean and Mr. Carter maintain at the true comedy tempo.

Priscilla Dean presents one of the best arguments for a return to the costuming of our ancestors which has ever been seen. She looks so bewitching in her white wig and panniers that she will probably get into the dreams of every masculine spectator.

NESTORS SHOCK VISITORS

THE strain of producing a good comedy every week for fifty-two weeks in the year is a considerable one, but you would never think so to look at the picture of Eddie Lyons and Lee Moran, the leading lights of the Nestor Company, which performs this feat regularly, under the direction of Louis Chaudet. The consistently high standard maintained by this trio, assisted by Edith Roberts has been the subject of high praise from those who know the effort and hard work that such an undertaking entails. Of course, some of the comedies are funnier than the others—that is only natural, and certainly "Shot in the West," the Nestor for this week touches the high-water mark, even for Nestors.

Edith is a Boston novelist who comes to the Woolly West for local color. The town of Grizzly Gulch which has long since reformed, decides to return to the "bad old days" for her benefit. Eddie poses as "Rat-

(*Continued on page* 38)



When frocks do up in the back.

SUCH A LITTLE DIRECTOR

SINCE Ruth Stonehouse has been promoted to the proud position of director, the rest of the actors at Universal City are trying their best to treat her with the added respect due to her dignity. Franklyn Farnum, the Bluebird star, seems to have forgotten that she is not just a little girl, as he plays "Ring-around-a-camera" with her.



Ring-a-round-a-camera.

"THE FIGHTING GRINGO"



Left—Red proves an expert fixer. Right—The suppression of the revolution.

SIXTY-FIRST Red Feather, from the well known "Red Saunders" stories, by Henry Wallace Phillips, adapted for the screen by Maude Grange and produced by Fred A. Kelsey, with Harry Carey as his star.

HENRY WALLACE PHILLIPS is a well-known name, and the most popular thing he ever did was his "Red Saunders" stories, which were published in a widely read magazine. A scenario was concocted from them by Maude Grange, and given to Fred A. Kelsey to produce with Harry Carey in the role of the wandering, adventurous hero. Then the result was set for the sixty-first Red Feather photoplay. Carey has a part after his own heart, in which he plays Cupid for a pair of silly lovers, personally conducts a revolution, brings a dishonest missionary to book, and otherwise takes the affairs of personages and nations into his own capable hands. This is the first Red Feather with the popular actor in the leading role since the second of the series, "A Knight of the Range," which is still in demand. Here is the story:

On their way to Panama, Mr. William De La Tour Saunders, otherwise known as "Red," a big, husky, red-headed adventurer of experience, who wears continually a most engaging grin, meets Mary Smith and Arthur Saxon. He becomes very friendly with both these young people and soon learns that Mary is on her way to do missionary work with a Mr. Belknap and that Arthur is seemingly following her. During the voyage, Arthur and Mary alternately quarrel and agree. The lover plays his violin as a means of reconciliation,



Arthur tells Red his story.

but Mary always tells him that though she loves him, he must prove himself to be a man before she consents to marry him. Arthur loaths Mr. Belknap and denounces him in the most descriptive terms, but Mary is loyal to the missionary and becomes angry whenever he talks against the man. Red does all in his power to bring the two lovers together and is greatly amused by their petty quarrels.

At the dock when the ship anchors, Jim, a big rancher, comes on the deck and asks the captain for a husky white man who can be trusted for foreman at his ranch and store. The captain recommends him highly to Jim. Through his iron grit, Red wins out in every difficulty. Thrown from his horse, Red is hurled into the stomach of Orinez, a little fat Spaniard, who is head of the Government party and the ablest man in Panama. Red saves him from three bandits one night and the two men become good friends.

Red goes often to see Mary, but when he mentions Arthur's name, she demands that he never speak of him before her. He senses that Belknap is to blame and warns her not to allow him to influence her against Arthur.

Red then goes to the store of Perez where Arthur is working, and finds the young fellow in a most deplorable condition. Arthur tells them why he has been drinking so hard.

From the time they were children, Mary and Arthur had been sweethearts. They met Belknap, and Mary became vastly interested in missionary work, while Arthur, distrusting the man, was unable to turn the girl against him. Their engagement was finally broken and Arthur was turned out by his father.

Learning that Mary was going to Panama, Arthur followed her. One night, he had been accosted by a street woman, who was almost starved and who fainted in his arms. He had carried her to the store, fed her and then taken her to his room to rest, after which he left the place. Belknap had witnessed this scene, and had hastened to tell Mary about the incident, putting a false light on the whole affair. When Arthur next saw her, she told him that his presence was an insult and ordered him to go away from her.

Red determines to remedy things in his own way. He goes with Perez to his home to dinner and in the course of the evening, discovers that they are related, as both are descendants of the De La Tour family. While they are eating, Orinez rushes into the room and tells them that, having followed Belknap, he had seen him meet Zampeto, the leader of the new revolution, and had heard him promise to make the converts join the revolution, if Zampeto would endow his mission when he becomes president.

Red hears that the insurrectos are on their way to the ranch, so with the help of three of the men, he barricades the store and prepares to put up a fight. Red and his men finally use cans of tomatoes as arms, hurling them into the crowd, but both are wounded severely by the time Jim and a troop of American soldiers come to their rescue. Red, when all is finished, falls unconscious.

CAST.

Mary Smith	Claire Du Brey
"Red" Saunders	Harry Carey
Arthur Saxon	George Webb
Jim	Bill Gettinger
Perez	T. Du Crow
Belknap	T. D. Crittenden
Orinez	Rex de Rosselli
Pedro	Vesta Pegg

Orinez, Perez and Jim arrange with the troopers to trap the revolutionists that night. When Red finds out about their plans, in spite of his helpless arm, he joins Arthur and the other men in a little hut far from the town. Without any explanation, he deliberately fires at Arthur and wounds him in the arm, but after Arthur has finished swearing at him, he nonchalantly states that he wants to tell Mary he is wounded and he couldn't tell a lie to her.

The insurrectos are caught in their own trap and Red with Orinez and Perez, goes to the mission. He makes such a noise that Belknap soon enters. He lunges at Red with a drawn knife, but suddenly Red pulls out his revolver and thrusts it in the man's face. Informing Belknap that his plans have been discovered, he gives him an hour to make his escape on the condition that Belknap threaten him with his knife. Mary rushes into the room and tries to protect Red. He tells her he can't fight, as he is hurt and that he came to tell her that Arthur is wounded. She wildly demands to be taken to him. When Belknap springs to the door as though to follow them, Perez and Orinez swing open the shutter and remind him that he has only an hour.

Though Mary refuses to listen to his talk of Arthur, Red insists upon telling her the whole story. They hurry to the hut where Arthur is pacing the room in feverish anxiety. Mary starts running when they are nearly there. Arthur meets her, puts his one good arm about her as she flings her arms about his neck. Red turns away and goes alone toward the town.



Red does his best to efface himself.



"Then we are cousins!"

SINGER'S ACCIDENT SHOCKS UNIVERSAL CITY.

THERE were numerous expressions of keen regret at Universal City over the news that Mme. Schumann-Heink had been injured in an automobile accident at St. Louis. The world's greatest contralto never comes to California without paying a visit to the capital of filmland and her radiant, wholesome personality has warmed the hearts of all the Universal employees to whom on such occasions she has very generously sung in her most gracious manner.

Carl Laemmle, president of the Universal Company, upon learning the news, sent a telegram to the famous singer informing her of the shock to every one at the picture city and wishing her a speedy recovery.

P. A. POWERS MEETS AN OLD FRIEND.

MARSHALL LORIMER, who has been engaged in newspaper work for many years not only in this country but in Europe and the Orient, and who at present is the Southern California representative of the Rounder and Playbill, the leading amusement publications of the Pacific Coast, had a pleasant hour at Universal City this week with P. A. Powers, treasurer of the Big U organization, who crossed the continent recently for a short visit to the Pacific Coast studios of the company.



Detective Kelly and his assistants read of the plot against the city.

"The Purple Mask" No. 14--"Sky Monsters"

PAT SAVES NEW YORK FROM BOMBARDMENT BY HOSTILE AIRSHIPS IN THIS CHAPTER OF THE SERIAL, WRITTEN AND PRODUCED BY GRACE CUNARD AND FRANCIS FORD, AND IS TAKEN PRISONER.

IN Episode 14 of the serial "The Purple Mask," which is nearing completion, the intrepid Pat ascends in a biplane far above the city of New York, to destroy the hostile airships from which the anarchists are bombarding the financial district of the city. For the first time the girl falls into the hands of her pursuers, and Kelly, convinced of her services to the Government, determines to save, instead of hunting her.

In the preceding episode Pat had thwarted the purpose of a band of anarchists who, prompted by a spirit of vengeance and malice, had designed to drop incendiary bombs on Wall Street and destroy the financial district of New York by an attack from the sky.

When they approached New York in their airship, passing down the length of Manhattan Island, while consternation reigned throughout the city, Pat was ready in a biplane to approach them before they reached lower New York, and to attack their air-craft from above. Timing her movements with exactness, she was high above the anarchists before they reached their destination and by dropping bombs upon the craft operated by the criminals, rendered them helpless. They were glad to escape with their lives, when they finally effected a safe landing in one of Brooklyn's suburbs.

The unprecedented exploit of the anarchists naturally attracted the attention of the Government, and when investigation pointed to the "Purple Mask" as having participated in the raid, orders were issued from Washington that the girl must be apprehended at all hazards. Phil Kelly was called in by Secret Service operatives to assist in the capture.

While Pat was walking through the grounds surrounding her home, the officers captured her, but she was immediately rescued by the Apaches. In a few moments Pat was again at the mercy of the officers who forced their way into a room where the Apaches were in session. The girl refused gracefully to submit, and when an opportunity came she smashed the officers over the head with heavy vases she snatched from the sideboard, and started a mix-up that permitted her to escape through the window.

Secret Service men who were watching outside, chased Pat with a view to capturing her. She led them over roofs and house-tops, until she attempted to slide to the earth and safety by using the branches of a tree. When she hit the ground there was an officer waiting to handcuff her. The men led Pat to their automobile, but as they were about to drive away the Apaches again attacked them.

With one handcuff attached securely to Pat's wrist, the officers fastened the other bracelet to the framework of the automobile, while they engaged in a desperate fight with the Apaches. Pat's men were overcome, and the episode ends with Secret Service men driving away from the scene in their automobile, with Pat their prisoner.

CAST.

Patricia Montez	Grace Cunard
Phil Kelly	Francis Ford
His assistants	Pete Gerald, Jerry Ash
Pat's aunt	Jean Hathaway



The mystery of Pat's boudoir.



Red looks menacingly at Polly. *Shirley catches his valet at the phone.*

"THE SPIDER'S WEB"

EPISODE THREE of the Great Surprise Serial, "The Voice on the Wire," which was written by Eustace Hale Ball, adapted for the screen by J. G. Alexander, and produced by Stuart Paton, with Ben Wilson as the star.

CAST.

John Shirley.....Ben Wilson
Polly Marion.....Neva Gerber
Red Warren.....Francis McDonald
Howard Van Cleft.....Ernie Shields
Dr. Renolds.....Joseph Girard
Jap Valet.....Frank Tokonaga
Capt. Cronin.....Howard Crampton

THE third episode of the great surprise serial, is called "The Spider's Web," and serves still further to complicate and deepen the mystery of the two preceding chapters. Eustace Hale Ball well understands how to create suspense, and J. G. Alexander, in adapting the story for the screen, and Stuart Paton the director, have succeeded in keeping it red-hot throughout the instalment.

John Shirley, the famous detective, arrives at his apartment in time to receive a telephone from the voice on the wire that his colleague, Polly Marion is in danger. He rushes to her apartment and finds that his car has been stolen.

He reports the theft to the police, but finds his car with a note of warning in it. He starts on his mission, but the car explodes from a bomb, and he goes to the police station and explains. He is delayed, but arrives in time to save Polly from being killed by a mysterious disembodied hand.

That night he, and Polly go to a party at the rooms of the mysterious Red Warren. Red forces Polly to ask Shirley to meet her there. Shirley notices that Warren's hand bears a resemblance to the hand of the morning's adventure. The fact is noticed as Warren is showing him an old family coat-of-arms, telling him that an ancestor of his had a grafted hand.

They leave the party at a late hour and Shirley is attacked on his homeward journey, succeeding, however, in overpowering his assailants.

Arriving home he finds that Howard Van Cleft, the young millionaire, has sent a note telling him of a contemplated yachting cruise, as he fears to remain in the city longer. Shirley phones for assistance and hurries to the deck, where, in a running fight on the river, he saves the life of Howard and sees him safely started on his journey.

He arrives home after his day's adventure and accidentally reads in a medical journal of a wonderful operation in which a human hand has been grafted upon an arm. He thinks of Warren and recalls the coat-of-arms. He cannot fathom the fact that the mysterious hand was disembodied. The mystery is now deeper than ever.

Episode Three of the

Voice on the Wire

NO JITNEY FOR WILSON.

BEN WILSON, star of the serial "The Voice on the Wire," and who in the past has directed a number of feature productions, resents the suggestion that merely because he owns an automobile and drives it, that he is operating a jitney between the film capital and Hollywood. A few days ago, as he was driving away from the studios, a stranger stepped up to him and said, "I want to go to Hollywood."

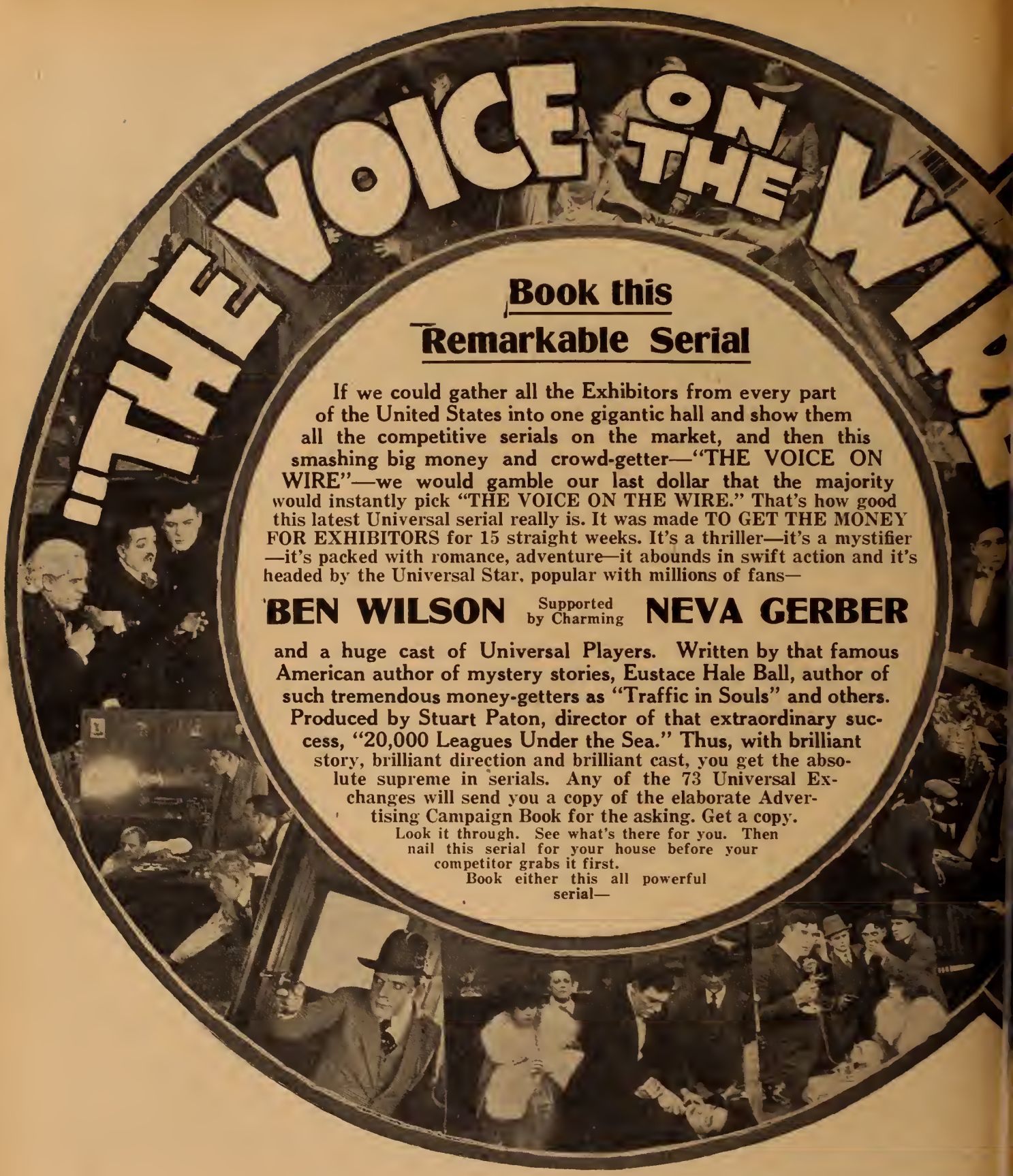
"Climb in," said the actor, and he drove the man over the pass. At the end of the ride he stopped and the man, after alighting, dug down in his pocket and handed Wilson fifty cents. The actor looked at him surprised and said. "What's that for?"

"Why, take our your fare," said his guest. Wilson informed the man that his perfectly good automobile was not engaged in the transportation of passengers and that he had not as yet reached the stage where the collection of jitney fare was necessary, even with the high price of gasoline.

OUTDOOR MEETINGS AT UNIVERSAL CITY.

UNIVERSAL CITY has been the mecca not only of scores of tourists during the past week, but also of many motion picture exhibitors and exchange men. A number of the film folk visited the cinema capital both to renew their acquaintance with Carl Laemmle, president of the Big U organization, and to see the sights of the institution while others came for the purpose of consulting him regarding business matters.

It has not been unusual to witness gatherings of the exhibitors and exchange men out of doors at Universal City, presided over by President Laemmle, at which affairs of mutual interest have been discussed, this being possible because of the delightful balmy weather that has been "on tap."



Book this Remarkable Serial

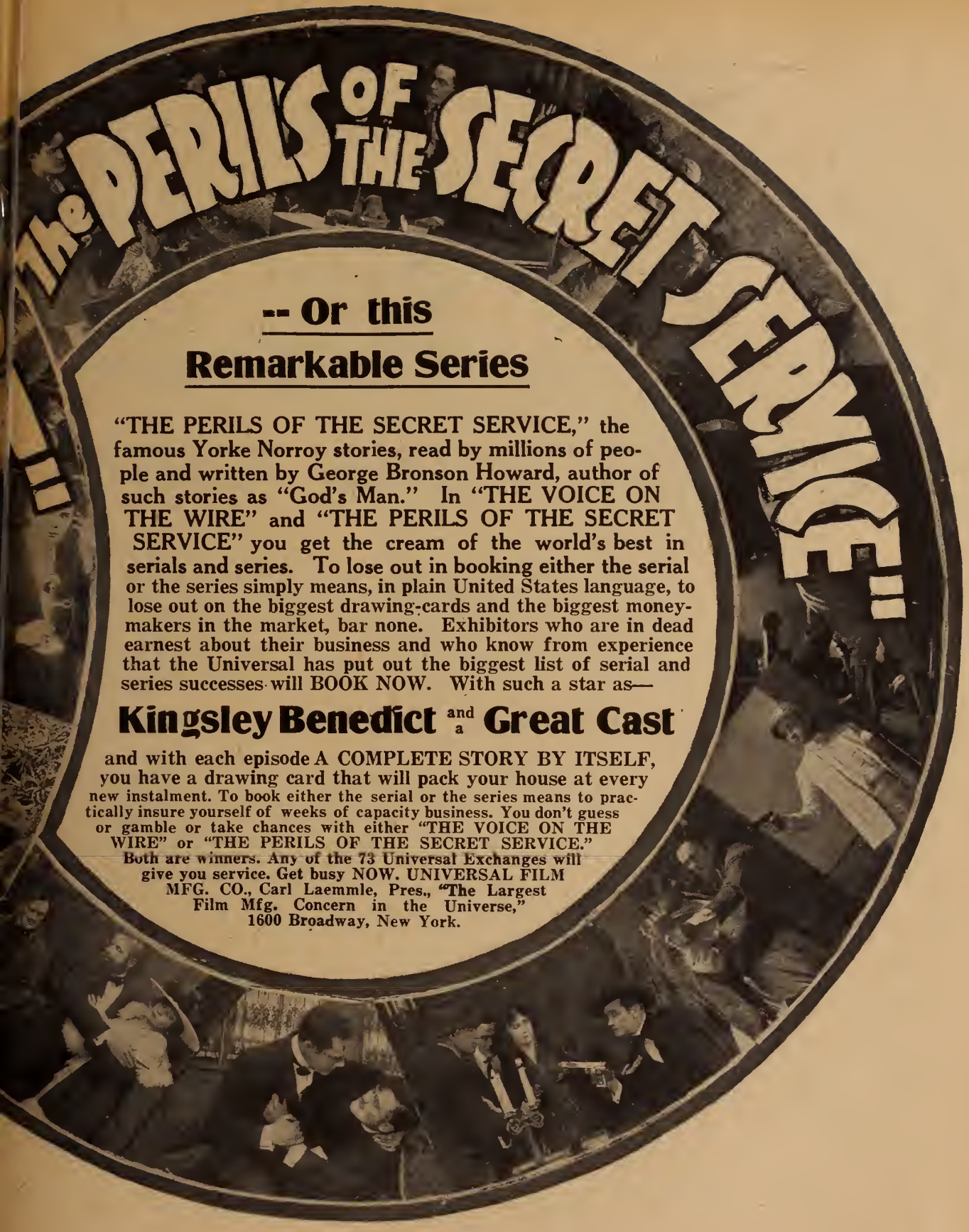
If we could gather all the Exhibitors from every part of the United States into one gigantic hall and show them all the competitive serials on the market, and then this smashing big money and crowd-getter—"THE VOICE ON WIRE"—we would gamble our last dollar that the majority would instantly pick "THE VOICE ON THE WIRE." That's how good this latest Universal serial really is. It was made TO GET THE MONEY FOR EXHIBITORS for 15 straight weeks. It's a thriller—it's a mystifier—it's packed with romance, adventure—it abounds in swift action and it's headed by the Universal Star, popular with millions of fans—

BEN WILSON Supported by Charming **NEVA GERBER**

and a huge cast of Universal Players. Written by that famous American author of mystery stories, Eustace Hale Ball, author of such tremendous money-getters as "Traffic in Souls" and others. Produced by Stuart Paton, director of that extraordinary success, "20,000 Leagues Under the Sea." Thus, with brilliant story, brilliant direction and brilliant cast, you get the absolute supreme in serials. Any of the 73 Universal Exchanges will send you a copy of the elaborate Advertising Campaign Book for the asking. Get a copy.

Look it through. See what's there for you. Then nail this serial for your house before your competitor grabs it first.

Book either this all powerful serial—



-- Or this

Remarkable Series

"THE PERILS OF THE SECRET SERVICE," the famous Yorke Norroy stories, read by millions of people and written by George Bronson Howard, author of such stories as "God's Man." In "THE VOICE ON THE WIRE" and "THE PERILS OF THE SECRET SERVICE" you get the cream of the world's best in serials and series. To lose out in booking either the serial or the series simply means, in plain United States language, to lose out on the biggest drawing-cards and the biggest money-makers in the market, bar none. Exhibitors who are in dead earnest about their business and who know from experience that the Universal has put out the biggest list of serial and series successes will BOOK NOW. With such a star as—

Kingsley Benedict and a Great Cast

and with each episode A COMPLETE STORY BY ITSELF, you have a drawing card that will pack your house at every new instalment. To book either the serial or the series means to practically insure yourself of weeks of capacity business. You don't guess or gamble or take chances with either "THE VOICE ON THE WIRE" or "THE PERILS OF THE SECRET SERVICE." Both are winners. Any of the 73 Universal Exchanges will give you service. Get busy NOW. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

Left—With the dwarfs.
Centre—The wedding.
Right—The wicked Queen.



"SNOW WHITE"

REX Three-Reel version of the immortal fairy tale, with Elsie Alberts as the little housekeeper of the dwarfs.

THE favorite of favorites with lovers of fairy-tales is "Snow White," and the three-reel version of it which is offered as a Rex release with Elsie Alberts in the name part, presents the evergreen story at its best.

The story opens in the ante-room of the royal bed-chamber. The good queen, Snow White's mother, dies. A year later the king brings home a new, wicked queen. There is an elaborate ceremony of investiture. Snow White is presented to her new mother. The queen sees in writing in her magic mirror a message to the effect that Snow White will be prettier than she. The queen is in a jealous rage. The king leaving for a short period, confides to his queen the care of Snow White. No sooner is the king gone, than the wicked queen, under threat of beheading, compels a hunter to carry Snow White to the woods and slay her. The hunter weakens at the critical moment and sets Snow White free. He kills a rabbit, and in the blood of the slaughtered animal dips his handkerchief, which he shows to the queen as proof that he has carried out his mission.

Snow White sees a cottage in the distance. She goes to this little house. Finding it apparently vacant, she enters and searches through the rooms. In the fireplace a pot is boiling. The table is spread. The beds are made. She lies on one of the beds and falls alseep.

Seven little men are at work in a mine. At the close of the day they stop their labor and, in military order, march across the fields to their little home. They discover that some one has been there. The leader searches the rooms and finds Snow White. He summons his mates and together they awaken the sleeper. Snow White agrees to keep house for the little folks.

The queen, through her mirror, has learned that the hunter has played her false and that Snow White still lives. The next day she goes in disguise to the hut. She gives Snow White a poisoned comb. Snow White falls unconscious. When the dwarfs return they soon discover the trouble and remove the comb, restoring Snow White.

The next day the queen returns. In spite of the warnings of the dwarfs the wicked woman is admitted by Snow White. The queen induces her to eat of a poisoned apple. Snow White falls dead. The dwarfs, returning at night, bemoan the loss of their princess.

The queen learns of the death of Snow White. The glass tells her: "Oh, queen, there is none in the land so beautiful as thou."

A prince now comes upon the scene. From a hill he sees a strange sight. He dismounts and approaches a casket of glass, surrounded by seven mourning little men. He leans over the casket and kisses the face of the still figure within. Immediately Snow White comes to life.

The king and queen are at the head of the court assembling to greet a new prince and his beautiful bride. Of course, it is the prince and Snow White. The wicked queen is exposed and turned out. The king welcomes his restored daughter and her prince and gives the two his blessing, and—of course—they live happy ever after.

GRETCHEN LEDERER NOW IS FULL-FLEDGED U. S. CITIZEN.

GRETCHEN LEDERER, one of the well known leading ladies of Universal City, arrived at the studios a few mornings ago and proudly exhibited a document to her many friends. It was the final decree of the United States District Court admitting the actress to full American citizenship, or what is commonly known as the second papers.

Miss Lederer is a native of Germany, where she was educated for the operatic stage, and it was upon her arrival in the United States some years ago that she decided to give up grand opera for pictures. Since then she has been very successful and has made an enviable name for herself as a screen actress. Recently she has been playing important parts in the Lynn F. Reynolds Company. Five years ago Miss Lederer took out her first papers and no sooner had the requisite time elapsed than she appeared before the judge of the United States District Court in Los Angeles and took her final examination.

Thrills in "The Bronze Bride"

EDDIE POLO'S first picture since he "died" so dramatically in the last episode of "Liberty," is "The Bronze Bride," the Red Feather for next week. Henry McRae had charge of the production, and you may imagine how he revelled in the chance to use Polo's reckless daring in all sorts of precarious situations. The "big thrill" comes when the two men, Frank Mayo as the somewhat weak-kneed hero, and Eddie as the resentful brother of the Indian heroine, meet in a terrific struggle on the very "tip" edge—as the children say—of a precipitous cliff. It isn't new—this situation, but surely no two men ever risked distruction more rashly than these two. You will see some pictures of this hair-raising encounter when the story of the picture is given in this magazine next week.

Athletic feats in films would seem to be something quite new, to hear the way that some people talk about them. Such conversation makes Eddie Polo smile rather wearily. He has been endangering his own life and limb in pictures so long, that it is amusing to hear a screen player's possession of physical strength and muscular development spoken of as a novelty. He made his screen reputation in the days when serials were newer than they are now, and as Universal serials have a habit of going all over the earth, so there is no player in pictures who receives more foreign letters than Eddie Polo. The manners and customs of the Occidental world may seem strange to the Orientals who have acquired the movie habit, but Eddie's magnificent physical development, and the uses to which he puts it, speak to them in a language which is more readily understood than Esperanto, and find an immediate response. In "The Bronze Bride" he quite surpasses his own record, and that alone is enough to insure the success of the picture.

But it has a lot more to recommend it, and its strongest bid for popularity is the work of Claire McDowell, who is starred in the role of "A-Che-Chee," a sort of Indian version of "Madame Butterfly." She is called in the picture "the best-looking Indian you ever saw," and this description is well-earned. She has

(*Continued on page* 38)



Violet Mersereau in Bluebird Photoplay "Susan's Gentleman."



This is only one of the strenuous scenes in "The Bronze Bride."



Frankie recognizes his mother.

VIOLET THE CHANGELING.

"I can be a hundred different ladies and no lady at all—all in one week," said Violet Mersereau, as she donned the picturesque rags of her next impersonation "Susan" in the Bluebird picture "Susan's Gentleman." "Clothes always influence me. I'm exactly what they want me to be. I'm 'it' as soon as I get into them and I stay 'it' until I take them off. That is why I simply must have my costume to suit the character in my screen work.

"When I wear rags I'm a poor, appealing wistful sort of person, with all the feelings of a street urchin. When I'm a society girl I have all the sensations of wealth and luxury, and am just a butterfly, not thinking at all. When the last scene that I play on a working day is petulant, then I stay that way till I land at my mother's door; when it's flirtatious, I'm afraid that even Mike, my chauffeur, knows what I've been playing that day. It may get me into trouble some day, this tendency of mine, but I can't help it."



"One touch of this, and you die in horrible agony!" said Norroy.

"The CRIMSON BLADE"

THIS is the title of the fourth adventure of the series, written and produced by George Bronson Howard, and called "Perils of the Secret Service." It takes the hero to a small town in Turkey.

CAST.

Yorke Norroy.....Kingsley Benedict
Carson Huntley.....Jay Belasco
Hassan Bey.....Frank Whitson
Von Ladenburg.....Harry Mann
Cecilia Reginald.....Roberta Wilson
Mesrour .....C. G. Briden
American Consul.....Harry Archer

"THE Crimson Blade" is the title of the fourth adventure of Yorke Norroy, the astute secret agent of the United States diplomatic service. The series as a whole bears the title "Perils of the Secret Service," and was written and produced at Universal City by George Bronson Howard, with Kingsley Benedict as the star.

Herman Von Ladenburg, ostensibly the agent of a Saxonian gun factory, had orders to supply the Filipino rebels with the munitions of war. And the man who watched him to see that he did nothing of the sort was Yorke Norrow, Secret Agent of the Department of State. Von Ladenburg was to start for Hong Kong the following day, but for some reason unknown to Norroy, he was going to stop off in Neropa, Turkey. Norroy told his confidant, Carson Huntley, that it was their business to see he stopped there permanently.

Meanwhile, Miss Cecilia Reginald, one of those American girls who declare they can take care of themselves as well as any man, had arrived in the little Turkish town of Neropa.

On that same day, Hassan Bey, the assistant Minister of War and autocrat of Neropa, saw the American girl and determined to get her at any cost. He ordered his Chief Eunuch Mesrour, to kidnap her that night.

Von Ladenburg, Norroy and Huntley arrived at the town where Norroy registered their names as Ludwig Fulda, a Saxonian, and his secretary, Hoffman. In the lobby he met the American Counsul and disclosed to him his real name and purpose.

When Von Landenburg went to see Hassan Bey the guard told him to come that evening, and though there would be a different gate-keeper then, he would leave orders for him to be admitted. Huntley, hidden nearby, heard these words with great satisfaction.

After Von Ladenburg had left, Huntley, waiting for a chance to move on without being seen, was noticed by Cecilia. She threw a note, wrapped about a hard object, to Huntley informing him who she was and that she was held a prisoner unless she consented to marry Hassan Bey.

Norroy determined to keep Von Ladenburg's appointment with Hassan Bey. He managed to get the Saxonian in a drunken stupor and hastened to the palace. There Hassan Bey, thinking Norroy was Von Ladenburg, for he had never met the man, showed him many firearms and finally brought forth a poisoned dagger, one prick of which would cause death after five minutes of indescribable agony.

Huntley, having been too anxious to wait for Norroy to finish with Von Ladenburg, had gone to the palace to rescue Cecilia and had been taken

(*Continued on page* 29)

Left—David's dream.
Right—He buys the idol.



"David's Idol Dream"

IMP Two-Reel Drama, story by Adele Farrington, scenario by Malcolm Strong and production by Walter Morton. Phantasy and reality blended in a novel way.

THE dream that David has in this Imp two-reeler, written by Adele Farrington, adapted for the screen by Malcolm Strong and produced by Walter Morton, is one of the wildest phantasies ever imagined by the brain of an artist. Charlie, the big elephant of the Universal zoo, was pressed into service for the imaginative part of the picture, and performs like the veteran he is. Jay Belasco, who is supporting Kingsley Benedict in the series "Perils of the Secret Service," has the lead. The story runs like this:

Dave is a struggling young artist who has a great penchant for heathen idols and can scarcely resist the temptation of possessing every one he sees. He and Letty, who is an illustrator, are engaged, and are waiting until Dave can sell a painting upon which he has long been working. At last it is completed and he takes it to the art dealer's, who that day has had returned to him a hideous-looking idol. Paul Steward had previously purchased it, but his wife had insisted upon its erturn. While it was in the possession of the Stewards, their small daughter had amused herself with stuffing its gaping mouth with everything she could discover, including her mother's valuable string of pearls. The art dealer offers to exchange the idol for the painting and Dave happily takes it home.

Letty is angered and breaks their engagement, returning to her own room on the floor below. Dave is disconsolate and sits down to muse over his unhappiness in losing Letty. He

CAST.

Dave	Jay Belasco
Letty	Madge Kirby
Paul Steward	Rex Rosselli
Mrs. Steward	Miriam Shelby
Their daughter	Elizabeth Janes

falls asleep and has a dream in which he thinks some strange man is trying to take Letty from him. In his excitement he knocks over the idol which falls with a loud crash and the string of pearls falls from the open mouth. Letty, in her room, hears the terrible thud and hurries upstairs. The two lovers become so much engrossed with each other that they forget all about the idol.

Meantime, the loss of the pearls is discovered and the Steward chauffeur is arrested for the theft. They trace his movements and find that Steward had sent him with the idol to the art dealers. The detectives immediately deduce that the art dealer is the fence. He stoutly disclaims having the jewels. They visit Dave's apartments and there discover the jewels hanging out of the mouth of the idol. They remember that the little girl had found enjoyment in feeding the idol and the mystery is solved. Happiness comes to the lovers, for Paul gives Dave an order for several paintings.

"PERILS OF THE SECRET SERVICE."

(*Continued from page* 28)

captive by Hassan Bey just as he entered the window. The guards had taken him to the court where they had begun to torture him.

Norroy had found the note left by Huntley saying that he had gone to the palace. While the Turk's back was turned, Norroy snatched up the poisoned dagger and told the man to bring out his prisoners. Though Hassan called his guards, they were appalled at the sight of the dagger and refused to go near Norroy. When the captives were brought into the room, Norroy forced Hassan to phone the American Counsul to hasten to the palace. By use of the dagger, they all escaped from the place. The Turk, crazy with anger, ordered Mesrour to follow Norroy and either to kill him or lose his own life.

At the hotel, Mesrour, climbing through the window and mistaking Von Landenburg, who sat in a stupor at the table, for Norroy, stabbed him in the back. He was just going to kill Huntley, when Norroy entered the room, causing him to flee. Norroy, about to shoot the Turk, lets him go when Huntley says that Hassan will kill him anyway.

BLUEBIRD IDEAS

IN the dainty BLUEBIRD Photoplay "The Gift Girl," we see the running away from a harem of a young girl just before she is to be married to a very fat Mohammedan. In Paris she is found by an old Marquis, who presents her as a gift to his young nephew. An attractive method of advertising the picture is to have a very fat man or boy distribute cards containing the following announcement:

If you're not so VERY fat
"THE GIFT GIRL"
will like you—and you'll like
Louise Lovely in the dainty BLUEBIRD Photoplay
at The (name here) Theatre
on (date)

Obtain a scale from a local merchant. On the day before you show the picture, place it in front of your theatre. Put this sign on the scale:

HEAVYWEIGHTS
and
LIGHTWEIGHTS
get weighed FREE. Everyone
who weighs over 240 lbs. will be admitted FREE
to see
"THE GIFT GIRL"
the delightful BLUEBIRD Photoplay
HERE TOMORROW
Be sure to get weighed.

Cards with similar wording except for the elimination of the line "Here to-morrow" and the substitution of "AT THE (name here) THEATRE," should be distributed around town. Do not weigh anyone except on the day of showing and after the doors of your theatre have been opened. The merchant will be glad to let you have the scale if you will put a small sign on it saying that the machine was loaned through his courtesy. On the day of showing change the last two lines on the sign to read:

NOW SHOWING
GET WEIGHED RIGHT NOW

Have a man in Oriental costume go around town giving out these cards:

I DEFY ANYONE
to resist my hypnotic power.
For proof of my ability as a hypnotist see how I influence
"THE GIFT GIRL"
This latest BLUEBIRD Photoplay
at the (name here) Theatre
on (date)

Have the attached letter sent to the names on your mailing list:

Mr.Exhibitor—A mailing list is a valuable advertising force. To compile a live list is very easy and inexpensive. Ask your BLUEBIRD Exchange manager to show you how. This service is FREE. Send the following letter to the names on your list.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—In the Far East it is the parents' custom to provide a companion for their son when he attains his twenty-first birthday.

My ward and nephew, Marcel, will be twenty-one on (day you show picture). Desiring to see him settle down, I have chosen a companion for him.

Aware of your good judgment, I ask you to see "THE GIFT GIRL" I have decided upon. Will you, therefore, be so kind as to visit the (name here) Theatre where she will appear on (date).

Cordially,
MARQUIS DE TONQUIN.

"HELL MORGAN'S GIRL"

THE heart-gripping story of "HELL MORGAN'S GIRL" shows that below the skin there exist some excellent qualities in the girl who has been brought up in an environment full of lawlessness. Though living continually among drunkards and thieves, we find "HELL MORGAN'S GIRL" a woman of noble fibre when put to the test.

Have the following throwaways printed and distributed:

HEAVEN ON EARTH
was found by Roger Curwell
When he met
"HELL MORGAN'S GIRL"
SEE this BLUEBIRD Extraordinary
at the (name here) Theatre
on (date)

Another way of securing business is to secure an empty store on a prominent thoroughfare for use during the two or three days preceding the showing of the picture. Rent a piano from a dealer; perhaps you can obtain it free by placing a small sign on the instrument stating that it is loaned through the courtesy of the dealer. Dress a young man in the clothes of a "down and outer." Place him at the piano in the window of the empty store. Have him play dance music occasionally and at times have him appear as if asleep. A large sign above the piano or at the side should read as follows:

CAN HE BE SAVED?
Is there an oasis in the desert of crime and immorality?
There is a true, gripping, masterful answer in
"HELL MORGAN'S GIRL"
The BLUEBIRD Extraordinary
At The (name here) Theatre
on (date)

Get an old farm buggy and have an elderly couple ride around town in it. A large sign in the rear or on each side of the carriage should read:

WE'RE ON OUR WAY
to SEE
"HELL MORGAN'S GIRL"
The BLUEBIRD Extraordinary
at the (name) Theatre
TO-DAY

Every once in a while the man should get out of the buggy and distribute to passersby the following cards:

You may trust her
You may doubt her
You may absolve her
You may condemn her
You may love her
You may hate her

But no matter how you feel toward her, you'll say she's WONDERFUL
Come with us and SEE
"HELL MORGAN'S GIRL"
at the (name) Theatre TODAY

PRAISES "EAGLE'S WINGS."

THE employees of the Oregon Washington Railroad Navigation Company, (Union Pacific System), publish a semi-monthly magazine which in itself is a credit to the editors and the organization back of it. It is entitled the Pacific Semaphore, and deals exclusively with the activities of the O. W. R. R. and N employees' Club, and the business of the railroad. They departed in the February 17th number, however, from their usual custom, and gave "The Eagle's Wings," which showed at the Strand Theatre, in Portland, the following paragraphs of commendation:

FILM WELL WORTH SEEING

THE Semaphore is going to depart from its usual custom and give a moving picture house some free advertising. The Strand Theatre, Portland, last week showed a film called "The Eagle's Wings." It presented a patriotic appeal for preparedness, and showed a number of pictures of munition factories, enlightening the onlookers as to the manner of making the implements of warfare. President Wilson's picture was displayed, the United States Flag fluttered in the breeze and patriotic selections were rendered by the orchestra. The display of these pictures, the likeness of the president, the appearance of soldiers, the procession of battleships and the wonderfully interesting industrial scenes, were appealing.

The management of the Strand is congratulated on its production. More films of this character and fewer reels of the salacious nature that are so popular, and fewer of the so-called comedy films which are indescribably vulgar, will elevate the moving picture show. It can teach patriotism and love of country.

"HELL MORGAN'S GIRL."

(*Continued from page* 30)

Mr. Exhibitor—By all means get a mailing list if you haven't any now. It's an inexpensive way of bringing people to your theatre. Ask your BLUEBIRD Exchange manager to show you how to compile one. This service is FREE. The following printed on a postal card and sent to the names on your mailing list will make your investment profitable.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—
You may doubt me
You may trust me
You may absolve me
You may condemn me
You may love me
You may hate me
In any case, you'll say I'm WONDERFUL!
I'm "HELL MORGAN'S GIRL"
I'll be at The (name here) Theatre
on (date)
By all means COME!

NAT. ASS'N. APPROVES COCHRANE PLAN

At the quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry, held last Thursday, the most important matters taken up were the consideration of a letter from R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, dealing with a plan for securing the co-eporation of national advertisers, a report from the all-star Film Committee showing the wonderful potentialities in the five-reel feature which they are putting together from the films of all of the companies in the industry, and a report from John C. Petterjohn, attorney for the Exhibitors Protective Association of Indiana, who addressed the board briefly at the request of Frank J. Rembusch, and told them how Indiana secured its Sunday opening law. A committee of which Mr. R. H. Cochrane is chairman was appointed to put the plan outlined in his letter into immediate operation, and a meeting is being held this week to put the plan into operation. Mr. Cochrane was named as chairman by the committee of which the others members are Arthur Gaines, "Wid" Gunning, Fred Beecroft and Harry Reichenbach. In as much as the Association wished to lose no time in putting the plan in operation Mr. Cochrane was informed by telegraph at Universal City, Cal., where he has been for a few weeks. He wired his pleasure at the acceptance of the plain but stated that he would not be back for some time. He further suggested that Joe Brandt, General Manager of the Universal, take his place on the committee.

UNIVERSAL COMEDIES

are the kind of Comedies that make you laff when you see them on the screen, instead of making you laff when you read the ads about them. Most of the Comedies give you the laffs in the ads that appear in the trade papers. Anybody can swing ink. A half baked Ad man with an Author's desire and an office boy's ability, can shoot the bull—but ye gods what a surprise the dear old Exhibitor gets when he books 'em. You play safe when you book either an—

L-KO-JOKER
OR
NESTOR

No—you seldom see UNIVERSAL JOKER Comedies advertised in the trade papers. What's the use when we sell 'em as fast as we make 'em. You rarely if ever see a UNIVERSAL NESTOR Comedy advertised—same reason. Occasionally you see an L-KO advertised. In booking comedies there's a sure fire way to play safe—SEE THE PICTURE BEFORE YOU BOOK—and if you can't see it—take the word of the reliable producers in the trade. If they bunk you once, give 'em another chance, if they hand you bunk twice, cut 'em out. The best way of all in playing absolutely safe is to book L-KO'S — JOKERS — or — NESTORS. They've got the whole comedy field licked to a frazzle. Book thru any of the 73 Universal Exchanges.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHAT THE ——?"

Joker Comedy.

Story by Jack Cunningham and Milburn Moranti.
Produced by William Beaudine.

CAST.

Gale ..... Gale Henry
Bill ..... William Franey
The Queen ..... Lillian Peacock
Milt, the devil ..... Milburn Moranti
Iceman ..... "Kewpie" Morgan
Book Agent ..... Bobbie Mack
Mother-in-law ..... Martha Mattox

Bill has brought in the wood for the fire, gets it started and sits down in a rocker, where he drops off to sleep. Gale sees his foot-tracks on the floor, picks up the rolling pin and goes after him.

Bill dreams that the devil appears and changes jobs with him. Bill, in Hades, sees the Queen, who smiles at him and invites him to sit on the throne with her.

The Devil, as Bill, has to walk the floor with the baby while Gale sleeps. He returns to Hades, confronting Bill and the Queen. Bill refuses to give up his place and chases the Devil away. The Devil returns to the earth and touches Gale with his fork, causing her to disappear below.

Gale rushes to Bill, who jumps into a red-hot furnace.

Bill wakes and finds Gale standing over him with the rolling-pin.

"PRODIGAL PAPA."

Victor Comedy-Drama.

With Jane Gail.

Jane's father goes to the city, with his savings amounting to $1,000 in a satchel, in response to a letter from two crooks, who promise to increase it to four thousand for him. His daughter finds the letter and shows it to Harry, whom she loves. He determines to follow the old man.

In the city the crooks have prepared a satchel just like the old man's, with counterfeit money in it. Harry traces them, and obtains the satchel containing the real money, by giving a signal which the crooks mistake for that of their pal. Then he leaves for home with the money. When the old man returns with the counterfeit, Harry tells him that it is worthless. He is much cast down until the young man explains what he has done, and then the old man says that such a clever fellow may be his son-in-law.

"INBAD THE SAILOR."

Powers Comedy Cartoon Split Reel—

Inbad is telling the story of his adventures. He tells how he was wrecked and awoke on a desert island. He has wonderful adventures, but finds it very difficult to make his hearers believe what he tells them.



Hy. Mayer is not only one of the cleverest artists of today, but an infallible mirror for the reflection of public opinion.

"SHOT IN THE WEST."
CAST.

Nestor Comedy.

Written by C. B. Hoadley.
Produced by Louis Chaudet.

CAST.

Edith ..... Edith Roberts
Sheriff ..... Lee Moran
His Deputy ..... Harry Nolan
Mayor ..... Fred Gamble
Parson's Son ..... Eddie Lyons

Edith, a Boston novelist in search of local color, arrives at Grizzly Gulch. The boys hear of her coming, and though the town has long since reformed, determine to return to the "bad old days" during the time of her visit, so that she shall not be disappointed. They meet her and the sheriff starts things by shooting a man who steps in front of her. Then he tells of a desperate bandit, "Rattlesnake Ike," who is in the neighborhood. This is none other than Eddie, the parson's son, dressed up for the occasion. He appears and holds up the gang, giving the money to Edith. She deposits it with her own in the bank, and then "Rattlesnake Ike" holds up the bank. The boys can hardly conceal their laughter, but they laugh out of the other side of their mouths before the comedy ends. They capture Ike and prepare to hang him, but Edith shoots the rope in two, and forces Ike, at the point of her revolver, to board the train with her. She tells him that she is going to reform him in Boston, and the boys have to watch the disappearance of Eddie, with all their available funds.

"INDIA, THE BRIGHTEST JEWEL IN THE BRITISH CROWN."

As seen by Doctor Dorsey.

Powers Educational Split Reel.

Rice is the staff of life in the Orient, and it is the women who cultivate it. The work is difficult and takes many hours each day. Field laborers on the Malaba Coast are serfs, and go with the land. We see their primitive irrigating wheel, and a still more primitive device for transferring water from one field to another. The water buffalo is used for ploughing. A threshing scene, when the rice is ready for harvesting, is seen in a rich farmer's yard. Finally the rice reaches the household of a poor man, and is pounded into flour by the woman in a primitive hand mortar.

STORIES OF THE ONE REEL PHOTOPLAYS

"IS MONEY ALL?"

Laemmle Drama.

Story by E. M. Ingleton.
Scenario and production by Ruth Ann Baldwin.

CAST.

Mary Ellen.....Irene Hunt
Billy .....Leo Pierson
Mrs. Sardoni.....Roberta Wilson
Her Husband.....Richard Ryan

Mary Ellen worked in a store, and had very little pleasure in her life. She had Billy, of course, but he was only a factory hand. She longed for pretty things, and so, when she was sent with a lovely gown to the home of Mrs. Sardoni, and saw the luxurious comfort of the other woman, it went to her head. She observed Mrs. Sardoni receive a box of roses, and her husband's frown when he read the card enclosed with them. All day she dreamed of the couple who had bewitched her imagination.

Billy took her to a picture show, and brought her a bunch of violets for her birthday, but she could not care about anything so humble. On their way home, they were startled to hear the newsboys crying: "Extra! All about Norman Sardoni; shoots his wife and himself!" Breathlessly, she bought a paper, and read of the sordid tragedy which had happened to the creatures whom she had pictured as surrounded by happiness. She made Billy happy by telling him that she did not want to be rich, but just happy. Her days of dreaming were over.

"NEVER TOO OLD TO WOO."

Victor Comedy.

Story by John Fleming Wilson.
Scenario by Calder Johnstone.
Produced by George Cochrane.

CAST.

Harry Thompson.....Jack Nelson
Mary Hull.....Marjorie Ellison
Henry Thompson.....L. M. Wells
Justice Higgins.....Bert Law
Widow Hull....Mrs. George Hernandez

Henry Thompson is a miserly old fellow, and does not approve of his son's wooing of the Widow Hull's pretty daughter. The widow is a gay old lady herself, and is admired by Mr. Thompson and by Justice Higgins. A regular duel between the wo for her favor is started by Harry and Mary. Higgins buys a buggy, and Thompson follows suit. Then Higgins gets a Ford, and Thompson a touring car. The widow goes out in the Ford with the justice, but they break down, and she is rescued by Thompson. Mary and Harry are out in his machine, and see their mother and father coming after them in Thompson's car. They think that they are being pursued and determine to be married. Higgins fixes his car, and the police commandeer it in order to arrest Thompson for speeding. All arrive together at the justice's, and there are two marriages,

"THE GRAND CANYON OF ARIZONA."

Powers Educational.

Wonderful views of the Grand Canyon of Arizona, the wonder spot of this continent, were secured by Clyde R. Cook and are released as a Powers educational. We see the sun rise over the rim of the canyon near El Tovar. The opposite wall of the canyon is fourteen miles away. We overlook Bright Angel trail, and then follow the Hermit trail, one of the five known trails into the canyon. The end of the latter is 5,000 feet below the rim. We see the true canyon on the Colorado River from a point 1,400 feet above the waters. Later we see the rapids of the same river, from a point 6,000 feet below the rim of the canyon. It is this river which has hewn out the wonderful cleft.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 12.

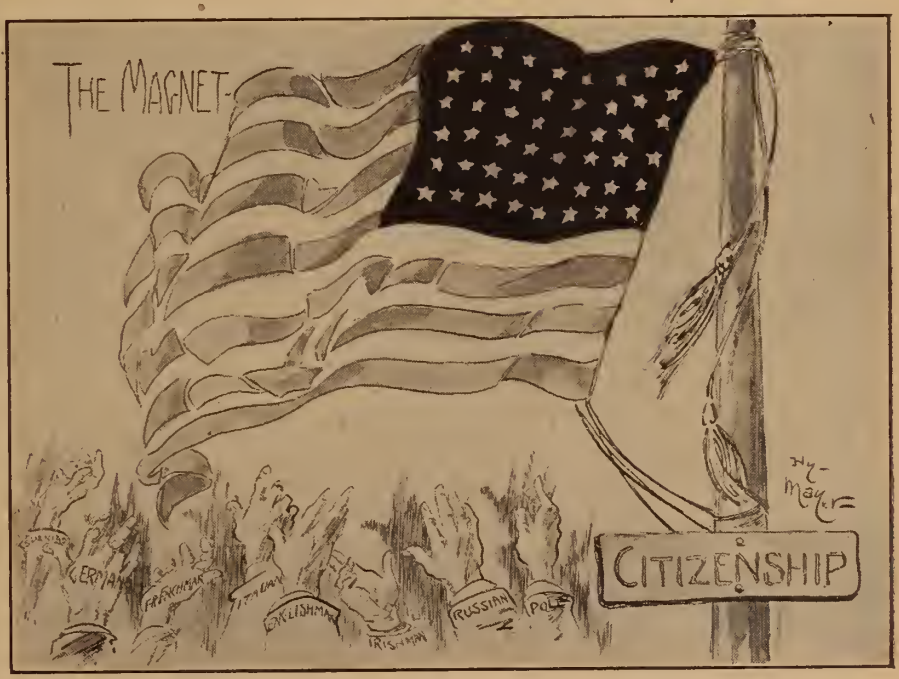
Issue No. 12 of the Universal Screen Magazine starts with views of the Life Saving Station, many of which dot the entire coast line of the United States to guard our shores.

We then visit an alligator farm, in Southern California, which is ideal for breeding these reptiles. Then comes a cooking lesson, by Mrs. A. Louise Andrea. She shows us how to make apple snow. The reel then gives us interesting views of the process of making unbreakable dolls for the kiddies. It ends with a few moments with Willie Hopkins, who models a study of Joe Martin.

"THE MASK OF LOVE."

Laemmle Drama.

Carlotta and her old father, strugling for an existence, are befriended by Marino, a hardened character of the underworld. Marino, under the guise of friendship, misleads Carlotta, who puts up a brave fight. She is rescued by Peter, an old friend who happens to come on the scene. In the meantime Carlotta's father, learning of Marion's perfidy, swears vengeance. He soon finds Marino and a fight follows. Marino is about to stab Carlotta's father when he is subdued by Peter. Peter and Carlotta are now happily married.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

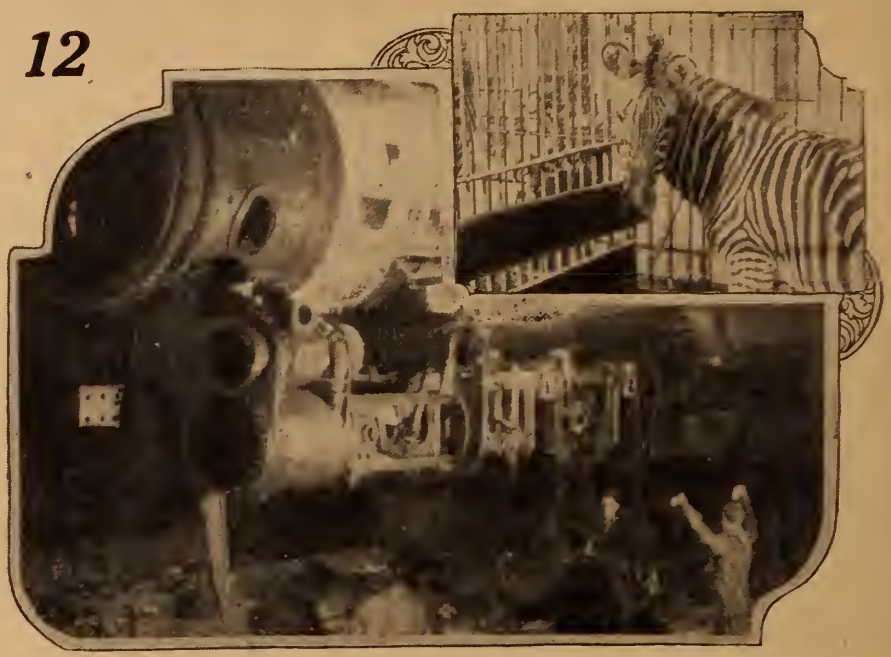
What's in No. 12 of the Screen Magazine

THE infinite variety of the Universal Screen Magazine is perhaps its outstanding characteristic. In Issue No. 12, for example, we begin with views of one of Uncle Sam's life saving stations, with the drill of the men who risk their own lives without thinking about it, just all in the day's work. From this we take a big jump to a Florida alligator farm, where hundreds of the creatures are raised for the sake of their value to bag-makers. After the alligators, we are asked to give our attention to a cooking lesson by the Screen Magazine's expert, Mrs. A. Louise Andrea. She shows us all the steps in the process of making apple snow, and it is safe to say that the women in the audience will follow her every move with riveted attention.

So far, in Issue No. 12, there has been nothing of special interest to the kiddies. But they are not to be neglected, so along comes a study of the making of unbreakable dolls. It is always fascinating to see the complicated machinery which is necessary for the making of even a simple thing, and doll heads, with their careful modeling, are anything but simple. A new secret combination of materials is used to give a substance which defies the hand of time, and can be thrown over the side of a baby buggy innumerable times, without the smallest danger of losing any of its precious features. The head comes out of the machine soft and bendable, and it is most amusing to see the workman push it into all sorts of shapes. As it cools it hardens into rigidity, and then the hair, eyes and lips are painted on by expert men.

The number finishes with a study of Joe Martin, the famous Universal ape, who poses for a bust of himself, modeled by the inventor of the mystifying Animated Sculptor, Willie Hopkins by name. Then the bust comes to life, and Joe seems perfectly delighted with it.

Varied as this number is, the others have been fully as diversified. Last week, for example, it presented pictures of the making of a locomotive, which were taken at the Baldwin works at Philadelphia, and in the same reel, studies of the animal charges of "Bill" Snyder, the famous head of the New York Central Park Zoo, who is known far and wide as a wizard with wild creatures.



MOVIES MOBILIZED FOR WAR

MOBILIZE the movies! This is the slogan under which the Associated Motion Picture Advertisers have instituted a campaign to swing the tremendous influence of the great industry into line for patriotism and preparedness. The association comprises the publicity men of virtually all the producing companies, who, when the present national crisis arose, saw in the machinery of the moving picture activities, the most powerful and direct appeal possible, to arouse the citizens of the United States to a realization of their privileges and attendant responsibilities. The formation of a National Duty Committee followed.

Upon placing the suggestion before the executive heads of the great corporations which they represented, the publicity men were immediately given, not merely endorsement, but *carte blanche* to call upon any member of each of the organizations. Accordingly President Wilson has been notified of the instrument at his command.

But, most important of all, for the first time in the history of the world, a government has at its disposal a means of presenting to the most unlettered person a clear and convincing statement of the situation at an hour when the real peril is that the peril may not be understood or appreciated. The Associated Motion Picture Advertisers believe that the only danger in which the republic may find itself is the same as that which existed in England for almost two years after the great war began —apathy. The first intention, therefore, is to make every man who possibly can be reached through the moving picture, understand that this is HIS country, and if the country is forced into war, it is HIS personal war. Following are the various divisions of the campaign, as outlined:

1. MOTION PICTURES. The organization of a quick acting, easily handled, fully responsible bureau in New York City, which shall immediately prepare two feature motion pictures to be shown before twenty million people.

2. SCREEN SLIDES. The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily.

3. POSTERS. The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheets by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters.

4. NEWSPAPER AND MAGAZINE ADVERTISING. The preparation of page, half-page and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting.

5. NEWSPAPER PUBLICITY CO-OPERATION. Immediately getting in touch with the editors of the newspapers in the United States and arranging for the publication on notice of material.

CANADIAN NOTES.

by W. A. BACH.

TORONTO, Ont.—Camp Borden will open in about three weeks, and the two theatres in the camp, The Strand and the Kitchener, will open about April 10. Manager Marvin of the Strand is already contracting for the best features on the market for this theatre. The Camp will be larger than last year and the largest aviation school in the world will be situated within the grounds. There will be over two thousand aviators in the school by the first of May.

There was a meeting of the Theatre Owners' Association of Ottawa on Sunday, February 25th, at which all owners were present except Mr. Carling of the Flower and Mr. Clancy of the Dominion. A great number of subjects of material importance were discussed and immediate action will be taken to effect certain reductions in the overhead.

Ottawa, Ont.—On February 17th the Francais Theatre, Ottawa, closed its doors on account of a disagreement between Harry Brouse, the tenant, and Patrick Labelle, the landlord.

The Francais reopened March 8th, with pictures and stock burlesque.

Ken Finley is at the head of the new management and was in Montreal last week buying some new scenery for the house. Finley was previously managing the house and has many friends in the Capital City.

Toronto, Ont.—The Universal Company is offering to the exhibitors of Ontario a five-reel Red Feather Feature consisting of a three-reel Social Drama and a two-reel Western story. It is reported, however, that as the three-reel part of the feature has been condemned, the Ontario Exhibitors may not have an opportunity of judging the value of this new idea.

Toronto, Ont.—A delegation of the Executive of the Ontario Exhibitors' Association met with the Exchangemen at the meeting rooms of the Exchangemen's Association during the past week and discussed the matter of film deposits. The matter was thoroughly discussed and it was finally decided that the Exchangemen should take it up in their own meeting and act upon the resolutions which have been presented to them by the Exhibitors. This get-together spirit, which is a direct result of the organization methods employed very shortly and which resulted in the formation of the present Association of Exhibitors, has already had its effect in eliminating much ill-feeling and misunderstanding between the two sections of the business in Ontario. A meeting of the Exchangemen is called for Wednesday, March 14th.

The film business in Toronto has suffered two nasty little fires during the past week, one being on March 14th at the Mutual Office, where fortunately very little damage was done, and the other one at the Red Mill Theatre on Yonge Street, during which several reels of films were destroyed, the operator injured slightly in one of the fires. The damage in both cases, owing to efficient fire protection, was very slight.

One of the evening papers in Toronto came out with the interesting statement that the Orange Order in Ontario intended to protest to the Ontario Legislature against the practically exclusive featuring of Roman Catholic Priests in films. It was pointed out that very rarely was a minister of any denomination used in the moving picture, and they felt this was unfair to the Protestant people. Ontario is a very strong Orange section and, in fact, it is claimed that the Orange party practically controls political movements in this section in contrast to the influence of the Roman Catholic party in the province of Quebec.

The Rialto Theatre of this city, one of our leading picture houses, announces a new change of policy whereby they will present an up-to-date musical comedy in conjunction with the pictures, and Mr. Johnston, the manager, is very optimistic over the outcome of same. They will run the Red Feather brand on the leading days of the week, namely, Sunday, Monday and Tuesday.

Mr. J. Lanthier of the Empire Theatre, Quebec City, was a visitor to the Universal Exchange at Montreal and has booked Universal Service for his house owing to an exorbitant demand for same from his patrons.

Mr. Harry Becker, Bluebird representative for the Quebec District, has just returned from an extensive trip through this territory and has booked his features in the leading houses throughout the Province.

It has amazed Hundreds of Exhibitors With its power To draw packed Houses---

The UNIVERSAL SCREEN MAGAZINE

The man who won't listen to the straightest tip he ever got in his life —BOOK THE UNIVERSAL SCREEN MAGAZINE—either doesn't care to make money or else he has so much business he doesn't want any more.

To the latter we make no appeal—to the former we haven't anything to say—BUT—to the Exhibitor who is in dead earnest about his business, who wants to fill up the dead days and dull spots and empty seats during certain parts of the week, we say direct, loud and clear—BOOK THE UNIVERSAL SCREEN MAGAZINE. It gives your people what they want to see—what they have never seen before—what they will continue to clamor for once you give them a taste of it. The U. Screen Magazine was intended for issue twice a month. Now it's issued once a week. POPULARITY (based on what it has been and is pulling for Exhibitors) has made this necessary. AGAIN—our straight tip to you — BOOK THE UNIVERSAL SCREEN MAGAZINE.

From Citrus Grove to Gold Mine

By GRATER SAYLES.

THE industry is still full of exhibitors who regard success as a mere matter of luck. While in a Universal exchange the other day, the writer overheard two theatre owners discussing the success achieved by a third exhibitor who had purchased a house long regarded as a ripe, juicy lemon.

"He's got wonderful luck!" one of the men enviously declared. "That lemon he bought broke half a dozen men before he took hold of it. Yet he steps in and in six months makes it the best paying proposition in the neighborhood. Why, if you or I had bought that house we'd have lost our shirts!"

Investigation has revealed, however, that brains plus plenty of perspiration—and not luck—have converted the lemon grove to a gold mine.

The present owner of the house in question is a man who doesn't believe in allowing his wishbone to take the place of his backbone. Instead of wishfully waiting for business to come to him, as the previous owners had done, this exhibitor went after patronage in a sturdy, two-fisted fashion that simply couldn't fail to prove resultful.

Generally speaking, exhibitors may be divided into three classes. The first is made up of men who believe in advertising and who know how to advertise; the second consists of men who, while they believe in advertising, don't know how to advertise efficiently; the third class embraces those exhibitors who think advertising, with the possible exception of posters and slides, a sheer waste of good money.

The exhibitor referred to belongs to the first class. His mailing list contains upwards of a thousand live names—the utmost care being taken to weed out the names of those people who move out of the community.

His house organ, while by no means elaborate, is nevertheless more than a mere jumble of type crudely thrown together, and the advertisements regularly inserted in the community paper are attention-attracting, readable and interesting.

When the news that he was considering purchasing the dead theatre spread about, there were friends a-plenty who urged him not to sink his money into a dead sure loser. Convinced, however, that the real reason for its inability to make money for previous owners was nothing more or less than poor showmanship, the exhibitor took the old house over.

The first step taken by the new owner after the theatre had been thoroughly renovated was the staging of a housewarming party. For a week before the event took place, the neighborhood was literally snowed under with circulars, letters, posters, etc., inviting everybody to attend.

No admission was charged. People who entered the house on the night of the party found it specially and tastefully decorated for the occasion. Furthermore, as each person passed through the doors, he or she was handed a numbered coupon and the purpose of this coupon was revealed when, later in the evening, a drawing was held and twenty people who held lucky numbers were presented with passes good for five free admissions.

Although a regular picture entertainment was presented, the affair was an informal one. Careful canvassing resulted in information which revealed the identity of many people in the audience who could sing or recite. These people were urged to step forward and contribute to the gayety of the house-warming party.

That the affair was a tremendous success was revealed when the exhibitor and his wife personally visited the people living in the neighborhood. This tour was made with the idea of enabling the owner of the newly opened house to get acquainted with possible patrons. Where it was found that the people visited were patrons of opposition houses, free passes were presented in an effort to get them to visit the new theatre.

In the course of her tour of the community, the exhibitor's wife discovered that a Mother's Club was meeting in the homes of the members for want of a regular meeting-room. The woman promptly suggested that the club meet at the theatre. The house was offered rent free, upon condition that the meetings be held during the morning hours. This offer was enthusiastically received.

Upon learning what his wife had done, the exhibitor went her one better. When the members of the Mother's Club assembled at the theatre several days later, they were shown a film dealing with the better babies movement. Although the cost of renting and projecting this film amounted to several dollars, the theatre owner figured that the resultant good will and advertising were more than worth the price.

The success of the first meeting at his house gave the owner an idea. When the Mother's Club next assembled, he suggested that the organization hold a Baby Show at the theatre. This suggestion was approved and the Board of Health was induced to send a representative who, with one of the neighborhood physicians, acted as judges.

This and similar showmanlike stunts soon enabled this exhibitor to achieve the result he had in view—the establishing of his theatre as the community's social center. His readiness to further every worthy movement won for the house a host of loyal friends—friends who gave him the word-of-mouth advertising money couldn't buy.

Knowing that his ultimate success absolutely depended upon the manner in which he succeeded in pleasing the average fan, this showman ballotted his patrons in an effort to ascertain their film likes and dislikes.

Now, the five reel feature had figured prominently in the performances presented at the erstwhile lemon from the day the present owner opened it. To his surprise, he discovered that many of the ballots revealed a demand for the diversified show consisting of 1, 2 and 3-reel subjects.

Fearing to change his policy merely because one voting contest favored the short subject show, the exhibitor held two more contests. As the result of the facts brought to light, he promptly made arrangements to present a short subject show on alternate days. This enabled him to please the lovers of short subjects and those people who expressed a preference for the five-reelers.

From the very start, cheerfulness, ccurtesy and clealiness have been this showman's watchwords. An usher who got into an argument with a patron was promptly discharged. The man who succeeded him was warned of the fate that overtook the discourteous employe.

When the cashier turned up with eyes red and swollen one morning the exhibitor learned that an ulcerated tooth had caused her a bad night. He promptly sent her to a dentist and took her place in the box office. This because he felt that he couldn't afford to have any but smiling employees in and about the theatre.

Before the house is opened for the day, the owner's wife makes a personal inspection to make sure that the porter has done his work thoroughly. Everything that could possibly insure perfect ventilation has

(*Continued on page* 37)

With Universal Exhibitors and Exchangemen

ARMSTRONG IN DENVER.

THE Universal Film Exchange of Denver is now in charge of Edward Armstrong, who was formerly located in Salt Lake City as manager of the exchange there. Though his office is in Denver, Mr. Armstrong now has charge of the Salt Lake City and Butte, Mnt., exchanges as well.

Mr. Armstrong has always proven himself conscientious and efficient, and a live wire exchangeman. Leave it to Mr. Hoffman, general manager of Exchanges, to pick the live ones for promotion.

D. O. REESE
Now Manager Kansas City Exchange

R. C. CROPPER has resigned his position as manager of the Universal Film & Supply Company of Kansas City to go into other work. D. O. Reese, formerly assistant manager of the exchange, has been appointed manager to succeed Mr. Cropper, and is now in full and complete charge of the Kansas City Universal office. Mr. Cropper, as a letter to the exhibitors in the territory indicated, left the office which he has successfully held for three and a half years with regret, and wished his successor all of the support and co-operation which the Kansas City territory had accorded him.

FROM CITRUS TO GOLD MINE.

(*Continued from page* 36)

been given careful attention and so the patrons are not attacked with the sleepy, drowsy feeling that overcomes the patron after an hour or so in some moving picture theatres.

Analyze this showman's experience as the owner of the lemon house and it will be readily seen that the element of luck, after all, had nothing to do with the success that has come to him. Had this man placed his chief reliance in his wishbone instead of using the brains God gave him, there isn't the slightest doubt but that another man would have dropped his bank roll and another black mark would have been chalked up against the house.

What this exhibitor has accomplished, any exhibitor can accomplish. If you own a ripe, juicy lime, try making it and yourself factors in your community and see how quickly the citrus warehouse becomes a gold mine.

A TRUE INCIDENT.
It Happened in Racine and is a Strong Proof of the Drawing Power of "Liberty."

A SMALL boy accosted the manager of the Strand Theatre at Racine, Wis., and asked him for a nickel. When the Strand manager asked the boy why he wanted the nickel, the boy stated that he wanted to see "Liberty," which was being shown that day at the Bijou Theatre. The manager then suggested instead of giving the boy a nickel that he come into the Strand and see the show there gratis. The boy absolutely refused to accept this invitation, and the Strand manager thereupon handed him a nickel so that he could see "Liberty" at the Bijou, and gave him a note addressed to Mr. Owen McKivett, manager of the Bijou, which reads as follows:

"Dear Mac—Not only do you take all my patrons to see 'Liberty,' but I also have to slip them the change. It makes me pretty mad. When you get filled up, open the tunnel. I will need them. Yours cordially,

"BERT HALL,
"Strand Theatre."

No wonder, after booking this serial, that the management of the Bijou Theatre adopted the slogan, "Where they tickle a nickel to make it act like a dime."

Without any noise—shouting—loud acclaim—we say to you, BOOK "THE PURPLE MASK" and get the two greatest serial stars on earth—Francis Ford and Grace Cunard—to keep your house playing capacity. Cunard and Ford are magic names. Don't kid yourself. You know it, so do thousands of shrewd Exhibitors. Cunard and Ford in "The Purple Mask" are getting the kale for Exhibitors all over the world. Don't overlook this winner, and BOOK NOW if you can get it in your territory. Any of the 73 Universal Exchanges will send you a complete Ad Campaign book and other dope. Tomorrow never comes. TODAY is the day to do business. Do IT.

"THE GIFT GIRL."

(*Continued from page* 13)

easily discern that she was perfectly ignorant of occidental life and customes. He made arrangements for her to live in the apartment opposite his, and in spite of the insinuations of the landlady and his many college friends, the boy remained a true friend to the girl, appreciating her innocence and worth.

Meanwhile Malec had arrived in the city and had gone to an Asiatic boarding-house, where he heard of Rokaia from the Persian vendor, who was pompously telling of his meeting with her. Learning from him her address, Malec hastened to the house and warned the girl that she must go with him. Although against her will, she did as he directed, for she unconsciouslv feared him.

As they were leaving the house, a student saw them and told Marcel. He thought it a joke until he went to her rooms and found them empty. An expressman came to the house for Rokaia's trunk and from him, they learned the address of Malec. A number of students with Marcel jumped into a taxi and rushed to the place. The Marquis and D'Eglantine who were visiting Marcel, also decided to get Rokaia, for Marcel had hotly asserted that he intended to marry her.

Though the students fought desperately with Malec and the other Asiatics at the boarding-house, they were defeated. The police being called, the students were led away to jail. But when the Marquis came to the house, and in his grand manner asked for Rokaia, the Asiatics and even Malec came near salaaming to him, and allowed Rokaia to depart.

When Rokaia saw the bloody and bruised condition of Marcel, she was deeply concerned and looked for her handkerchief to wipe away the stains, but finding none, she searched Marcel's pockets for his and with stern contenance remarked, "You've lost your handkerchief."

THRILLS IN "THE BRONZE BRIDE."

(*Continued from page* 27)

some of her strongest scenes with Frankie Lee, who plays her little son, and who has a conception of realism in acting for the screen, which is painfully true to life. Painfully true, that is, for Miss McDowell. Little Frankie is torn away from his Indian mother by his white father, and misses her very much. At the end of the picture she is restored to him, but she is wearing the garb of civilization and he does not recognize her. At last he takes out the stuffed rabbit which has been his favorite toy, and this leads him to realize that the strange woman is really his mother. Then he throws his arms around her neck and hugs her.

"Hug her tight!" cried Director McRae. "That's right. Eat her up! Bite her ear!"

Frankie literally obeyed, and poor Miss McDowell gave a shriek of pain. Fortunately shrieks do not register on the screen, and McRae assured her that great realism had been added to the picture, and that is always supposed to console a picture actress for any amount of bodily suffering.

Let's Get Down to Cases Mr. Exhibitor

We take it for granted that you're wise enough to understand what an Animated Weekly means to your business. We believe you know that thousands of people come to your Theatre, particularly to see a Weekly in pictures. If you don't understand it—WAKE UP—RISE—SHAKE YOURSELF—COME OUT OF YOUR STUPOR—GET "HEP" TO YOURSELF. Ask your patrons by means of a slide if they want to see an Animated Weekly. Give your people what they want if you hope to stay in the picture business. If you don't it's a thousand to one cinch your nearest competitor will.

The UNIVERSAL ANIMATED WEEKLY is shown every week in the year at the STRAND and at the RIALTO Theatres on Broadway, New York City. If the U. Animated is good enough for these two (America's first and foremost moving picture theatres) it is good enough for any house in the world. The Strand and the Rialto don't use the U. Animated just because they love to pay the film bills, not by a long shot. They use the U. Animated because it's a money bringer, a crowd getter and a profit payer. All this you can very easily get for yourself by booking the Universal Animated Weekly thru any of the 73 Universal Exchanges or direct thru the

UNIVERSAL ANIMATED WEEKLY

1600 Broadway, New York

NESTORS SHOCK VISITORS

(*Continued from page* 19)

tlsnake Ike," and Lee as the sheriff, who has to shoot one of the boys occasionally, just to maintain order. Out of this combination, they extract one thousand feet of pure humor, which is a guaranteed cure for the blues.

This last week the Nestors have been working on another excellent story which is called "The Home Wreckers." Lee Moran gives another of his justly celebrated female impersonations in this, and an incident of the picture's making, nearly caused some perfectly good visitors to Universal City, to expire from shock. They saw Lee, dressed up in the latest Parisian finery, stroll off the set and casually light a cigarette. Coming from the section of the country which believes that smoking is a strictly masculine prerogative, the visitors were horrified. But when they heard the "lady" shout to his partner, they realized that they were looking at a mere male, and the day was saved.



THIS WEEKS PROGRAM



MONDAY, MARCH 26.

02278 RED FEATHER—Harry Carey in "The Fighting Gringo" (5 reels). 1-3-6
02279 NESTOR—"Shot in the West" (Com.) (Eddie Lyons, Edith Roberts and Lee Moran). 1

TUESDAY, MARCH 27.

02280 GOLD SEAL—"The Startling Climax" (3 r. dr.) 1-3-6
02281 VICTOR—"Never Too Old To Woo" (Com.) (Marjorie Ellison-Jack Nelson). 1

WEDNESDAY, MARCH 28.

02282 LAEMMLE—"Is Money All?" (Dr.) (Irene Hunt). 1
02283 L-KO—"Dippy Dan's Doings" (2 r. Com.) (Dan Russell).
02284 UNIVERSAL ANIMATED WEEKLY—Weekly No. 65.

THURSDAY, MARCH 29.

02285 IMP—"David's Idol Dream" (2 reel dr.) (Jay Belasco and Madge Kirby). 1-3-6
02286 POWERS—"The Grand Canyon of Arizona" (Scenic Educational). 1
02287 LAEMMLE—"The Mask of Love" (Dr.) (Pauline Bush-Lon Chaney). 1

FRIDAY, MARCH 30.

02288 IMP—"The Perils of the Secret Service" (2 reels) No. 4 "The Crimson Blade" (Kingsley Benedict) 1-3-6
02289 UNIVERSAL SCREEN MAGAZINE—Issue No. 12. 1
02290 VICTOR—"Prodigal Papa" (Com.) (Jane Gail). 1

SATURDAY, MARCH 31.

02291 BISON—"Steel Hearts" (2 reel railroad dr.) (Marie Walcamp-Lee Hill). 1-3-6
02292 JOKER—"What The ——?" (Com.) (Gale Henry-Wm. Franey). 1

SUNDAY, APRIL 1.

02293 POWERS—"Inbad The Sailor" (Com. Cart.) & (Ed.)
02294 REX—"Snow White" (3 reels) (Elsie Alberts). 1-3-6

WEEK OF MARCH 26.

02295 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Episode No. 14) "Sky Monsters" (2 reels). 1-3-6
02296 UNIVERSAL SPECIAL—Ben Wilson with Neva Gerber in "The Voice on the Wire" (Episode No. 3) "The Spider's Web". (2 reels). 1-3-6

NEXT WEEK — THE NEXT WEEK

MONDAY, APRIL 2.

02297 RED FEATHER—"The Bronze Bride" (5 reel dr.) (Claire MacDowell, Eddie Polo, Chas. Mailes). 1-3-6
02298 NESTOR—"Mixed Matrimony" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 3.

02299 GOLD SEAL—"The Magpie" (3 reel drama) (Tina Marshall). 1-3-6
02300 VICTOR—"Please Be My Wife" (Com.) (Leonard), 1

WEDNESDAY, APRIL 4.

02301 LAEMMLE—"The Star Witness" (2 reel human interest dr.) (Lee Hill and Lena Baskette). 1-3-6
02302 L-KO—"Nabbing a Noble" (Com.) (Phil Dunham). 1
02303 UNIVERSAL ANIMATED WEEKLY—Weekly No. 66 (News). **THURSDAY, APRIL 5.**
02304 VICTOR—"Somebody Lied" (2 reel com dr.) (Priscilla Dean and Harry Carter). 1-3-6
02305 POWERS—"Hagenbeck's Wild Animals (Ed.) 1
02306 BIG U—"The Dawn of Decency" (drama). 1

FIRDAY, APRIL 6.

02307 IMP—"The Perils of the Secret Service" (2 reels. No. 5 "The Man in the Trunk" (Benedict). 1-3-6
02308 UNIVERSAL SCREEN MAGAZINE—Issue No. 13. 1

SATURDAY, APRIL 7.

02309 BISON—"The Burning Silence" (2 reel Western dr.) (George Pearce, Jane Bernoudy). 1-3-6
02310 JOKER—"A Boob for Luck" (Com.) (William Franey and Gale Henry). 1
02311 LAEMMLE—"The Blue Print Mystery" (drama) King Baggot). 1

SUNDAY, APRIL 8.

02312 POWERS—"The Ups and Down of Mr. Phool Phan" (Com. Cart.) and "Magic India" (Ed.) (Split reel). 1
02313 L-KO—"Crooks and Crocodiles" (Com.) (Fatty Voss)
02314 BIG U—"The Terrors of War" (2 reel war drama) (Grace Cunard). 1-3-6

WEEK OF APRIL 2.

02315 UNIVERSAL SPECIAL—Cunard and Ford in "The "Purple Mask" (Episode 15) "The Floating Signal." (2 reels). 1-3-6
02316 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 4) "The Next Victim" (2 reels) (Neva Gerber). 1-3-6

MONDAY, APRIL 9.

02317 RED FEATHER—"Mr. Dolan of New York" (reels) (Jack Mulhall). 1-3-6
02318 NESTOR—"Under the Bed" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1

TUESDAY, APRIL 10.

02319 GOLD SEAL—Harry Carey in "Hair Trigger Burk" (3 r. Western dr.) with Claire Du Brey). 1-3-6
02320 VICTOR—"His Family Tree" (Com.) (Eileen Sedgwick). **WEDNESDAY, APRIL 11.** 1
02321 L-KO—"Ring Rivals" (2 reel Com.) (Dan Russell). 1-3-6
02322 UNIVERSAL ANIMATED WEEKLY—Weekly No. 67 (News). 1
02323 BIG U—"The Bugler" (Drama). 1

THURSDAY, APRIL 12.....

02324 REX—"Uncle John's Money" (2 reel dr.) (Malcolm Blevins and Marjorie Ellison). 1-3-6
02325 BIG U—"The Desert Ghost" (Drama) (Neal Hart). 1
02326 LAEMMLE—"The Silent Prisoner" (Sea dr.) (Ethel Grandin). **FRIDAY, APRIL 13.** 1
02327 IMP—"The Perils of the Secret Service" (2 reels) "No. 6 "The Signet Ring" (Kingsley Benedict). 1-3-6
02328 UNIVERSAL SCREEN MAGAZINE—Issue No. 14. 1
02329 VICTOR—"Stop Your Skidding" (Comedy). 1

SATURDAY, APRIL 14.

02330 BISON—"The Kidnapped Bride" (2 reel dr.) (Marie Walcamp). 1-3-6
02331 JOKER—"The Careless Cop" (Com.) (Gale Henry and Wm. Franey). 1

SUNDAY, APRIL 15.

02332 REX—"Her Primitive Man" (Dr.) (Jack Mulhall). 1
02333 POWERS—"Boomer Bill Goes to Sea" (Com. Cart.) and "On the Streets of India" (Ed.) (Split R.) 1
02334 IMP—"The Eyes in the Dark" (2 reel dr.) (Leah Baird). 1-3-6

WEEK OF APRIL 9.

02335 UNIVERSAL SPECIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Final Episode No. 16) (2 reels). "A Prisoner of Love." 1-3-6
02336 UNIVERSAL SPECIAL—Ben Wilson and Neva Gerber in "The Voice on the Wire" (Episode No. 5) (2 reels). 1-3-6

MUSICAL PROGRAM TO

"THE GIFT GIRL"

SPECIALLY SELECTED AND COMPILED BY

M. WINKLER

THEME SUB TITLES, ETC.	ORIENTALE BY CUI TIME	THEME NAME OF COMPOSITIONS
Opening	2 Min. & 20 Sec.	Padisha, Intermezzo by Loraine
T And There in the Indefinite, etc	3 Min. & 5 Sec.	Finale from "Ariele" by Bach
begin pp then to action		
T Uzum Hassan, the Vizier	1 Min. & 30 Sec.	....Continue to action
T Although the Vizier, etc.	1 Min. & 5 Sec.	Dramatic Tension No. 2 by Reissiger
T The Child Grew Up	1 Min. & 15 Sec.	Oriental Characteristic by Verdi
T Prince Males Tutors	2 Minutes	..... Theme
T Abu Beker, the Shiek	3 Min. & 45 Sec.	Orlental Love Theme by Winkler
T In the Moonlight....	2 Min. & 55 Sec.	..Moonlight by Finck
S The Fight	45 Seconds	..... Short Agitato
S After the Fight.....	2 Min. & 40 Sec.	Valse Suite by Brahms
T The Marquis Had a Son	1 Min. & 30 Sec.	Good Medley of College Songs
T Rokaia Arrives in Paris	3 Min. & 35 Sec.	..Intermezzo by Bohm
S Auto Accident	1 Min. & 5 Sec.	.....Allegro by Bach

to actlon pp or ff

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
T This Young Lady Has Met	3 Min. & 25 Sec.	...Nocturno by Grieg
T In a Week	4 Min. & 30 Sec.	.Intermezzo by Pierne
T Prince Malek, Having Escaped	3 Min. & 45 Sec.	..... Theme
S Door Slowly Opens.	4 Min. & 5 Sec.	In Lover's Lane by Pryor
T A Week Later	2 Min. & 30 Sec.	Good Medley on College Songs
T Into the Night.....	4 Min. & 5 Sec.	Home from the Club, Characteristic by Laurendeau
T Rokaia Was Paid To Care	1 Min. & 15 Sec.	Melody by Kretschmer
S Hindoos in Room..	4 Min. & 30 Sec.	Star Dreamer, Orlental Serenade by Bendix
T You Must Come With Me	1 Min. & 40 Sec.	..... Theme
S Steps of House, Marcel Comes On....	3 Min. & 25 Sec.	..Berceuse by Iljinsky
T Down With the Star	1 Min. & 35 Sec.	.....Allegro by Bach
T Lulse and the Prince Struggle	4 Minutes	The Tempest by Lake
S Marquis Looks at Doctor	1 Min. & 5 Sec.	Love Theme by Herzberg

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Does Every Music Cue Sheet Help the Musician?

By M. Winkler

I FIRMLY believe that every musician, or rather every leader playing for pictures, is capable of compiling a perfect musical Cue Sheet providing a chance is given him to review the picture at least one day ahead of the opening performance.

Such Cue Sheets compiled and adopted by a musician are of use only to himself, but absolutely not good for publication; by this I mean to be reprinted in different newspapers or on press sheets issued by the different film companies and to serve as a guide and aid to all those musicians whose theatres are booking that certain film production.

This is quite a risky statement, but I will kindly ask the readers of these columns to read the following lines, which, in my estimation, will sufficiently prove and convince that my statement is logically correct. Two days ago I received a Cue Sheet from a film company located in Chicago, together with the respective film it was intended for with the advice to hand this Music Sheet to my orchestra leader and impress it upon him to use same, as it practically was the solution of the musical problem as far as this film was concerned, but a careful study of this Cue Sheet convinced me of the fact that it is far from being so. First of all, 50% of the numbers suggested in this Cue Sheet were only published for piano or organ, but not published nor obtainable for orchestra. This fact leads to the remark that the "she" or "he" who made up this Cue Sheet is only a pianist or organist without any orchestra experience. In case of this person being an orchestra musician the very same condition would prevail. This means that the suggested music would be obtainable for orchestra only and not for piano or organ. This factor, on the first sight decreases the value of such Cue Sheets at least 50%, and if exactly figured it means "half work" or "half done," and this is just as much as nothing, as it only confuses the musician instead of being of any assistance to him. Now is the question, what kind of an individual do we really need to be able to make a perfect Cue Sheet, a Cue Sheet consisting of music compositions obtainable for piano, organ and every possible orchestra combination? This question is easily answered. The man or woman doing such work must not only be a musician of merit with long years of experience, but also a man in the music business.

He must at least have several years of experience in a large music house selling every one's editions and handling an international stock. Our Cue Sheets printed in these columns consist of numbers which can be bought everywhere and are obtainable and playable for any orchestra combination or single instrument *within reasons;* by this I mean piano-organ or any orchestra combination. It is about time that film companies realize these facts as outlined in the above and see to it that their Music Cue Sheets be compiled by men who are not only musicians, but also men with experience in the music business.

A perfect Cue Sheet must also not only give the title of the composition, but also clearly specify the character of the Musical Numbers suggested. (Example—After Sunset 4/4 Moderato) by Pryor, etc., so as to enable the musician to substitute with a number of a similar kind if he does not possess the one mentioned.

MUSIC FOR "THE FIGHTING GRINGO"

WEEK OF MARCH 26.

Reverie, by Rissland, is the Theme.

1. "*Flirtation,*" Waltz, Intermezzo, by Meyer Helmund, until "Young man playing violin." 2. "*Home Sweet Home,*" Song, to be performed as a violin solo, until "The last time I played." 3. "*Good Trot,*" violin solo, until "They stop dancing." 4. "*Theme,*" until "Steamer day in Caliente." 5. "*Prelude Du Deluge,*" by Saint-Saens, until "I must teach at the mission." 6. "*Mexican Kisses,*" by Roberts, until "Young man falling off horse." 7. "*Agitato,*" to action, until "The rough riding Americano." 8. "*Olla Podrida,*" by Puerner, until "In Caliente, religion and politics," etc. 9. "*Spanish Characteristic,*" by G. Saenger, until "Pedro was a hard war king peon." 10. "*Aragonaise*" from "*Le Cid,*" by Massenet, until "How is Arthur?" 11. "*Esperanza,*" by Johnstone, until "The king of outdor sports." 12. "*Hurry,*" by M. L. Lake, until "After the fight." 13. "*Mazano,*" by Brooks, until "The fight. 14. "*Agitato,*" to action, until "Put that cannon away." 15. "*Melody,*" by Ravina, until "He gained her attention." 16. "*Little Story,*" by Zimmerman until "The ancestral home of Senor Perez." 17. "*Manzanillo,*" by Roleyn, until "Beeknap's gospel," etc. 18. "*Poor Relations,*" by Bendix, until "He is one fine red head." 19. "*Reverie,*" by Vieuxtemps, until "The romance in teaching," etc. 20. "*Theme,*" until "The revolution has been blessed." 21. "*The Tempest,*" by Lake, until "With the revolution over." 22. "*Fata Morgana,*" by Tobani, until "The little revolution is all over." 23. "*Passacalle,*" Intermezzo, by Gregh, until "Arthur has been shot." 24. "*Theme,*" to action pp or ff, until end.

GOLD SEAL—"The Startling Climax"....(3 Reels)

REEL I.

1. "*Serenade,*" by Widor, until "And thus it came to pass." 2. "*Melody,*" by Trinkaus, until "Dr. Reed receives an urgent call." 3. "*Sieste,*" by Laurens, until end of Reel 1.

REEL II.

4. "*Fantasia,*" by Bach, until A fortnight later." 5. "*Love Song,*" by Flegier, until "And then again." 6. "*After Sunset,*" by Pryor, until end of Reel 2.

REEL III.

7. "*Melody,*" by Trinkaus, until "Morning." 8 "*Love Song,*" by Puerner, until "Ten miles distant." 9. "*Dolarosa,*" by Tobani, until end.

JOKER—"What the ——?"

1. "*Joker March,*" by Lake. 2. "*Flying Rag,*" by Pryor, until end.

NESTOR—"Shot in the West".....(Comedy)

1. "*Wild Rosebud,*" by Tobani. 2. "*Western Allegro,*" by Winkler, until end.

VICTOR—"Never Too Old to Woo".....(Comedy)

1. "*Folle Extase,*" by Milok. 2. "*Kiddies,*" (Popular), until end.

LAEMMLE—"Is Money All?"

1. "*Last Spring,*" by Grieg, until "Mrs. Norman Sardony." 2. "*Daisies,*" by Bendix, until "All, all day at her work." 3. "*Garden of Love,*" Caprice, by Ascher, until "That evening." 4. "*Prelude Du Deluge,*" by Saint-Saens, until "The struggle." 5. "*Short Agitato,*" until "Exterior scene." 6. "*Affection Idyl,*" by Hyman, until end.

L-KO—"Dan's Dippy Doings"

REEL I.

1. "*Let's Settle Down,*" (Popular). 2. "*Oh, You Turkey,*" (Popular).

REEL II.

3. "*Wash Rag,*" by Losey. 4. "*Clown Band,*" (Popular), until end.

IMP—"David's Idol Dream".....(Two Reels)

REEL I.

1. "*Serenade,*" by Widor. 2. "*Fantasia,*" by Bach, until end of Reel 1.

REEL II.

4. "*L'Adieu,*" by Fararger, until end.

POWERS—"Grand Canyon of Arizona".....(Educ.)

1. "*Constellation,*" Fantasia, by Wolerstein, until end.

IMP—"Perils of the Secret Service, Adventure 4 "The Crimson Blade"

REEL I.

1. "*Orientale,*" by Cui, until "I'm glad to meet another Saxonian." 2. "*L'Adieu,*" by Fararger, until "Our business is to settle," etc. 3. "*Fata Morgana,*" by Tobani, until end of Reel 1.

REEL II.

4. "*Orientale,*" by Cui, until "Girl notices young man." 5. "*Dramatic Tension,*" by Reissiger, until "The fight." 6. "*Furioso No.* 10," by Becker, until "Have gone to rescue the girl." 7. "*Olympia,*" Overture, by Ascher, until "Telephoning." 8. "*Rustles of Spring,*" by Sinding, to action until end.

BISON—"Steel Hearts" .....(Two Reels)

REEL I.

1. "*Wild Rosebud,*" by Tobani, until "Railroad in view." 2. "*Good Galop,*" to action, until "Train stops." 3. Continue pp until "At the end of two months." 4. "*Berceuse,*" by Karganoff, until "The following evening." 5. "*Adoration,*" by Barnard, until end of Reel 1.

REEL II.

6. "*Reverie,*" by Rissland, until "See who it is." 7. Good Mysterioso to action, until "Maid struggling." 8. Long Agitato to action, until "She says it is a case of life." 9. Long Hurry to action, until "After the fight." 10. Continue pp until "A few months later." 11. Produce effect of big bell followed by 12. "*Sparkling Eye Intermezzo,*" by Peurner, until end.

If You Doubt The Power of The



How a live wire exhibitor took advantage of a Fair.

HOW A LIVE WIRE EXHIBITOR TOOK ADVANTAGE OF A FAIR.

MR. ALFRED S. BLACK owns a large number of theatres throughout Massachusetts, New Hampshire and Maine. In Rockland, Me., there was a food fair held recently, and Mr. Black, who is a live wire and participates in everything which is of interest to his public, decorated a booth for display, and had a Universal day. The New England Universal Film Exchange of Boston, where he obtains all of his first-class pictures, aided him with photographs, souvenirs, and advertising matter, and the result was that the Universal booth proved the most attractive booth at the fair. The accompanying photograph will prove it.

"LIBERTY" ALWAYS CAPACITY.

Laemmle Film Service,
Minneapolis, Minn.

Gentlemen—Despite the severe cold weather that we have experienced throughout this winter, "Liberty" always played to capacity houses both at Ladysmith and at Phillips, Wis. It surely is a winner.

Yours truly,
M. C. MARTIN.
Unique Theatre.
Ladysmith, Wis.

RECORD BREAKING BUSINESS.

Central Film Service,
Indianapolis, Ind.

Gentlemen—I feel that it is about time for me to "'fess up" in regard to serial pictures. I must say that I have been most agreeably surprised with the results obtained from the use of "The Purple Mask." It has certainly exceeded my utmost expectations in every respect, and the interest seems to be growing with each episode, until I feel certain of a record breaking business throughout the entire sixteen weeks.

This in spite of the fact that I am playing it on the poorest night of the week, and owing to the fact that heretofore I had very little faith in the business getting power of continued pictures, I gave it very little publicity in the start.

You may rest assured that I shall rely on a serial to take care of my Monday night business from now on, as this seems to be the only sure method of getting the people out on that night.

Very truly yours,
C. D. HILL,
Sherman Theatre.
Sullivan, Ind.

These Letters ar What the Men who Living, and have th from, Think of Univers Universal Serials, th and the Attractive F Program.

HAVE HOPPED ENOUGH.

Universal Film Co.,
Spokane, Wash.

Dear Sir—I thought it would do no harm to drop you a note and let you know we appreciate the Universal service you are furnishing us. We have hopped around enough with different film companies and we find your service fills all requirements.

We have run a lot of serials and must say that "Liberty" is the most satisfactory. I have even seen the kids go wild over it every night and the grown ups are just as crazy about it. It is the only serial I have never had a complaint on. Every number is A No. 1, and it has held every patron right through.

Also wish to compliment you on the Animated Weekly and the Screen Magazine. The Screen Magazine is a great addition to any program, and I would back the Weekly against any put out.

Yours for success,
PETE C. CARTER,
Mgr. Green Room Theatre,
Plains, Mont.

IT'S A BEAR.

Universal Film & Supply Co.,
Spokane, Wash.

Gentlemen—"Liberty" is by far the best serial I ever ran and I can get scores of my patrons to swear by it. In fact my patrons are sorry it has come to a close. I would earnestly urge any exhibitor that is thinking of running a serial to grab this one, for it is honestly a bear, and can't help but fill any house, no matter where located.

Very truly yours,
H. H. YATES,
Mgr. Bungalow Theatre.
Farmington, Mich.

Universal Service and Serials, Read!

Unsolicited and Show Depend on Service for a Entire Field to Choose Service and of the New Screen Magazine ures on the Regular

REBOOKING "LIBERTY" SERIAL.

Universal Film Exchange,
New York City.

Gentlemen—As a thoroughly satisfied exhibitor and greatly elated at my recent success with your "Liberty" serial, my anxiety to express my high esteem for same has prompted me to send you this note.

I desire to compliment the members of the Universal Film Company, through yourself, upon their wonderful forethought in releasing to exhibitors an unparalleled serial like "Liberty," which has, in my case especially, drawn the largest Tuesday night crowds my theatre has ever had the pleasure of accommodating.

It is almost impossible to believe that a theatre just showing the "Liberty" serial, without a feature, would draw such a tremendous crowd, but that is the case with us and in addition, we can boast that Tuesday night has become our best night instead of our worst, as formerly simply through the use of this wonderful serial attraction, "Liberty."

As you most likely know, I have rebooked "Liberty" to begin Friday, February 16th. Long live "Liberty."

Very truly yours,
WM. RICH,
Mgr. 16th St. Theatre.
Brooklyn, N. Y.

BEST EVER.

Universal Film Exchange,
Chicago, Ill.

Gentlemen—In regard to yesterday's feature, "It Happened in Honolulu," I will say it is one of the best pictures I have ever seen. Not only yesterday's feature, but all our Red Feathers are up to the Universal standard.

Yours very truly,
JOSEPH THIBODEAU,
Prop. Lyric Theatre.
Houghton, Mich.

OFFERS PLEASING VARIETY.

Consolidated Film & Supply Co.,
El Paso, Texas.

Dear Sir—I take pleasure in vouching for the drawing power of "The Purple Mask," which I am now running at the Wigwam. This is the first straight serial, with one exception, that I have run since the days of "Kathlyn," and I am more than pleased with the results.

The picture is filled with thrilling situations and the sets are most elaborate and classy. With its scenes in high society and in the underworld of Paris it offers a variety that should please every class of society.

Yours very truly,
WILL R. WINCH,
Mgr. Wigwam Theatre.
El Paso, Texas.

HE'S RIGHT.

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co.,
New York City.

Dear Sir—By accident I picked up the February issue of the Moving Picture Weekly and noticed your "Talk No. 162." I have been waiting for the big firms to realize that the "features" are being pushed too hard.

I am one of those who miss the old "short ones," and was a real fan at the time, but now seldom drop into a theatre. Always a long one or a series, and they get tiresome.

The peculiar part of the whole thing is that in the hotel last night, an argument started and finished up, indicating you are right, at least from the viewpoint of a few of us.

Yours truly,
LIN GARDNER.
Newton, Iowa.

HAS USED UNIVERSAL SERVICE FOR FOUR YEARS.

ONE of the most prominent and prosperous exhibitors of motion pictures along one of the most thickly populated thoroughfares of New York, one which is illuminated at night like Broadway by the flashing signs of its hundreds of moving picture theatres, is Maurice Seidlitz, manager of both the Grant and Empress Theatres on 116th Street. Mr. Seidlitz expresses in his letter below his opinion of the great Universal program, but his actions are even more convincing than his words, for in the four years during which the Universal program has been in existence Mr. Seidlitz has never discontinued for one day the constant use and exhibition of that program, and from one end of 116th Street to the other the success of the Grant and Empress Theatres is well-known. Here is a letter from Mr. Seidlitz.



Maurice Seidlitz, Manager of the Grant Theatre.

New York, Mar. 14, 1917
Universal Film Exchange,
1600 Broadway, New York City.

Gentlemen—Having played all releases of the Universal Program for the last four years, I want to congratulate you upon your good judgment and the live wire methods your concern uses to benefit the theatres that use your service.

While the program has invariably been good, it continues to improve. I am glad to say that I have been building up a clientele of steady patrons.

I am writing this without solicitation and only out of thanks for your co-operation. Trusting that your service will be as good in the future as it has been in the past. I remain,

Yours very truly,
MAURICE SEIDLITZ,
Mgr. Grant Theatre.
11 W. 116th Street,
New York City.

STUNTS
for
"The Voice on the Wire"

THESE stunts have been carried in the Weekly for the last three weeks and have made a fine opening for wide-awake Exhibitors to introduce the new serial in a clever manner. They and others are carried in The Serial Campaign Book. Get one from your Exchange. Ed.

Stunt No. 3—

In plenty of time, say a week or ten days before your serial is announced openly—arrange to stop between your pictures during your performance and have a telephone bell ring in the Theatre. Try and have this telephone bell located right in the main section of the house and then during the interval between pictures during your performance when the bell rings, have some one in your employ shout out loud —(as though replying to some one on the other end of the line)—"Yes, this is the Voice on the Wire." Have this repeated say twice or three times every night and always do it between the showing of pictures when the house is quiet. Your employee should call out loud—good and clear so everybody will hear the strange reply of, "YES, THIS IS THE VOICE ON THE WIRE." This will arouse a lot of comment among your patrons. After you have openly announced or advertised the serial in ads, etc., you can continue the same stunt—but then have your employee call out, "YES, THIS IS THE THEATRE THAT WILL SHOW THAT WONDERFUL MYSTERY SERIAL 'THE VOICE ON THE WIRE.'" That's all he should say. In order to get the entire attention of all the people in the house, your employee can begin his conversation in a loud tone thus: "YES—Yes—yes—I hear you—Yes—This is the Voice on the Wire," etc. Thus by shouting Yes—Yes—Yes, etc., loudly, he will attract the attention of every one in the house and prepare them for the remainder of the message which is as stated: "This is the Voice on the Wire." This is a crackerjack of a stunt and one that will arouse a whale of a lot of comment, gossip, etc., etc.

Stunt No. 4—

Dress up a man with a large black shawl covering the upper part of his body and completely covering his head. Leave the right arm bare and have the rest of his body (the entire upper part) covered with this black shawl, head and all. Then send him out to walk the streets, all day long with no sign or anything by which he can be identified with your serial to be shown at your Theatre. This blanketed figure will cause a tremendous amount of wonderment and speculation as to who he is and what this crazy nut can be doing. The more streets he covers the bigger the results. Have this man continue his walks everywhere for at least 3 or 4 days before you openly announce your serial in your theatre or in advertising in the newspapers. Then after you have announced it—paint on the shawl the words—"I am ..... in that great Universal Serial 'THE VOICE ON THE WIRE' at the _____ Theatre," and let him cover the same streets that he covered while wearing the black shawl unpainted. This is a cheap stunt and a crackerjack one. Yonr newspapers will run editorials on it if you talk this stunt over with your newspaper men. Perhaps your man might be arrested.

If you can have him arrested, you can get a tremendous amount of free advertising in the newspapers by special beforehand arrangement with the newspaper men. If your man is to be arrested by arrangement with the police, have him make a bluff fight to attract a crowd, thus enabling in the write ups to allow the newspaper men to make a startling affair out of it.



PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

WITH the launching of that splendid serial of mystery—"The Voice on the Wire"—comes the recollection of the marvellously successful string of Universal Serials that have appeared for the benefit of Exhibitors at regular intervals during the past two years and a half.

Applying these recollections to the purpose of this page we are reminded of what seems to be the unanimous opinion of thousands of Exhibitors who have made money on these multi-reel releases.

The opinion, phrased in a thousand ways, reaching us by phone, by wire, by letter, by personal talks, through the men in the 73 Universal Exchanges, may be boiled down to the following:

> **"If you want to put over a good, strong serial like those the Universal produces, boost hard for ten days or two weeks before showing the first episode, and get them in. After that a weekly reminder will keep them coming."**

That is why the Universal prepares such elaborate campaign books for all serials. That is why stunts galore are always suggested in detail in these books. That is why you will find on page 44 of this issue "STUNTS" for the greatest serial ever filmed—"The Voice on the Wire."

Now is the time to get busy. Not only with the stunts, but with the novelties, heralds, banners, slides, ready prepared ads and publicity matter. There is a wealth of material awaiting your selection. When you get down to brass tacks and consider this as a business proposition—as a paying investment and not a speculative expense—then, you, too, will be writing us letters, and their inspiration will be **packed houses** and **increased net profits.**

EVERY day is not serial day, so here are some suggestions for the others. The Red Feather for April 2d is called "The Bronze Bride," and features Claire McDowell in the role of an Indian woman, with Eddie Polo as her brother. Indian stunts are always effective, and the costume is easy to procure. The employees around your house may wear them, or you may have two standing outside the theatre. Have a street stunt, if you like, consisting of a Red Man's moving day. A horse with the two shaft-like poles dragging behind him, and a big bundle fastened to them. An Indian brave leading the horse, and a squaw following, holding a little boy in native dress, by one hand. Let the people know that Eddie Polo will perform some of his most startling feats of strength in this fine Red Feather, by means of slide announcements, run several days before. You may have a lobby decoration of wigwam and evergreen boughs to suggest the North Woods, where the scene of the picture is laid, if you like.

AN incident of the remarkable Victor comedy which is set for April 5th and called "Somebody Lied," is the chase by a man in Pierrot costume of an automobile, in which sits a beautiful masked lady. The comedy is a wonder, and is acted by Priscilla Dean and Harry Carter under the expert direction of Ben Wilson, who is at present starring in "The Voice on the Wire." You might stage this stunt as an ad for the picture.

ADVENTURE No. 5 of the series "Perils of the Secret Service," which was written and produced by George Bronson Howard, is called "The Man in the Trunk," and it is the best yet. Kingsley Benedict, as Yorke Norroy, rescues his friend by disguising himself as the Mexican Governor. Chloroforming the Governor, he hides him in a trunk, in which he is shipped across the border. You can create a good deal of excitement if you do something like this. Have two express men come out of your theatre carrying a trunk, which they load onto a wagon or truck. Have them climb up on the driver's seat, and drive slowly off. Then have the trunk lid slowly open, and the man inside climb cautiously out. He may then begin to distribute throwaways announcing the picture.

NOT every town is fortunate enough to have a zoo. But when the Powers Educational for April 5th is released, the zoo will be brought to every town. It is called "Hagenbeck's Wild Animals" and every child in the place should be given an opportunity to see it, for the views of elephants, giraffes, camels, kangaroos, lions and tigers, are simply wonderful. Notice should be sent to the schools and made through slides and posters in advance. Use your mailing list to let the people know that "The zoo has come to ——— (the name of your town) and installed itself for one day only at ——— (the name of your theatre)." You ought to round up every kid in the place on this, to say nothing of the grown-ups.

These two pages are the most important in this magazine **Blue Ribbon**

Feature Releases in the Universal Program of Two Weeks from this Week

Harry Carey in "The Fighting Gringo," by Henry Wallace Phillips. Directed by Fred. A. Kelsey.	61st Red Feather Production—5 Reels March 26
"The Startling Climax," with Fred. Church, Val Paul and Gertrude Aster. Produced by Geo. L. Sargent.	Prize Gold Seal Heart-Interest Story Mar. 27—3 Reels
"Dippy Dan's Doings," with Dan Russell. Produced by Craig Hutchinson. Under the supervision of Blystone.	Prize L-KO Joyfest Komedy Mar. 28—2 Reels
"Steel Hearts," with Marie Walcamp and Lee Hill. Produced by Henry McRae with thrills galore.	Prize 101 Bison Sensational Drama Mar. 31—2 Reels

Feature Releases in the Universal Program of Three Weeks from This Week

"The Bronze Bride," with Claire McDowell, Eddie Polo and Charles Mailes. Directed by Henry McRae.	62d Red Feather Production—5 Reels April 2
"The Magpie." Featuring Tina Marshall. Directed by Mr. Edwin Stevens. Story by Geo. Dana Smith.	Prize Gold Seal Surprise Comedy-Drama April 3—3 Reels
'The Star Witness," with Lee Hill, Lena Baskette and Elizabeth Janes. Written by Grant Carpenter.	Prize Laemmle Human-Interest Drama April 4—2 Reels
"Somebody Lied," with Priscilla Dean and Harry Carter. Directed by Ben Wilson. Story by E. Magnus Ingleton.	Prize Victor Comedy-Drama April 5—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

"The Bronze Bride." With Claire McDowell, Eddie Polo and Charles Mailes. Sixty-second Red Feather Production. Released April 2. Directed by Henry McRae. The peculiar genius of Director McRae is well illustrated in this absorbingly human story. No other director knows so well how to get thrills and punches in his stories and pictures, and at the same time keep his characters alive, human and likable. The story is that of a disinherited son, who wanders into the far North, and because of his friendliness to a pretty Indian girl, is compelled by her tribe to marry her. Years pass and their little son is four years old, when a letter from his heart-broken father leads the boy to take his son and return East, leaving the Indian mother to mourn in loneliness. The scene changes to the East, where, with characteristic force, Director McRae gives you the punch climax which has made his pictures so popular. A distinctly worth while picture that will more than ever make your fans eager to see Red Feathers.

"The Magpie." With Tina Marshall. Directed by Edwin Stevens. Three-Reel Gold Seal Underworld Drama. Released April 3. Think of it, you men who are looking for "good stuff." A star like Tina Marshall, who was Edwin Stevens' leading woman on Broadway when he was the talk of the town. A picture directed by Edwin Stevens himself. A tremendous figure in the theatrical world, Mr. Stevens has directed some remarkable five-reel features, but this is one of his first essays in the short reel field. The result is five reels boiled down to three, with some of the most surprising punches you ever saw in your life. Tina has the misfortune to look like "the Magpie," a notorious woman pickpocket, and how their fortunes are interwoven, together with some clever detective work, make a three-reel picture that, for surprise, suspense and punch has rarely been equalled.

"The Star Witness." With Lee Hill, Lena Baskette and Elizabeth Janes. Laemmle Two-Reel Heart Interest Drama. Released April 4. They didn't give Lee a full size star to play opposite him in this picture, so to make up for it they substituted two of the cleverest children in the world. Elizabeth and Lena win your sympathy from the start, and after Lee, a shipping clerk, falsely accused of theft, is placed on trial, his little daughter, Elizabeth, plays the "star witness" in a manner most unexpected by those who have the privilege of seeing this wonderful two reels of human-interest. Here is a picture that you can boost and boost hard. Do it. It will get you lots of business.

"Somebody Lied." With Harry Carter and Priscilla Dean. Two-Reel Victor Marital Drama. Directed by Ben Wilson. Again a smash for the big Universal Program. Just as though Ben Wilson wasn't busy enough playing the lead in that marvelous serial, "The Voice on the Wire," here he hands us a two-reeler of the utmost originality and big enough, with surprises enough, to crowd a five-reeler to the limit. Harry is supposed by Priscilla to be an angel. She goes to a ball, leaving him to his books. As soon as she is gone Harry hies himself to a gambling place. It is raided, and to escape, Harry changes clothes with a friend who has been to the masquerade ball, where he had flirted with Priscilla. Harry sneaks home, and is discovered by the startled Priscilla, who, from his costume, thinks he is the man she flirted with. Just how these two "in wrong" people settled their affair is a corking climax to a splendid picture. It will stand a lot of boosting.

LIST OF UNIVERSAL PAST RELEASES

POWERS.

MARCH—

11—*Mr. Fuller Pep, "His Day Of Rest"* (Com.Cart and *"The Mysterious City"* (Dorsey Ed.)
18—*The Mystery Of the Noiseless Soup* (Com.) and *Palaces of the Forbidden City* (Dorsey Ed.) (Split Reel)
22—*The Strangest Army in the World* (War Spec.)
25—*The Love Affair of Ima Knutt* (Com. Cart.) and *Artistic China and Japan* (Split Reel)

REX.

MARCH—

8—The Amazing Adventure (2-R. Drama) *Roberta Wilson-Charles Perley.*
11—*It Makes a Difference* (Comedy)
25—The Grudge (2-R. Human-Interest Dr.) *Wm. V. Mong, Irene Hunt and Zoe Rae.*
24—*The Boyhood He Forgot* (Drama)

UNIVERSAL SPECIAL FEATURE.

Week of March 12—

"The Purple Mask" (Episode 12), "The Vault of Mystery" (2 Reels) *Grace Cunard-Francis Ford.*
"The Voice on the Wire" (Episode No. 1) "The Oriental Death Punch" (2 Reels) *Ben Wilson-Neva Gerber.*

Week of March 19—

"The Purple Mask" (Episode No. 13), "The Leap" (2 Reels) *Grace Cunard-Francis Ford.*
"The Voice on the Wire" (Episode No. 2), "The Mysterious Man in Black" (2 Reels) *Neva Gerber-Ben Wilson.*

VICTOR.

MARCH—

1—*They Were Four* (Comedy)
6—*Good-Morning, Nurse* (Comedy)
9—*The Beauty Doctor* (Comedy)
13—*A Woman In the Case* (Comedy)
15—Dorothy Dares (2 Reels) *Ruth Stonehouse.*
20—*Black Magic* and *Landmarks of France* (Scenic Split Reel).
22—The Hash House Mystery (2-R. Com.) *Harry Myers-Rosemary Theby.*

LAEMMLE.

MARCH—

3—*Undoing Evil* (Drama)
8—*The Human Flame* (Sea Dr.)
14—Where Glory Waits (2-Reel Dr.) *Allan Holubar-Roberta Wilson.*
17—*Racing Death* (Drama)
21—*Old Faithful* (Sea Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—

7—*Animated Weekly, Vol. 2, No. 62* (News)
14—*Animated Weekly, Vol. 2, No. 63* (News)
21—*Animated Weekly, Vol. 2, No. 64* (News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—

2—*Universal Screen Magazine. Issue No. 8*
9—*Universal Screen Magazine. Issue No. 9*
23—*Universal Screen Magazine. Issue No. 10*

BIG U.

FEBRUARY—

7—*A Soldier's Dream* (Drama)
8—*Good-For-Nothing Gallagher* (Drama)
15—*For Honor's Sake* (Drama)
18—The Hidden Danger (2-R. Drama) *Mona Darkfeather.*
25—*The Rebel's Net* (Drama)

GOLD SEAL.

MARCH—

6—Desperation (3-R. Society Dr.)
13—The Common Sin (3-R. Drama) *Helen Gardner.*
20—The Raid (3-R. West. Drama) *Neal Hart.*

IMP.

MARCH—

9—The Perils of the Secret Service, No. 1, "The Last Cigarette" *Kingsley Benedict.* (2 Reels)
11—The Man of Mystery (2-R. Detective Dr.)
14—*Sins Of A Brother* (Drama)
16—The Perils of the Secret Service (No. 2) "The Clash of Steel" *Benedict.* (2 Reels)

BISON.

MARCH—

3—The Tornado (2-R. Western Drama) *Jack Ford.*
10—*The Drifter* (Drama)
17—Roped In (2-R. Western Dr.) *Neal Hart.*
23—The Perils of the Secret Service (Two Reels) "The Dreaded Tube" (Two Reels) *Kingsley Benedict.*
24—Harry Carey in "Goin' Straight" (Two Reels)

L-KO.

MARCH—

7—Fatty's Feature Fillum (2-R. Comedy) *Fatty Voss.*
14—*Love On Crutches* (Comedy)
16—*Summer Boarders* (Comedy)
21—Defective Detectives (2-R. Comedy) *Phil Dunham.*

RED FEATHER PRODUCTIONS.

MARCH—

5—The Gates of Doom (5-R. Drama) *Claire McDowell.*
12—The Girl Who Lost (Soc. Dr.) and "Border Wolves" (West. Drama) *Neal Hart.*
19—Herbert Rawlinson in "The Scarlet Crystal" (5Reel Drama)

JOKER.

MARCH—

3—*Passing the Grip* (Comedy)
10—*Wanta Make a Dollar?* (Comedy)
17—*Art Aches* (Comedy)
24—*Whose Baby?* (Comedy)

NESTOR.

MARCH—

5—*A Bundle of Trouble* (Comedy)
12—*Some Specimens* (Comedy)
19—*When the Cat's Away* (Comedy)
23—*In Again Out Again* (Comedy)

The Eagle's Wings



Thrilling
Patriotic
Timely

With An Irresistible Appeal To
Every American Man, Woman & Child

Based on a nation wide theme; thrilling with situations that warm the heart, excite the truest emotions and command the closest attention and ultimate approval, "The Eagle's Wings" is the sensation of the season.

Now, when the country is aflame with patriotic fervor—now, when all eyes are on the war shadow that hovers over the land—this tremendous picture is easily the most timely and appealing subject ever released.

A BLUEBIRD Extraordinary

IMPORTANT: Fifteen hundred Chapters of the Daughters of the American Revolution have arranged through their National President, Mrs. William Cumming Story, to give this remarkable picture their heartiest support wherever shown. This is an opportunity for you, Mr. Exhibitor, that may never occur again. Early application for booking reservations is most urgently suggested. Wire or write today to your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays, Inc.

1600 BROADWAY

NEW YORK

AS FOR YOU MR EXHIBITOR

If you understand the difference between a weak, wishy-washy serial, and a great big overwhelming success, with enthusiastic crowds and money pouring in at every episode, you won't hem or haw or hesitate, but you will book

LIBERTY

We haven't the space in this advertisement to publish 100th part of the congratulatory and complimentary letters and good wishes we have received from Exhibitors who have shown "LIBERTY." In one town, Mr. Exhibitor—in one town of less than 40,000 people, five theatres showed "LIBERTY," two of the five showed it TWICE and each time got the big money. What serial do you know of or ever heard of that played five theatres in a town of 40,000 with two repeaters and with big profits to each house INCLUDING the repeaters?

This is "case hardened talk"—in other words, what we tell you here is FACT. We don't care a whoop what serials you've shown, we will put "LIBERTY" up against any serial your house ever exhibited and guarantee to snow any other serial under. "LIBERTY" hits you now when the entire country is clamoring for patriotic serials. Now, while the possibility of war confronts our country, you can do a double duty. You can arouse and inspire your community and pack your coffers as well by giving the finest serial entertainment your house ever played. Send for the big ad campaign book to any of the 73 Universal Exchanges. Do it today, or communicate direct with the Universal Film Mfg. Co., 1600 Broadway, New York.



The Moving Picture Weekly

April 7. 1917

VOL. 4 NO. 8

Jack Mulhall in "MR. DOLAN of NEW YORK

RED FEATHER PHOTO PLAY

Price 10 Cents



BLUEBIRD PHOTOPLAYS [INC]

Present

"THE CLOCK"

with

FRANKLYN FARNUM
and BROWNIE VERNON

The Romance of a Strange Inheritance

DIRECTED BY WILLIAM WORTHINGTON

"BLUEBIRDS HAVE ARRIVED" means as much to the Exhibitors of the country as it does to the BLUEBIRD organization. It means that the people are demanding BLUEBIRDS because of their excellence, their supreme artistry, their human stories, their lavish production and brilliant direction. It means that BLUEBIRDS will bring the people to the box-office whenever they are advertised. Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.

MAKE YOUR "BLUE MONDAY" A
"BLUEBIRD MONDAY"



NOW-NOW-NOW

When the Country is Aflame with Patriotic Fervor - - - - BOOK

Playing repeat bookings all over the country, this tremendous patriotic production is the timeliest release on the market. It is a BLUEBIRD Special, not on the regular program. Received the enthusiastic endorsement of highest Washington officials.

A BLUEBIRD Extraordinary

IMPORTANT.—Through their National President, 1500 Chapters of the Daughters of the American Revolution have pledged their hearty support to this thrilling, patriotically inspiring, spectacular drama, wherever it is shown. Cash in on these ready-made audiences. Special paper and advertising props. Book now through your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays
(Incorporated)

1600 Broadway New York


Red Feather
Photo Plays
Present
"Mr. Dolan of New York"
A Fascinating Drama of Love
Intrigue and Adventure
with
Jack Mulhall
Directed by Raymond Wells
Book through any UNIVERSAL
Exchange

UNIVERSAL PROGRAM
NOTHING LIKE IT ON EARTH
UNIVERSAL PROGRAM

These Two Lists Comprise The COMPLETE UNIVERSAL Program



On the Universal Program for the week of April 16, 1917

SPECIAL ATTRACTION—"THE HERO OF THE HOUR" (Five-Reel Comedy-Drama), Jack Mulhall.

NESTOR—"THE HOME WRECKERS" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—(Two-Reel Comedy).

REX—"THE TOWNSEND DIVORCE CASE" (One-Reel Drama), Gretchen Lederer, Roberta Wilson.

UNIVERSAL SCREEN MAGAZINE—Issue No. 16.

JOKER—"THE LEAK" (One-Reel Comedy), Gale Henry, William Franey.

POWERS—(Comic Cartoon and Educational Split Reel).

EXHIBITORS who are looking for specials to boost a program of either a feature or short subjects will find on the list of Universal Program Specials that type of extra good pictures which will put over any old program. They will help out a so-called "wonderful" feature that you find on your hands. They will draw the people in because of novelty, of class, of reputation, of well-known stars or striking titles which your patrons know are always backed up by Universal quality. These specials will cost you more money than if the price were pro rated according to the entire program—but it is because they are worth more to you because of their excellence and because they suit your special needs. No matter what kind of a show you are running you need Universal Special Releases. Write or wire your nearest Universal Exchange today for full particulars or address the Home Office.



On the Universal Program for the week of April 16, 1917

GOLD SEAL—"THE FOREST NYMPH" (Three-Reel Mountain Drama), Bartina Burkett.

VICTOR—"THE THOUSAND DOLLAR DROP" (One-Reel Comedy), Eileen Sedgwick.

LAEMMLE—"'TWIXT LOVE AND DESIRE" (One-Reel Drama), Irene Hunt, Leo Pierson.

UNIVERSAL ANIMATED WEEKLY—No. 69.

VICTOR—"HER WAYWARD PARENTS" (Two-Reel Comedy-Drama), Daddy Manley, Mother Benson, J. Belasco.

BIG U—"THE WARRIOR'S BRIDE" (One-Reel Drama), Wallace Reid.

IMP—"THE ROGUE'S NEST" (Two-Reel Crook Drama), Lee Hill, Edith Roberts.

VICTOR—"THE WOODS ARE FULL OF 'EM" (One-Reel Comedy), Ernie Shields.

BISON—"THE TRAIL OF HATE" (Two-Reel Western Drama), Jack Ford.

LAEMMLE—"A WOMAN OF CLAY" (One-Reel Drama), Leah Baird.

REX—"DAVID CRAIG'S LUCK" (Two-Reel Drama), Matt Moore, Jane Gail.

THE one two and three reel releases listed as regulars are included on the full Universal Service of 29 reels a week. Together with the specials opposite they comprise the complete Universal Program. If you want to be as successful as the thousands of Universal Service Exhibitors get full particulars from your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

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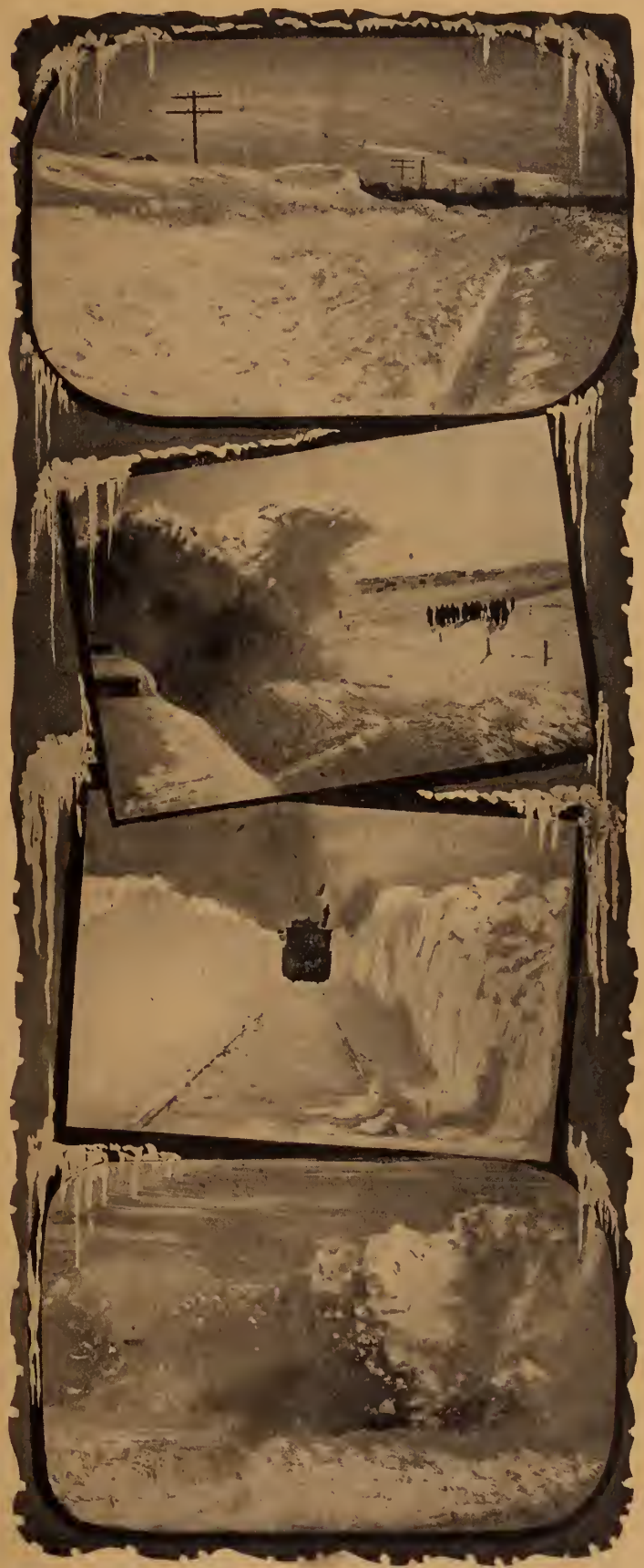
There is some very choice territory still for sale on the Universal's stupendous production, "20,000 Leagues Under the Sea." The Universal Film Manufacturing Co. is therefore open to receive offers for bookings in the following unsold territory—Nebraska, Oregon, Kansas, Oklahoma, Iowa, Indiana and Kentucky. For bookings in unsold territory, or for State Rights, communicate immediately with the State Rights Department of the Universal Film Manufacturing Company, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

20,000 LEAGUES UNDER THE SEA

Film Exchange Operations Under Snow Drawbacks

FOR most of the exchanges the winter is about over, and hold-ups and snow drifts and intense cold is but a recollection. However, they are not forgetting it so readily in Minnesota, as the photographs on this page show. They were sent to the Moving Picture Weekly by Julius Bernheim, manager of the Bluebird Photoplays, Inc., of Minneapolis, and show the difficulty with which the railroads keep their right of way open through the snow drifts which are a usual accompaniment of winter in Minnesota and the surrounding territory. Snow drifts twenty feet high are not at all unusual, and strange to say, they seem to take an impish delight in heaping themselves across the railroad tracks.

The Moving Picture Weekly is fortunate in being able to present action pictures of a snow plow tearing its way through two snow drifts, and hurling snow in all directions as from a gigantic explosion. It is these gigantic billows of snow which cause such grievous disturbances of schedules and a corresponding financial loss to all exchanges in such territories.



MARKET STREET THEATRE
333 MARKET STREET

Owned and controlled by the
Three Thirty Three
Market St. Company, Inc.

Philadelphia, Jan. 24th, 1917.

The Universal Film Mfg. Co.,

1600 Broadway, New York.

Gentlemen—I am showing your screen magazine, and have been ever since it came out. I find it very good material to build up a program, and will say it has increased the value of my program considerably since it came out.

There is only one thing against it, and that is that it is not released often enough. I also see that you advertise for ideas, judging from the number of my patrons that request the privilege of taking a look into my projection room, I thought it would be a good idea to show them the booth and the operators at work on the screen.

The average patron does not have the slightest idea of how motion pictures are projected.

Hoping my idea will be given some consideration, I beg to remain, Very truly yours,

F. B. HAMMOND.

YOU CAN

(No. 171. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

IF there is one man whose handclasp means more to me than the warm grasp of all the world's crowned heads, it is that of the chap who has FAITH in his ability to succeed where others before him have failed, and the COURAGE to stick to the job until he has won out.

M. B. NIELSON, whose story was published in last week's issue of this magazine, is just such a man. If you haven't read how this exhibitor made a little 300-seat house, located in a town of about 2,000 population, one of the most profitable in his part of Nebraska, by all means turn to page 36 and read it NOW.

There's a world of inspiration in the story of this showman's five-month fight for existence. There's a moral in it, too, that will put hope into the hearts of exhibitors who are on the verge of giving up the battle, and backbone into the spirits of those picture theatre men who are despairingly uttering the words: "What's the use?"

Nielson won out BECAUSE HE REFUSED TO ACKNOWLEDGE FAILURE! At the time he purchased the Crystal Theatre, at Wayne, Nebr., it was as dead as a smoked herring. Yet, his courage and his faith in his ability to make good enabled him to fill the rows of seats that had been conspicuously empty.

Has it ever occurred to you that SHOWMANSHIP and GENERALSHIP are, in a way, one and the same?

DO IT!

Back in the days of the Civil War, Lee was able to put up a smashing fight for years because he knew the ground on which he was fighting better than any of the commanders opposing him. His marvelous maneuvers —maneuvers which are being imitated right now over in Europe—were mainly possible because he was not the type of man who believed in letting grass grow under his feet. Knowledge of his territory, plus his ceaseless activity, enabled this great general to hold out as long as he did.

Nielson is a man of the Lee type. He studied Wayne until he knew it better than its oldest inhabitants. He made it his business to know every man, woman and child who might be considered a possible patron and studied their likes and dislikes—catered to the latter so faithfully as to absolutely crush out of existence the prejudice against the screen in Wayne. And the campaign which finally brought success was as masterful in its way as that waged by any military commander.

You can conquer the problems that confront you if you TRY HARD ENOUGH! NIELSON-IZE YOURSELF AND SEE HOW QUICKLY SUCCESS WILL COME TO YOU!

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York

SCENES FROM THE RED FEATHER PRODUCTION "The FLOWER OF DOOM"

With GYPSY HART & WEDGEWOOD NOWELL













Burk talks to the Kid. *"You've got nerve!"* *"Don't let him know!" said Bill*

HARRY CAREY
IN
"Hair-Trigger Burk"

GOLD SEAL Three - Reel Drama, written by Eugene B. Lewis and produced by Fred A. Kelsey. A most congenial role for Harry Carey, in which he shows his remarkable prowess with a gun.

THERE is a scene in this Gold Seal, written by Eugene B. Lewis and produced by Fred A. Kelsey, in which Harry Carey draws a gun so rapidly that your eyes can hardly follow it. "Do you suppose they cut the film there?" was asked even by the experts in the Universal projection room, when the picture was shown. Of course, they did not cut the film, for the biggest reason for Harry Carey's popularity with the fans is that he can always do what the character he is playing is supposed to do; and he never had a "double" for a scene in his life. Supported by Claire Du Brey, who looks magnificently handsome in the role of the dance-hall vampire, and Teddy Brooks, as the "kid," Carey draws a fine picture of the frontier character, in a story which runs like this:

Burk and his gang have just robbed the stage and are riding furiously, pursued by the sheriff and his posse. Bill is wounded and Burk stops for him. They escape down the stream, and the sheriff loses the tracks.

Bill is fatally hurt, but Burk and his men do all in their power to help him. They arrive at a small shack and lay him on the bunk. Not long afterwards, a young fellow approaches the shack, saying he is looking for his father, Bill Simmons. He is led to the bedside of the dying man, who implores Burk not to let his son know what sort of man his father really is. Bill dies, after having extracted a promise from Burk that he will care for the Kid.

Burk and the Kid start to a distant mining camp. The Kid reads a letter from his father about the Daisy May Mine, which his father seems to own. He asks Burk about it, and Burk evades the question, saying that the mine has been "pinched out."

They arrive at the mining camp and there the "Desert Vampire," a trafficer in hearts, becomes instantly interested in the Kid. Burk refuses to drink or to let the Kid drink. The "Vamp" sneers at him and threatens to shoot him, but he ignores her. The Kid, however, is greatly attracted, and when he has the chance, drinks and dances with her. He later dresses and goes down to the gambling hall while Burk is asleep. Burk wakes and goes after him; he gets the horses and they set out again.

CAST.

Burk	Harry Carey
The Kid	Teddy Brooks
The "Vamp"	Claire Du Brey
Bill	Vesta Pegg
Sheriff	Bill Gettinger

Burk and the Kid are prospecting; but the Kid dreams of the "Vamp" and suddenly decides to return to her. Burk is unaware of this and continues his work. The Kid is welcomed by the woman and he meets Bob Hancock, the owner of the Daisy May Mine. The Kid immediately becomes suspicious. Finding that Hancock bought it, he quickly rides back to Burk and accuses him of selling the mine and keeping the money. He insinuates that Burk was the cause of Bill's death. Burk, heartsick, brings forth two bags of stolen gold, telling the Kid that this is all they ever got out of the mine. The Kid takes the gold and hastens back to the "Vamp."

The "Vamp" persuades the Kid to let her take care of the money, promising to go East with him. Then she tells Bob Hancock of the gold and the sheriff is summoned. The Kid refuses to admit that he has the loot stolen from the stage, but says it is from the sale of the Daisy May Mine. They all laugh at him. Burk arrives at the saloon unseen. He draws his revolvers and pulling the "Vamp" from her hiding place behind a door, forces her to get the gold. He gives it to Bob and, with the help of the Kid, who keeps the crowd back, backs to the door. The two of them jump quickly onto their horses and ride away, the sheriff and the saloon men firing after them.

ACTRESS ENTERTAINED BY SCHOOL GIRLS.

DOROTHY PHILLIPS, who is playing the featured lead in De Grasse's Bluebird production, "The Girl in the Checkered Coat," is a great favorite among the high school girls of Hollywood, where she makes her home. A few days ago a number of the girls gave a tea in honor of the dainty actress, and as a further mark of their appreciation of her work before the camera and her happy disposition and friendship toward them, they went in a body to one of the Los Angeles theatres to witness "The Piper's Price," in which Miss Phillips is featured. The actress plans in the near future to give a party for the girls at her Hollywood home, and has decided to accept an invitation to address their society within a few weeks.



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Launching New Freighter At Seattle, Wash.



Training Sailors In Answer To Navy Dept.'s Call.



Sir H. B. Ames and Rear Admiral Fiske in New York.



Women Drilling For Home Defense At Governor's Island.



Secretary Daniels Arrives For Graduation At Annapolis.



Even Dogs Will Aid In War Work—Libertyville, Ill.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

EVEN DOGS WILL ENLIST.

DOGS have proved their usefulness in warfare on many European battlefronts. The dogs of the United States are not going to be left out. A. W. Litchfield, of Libertyville, Ill., has trained his to real warfare, and the Animated Weekly shows the results of his work. We see one of them climbing a ladder, and then running over ledges toward a wounded man. They jump high fences, carrying Red Cross bandages for use in First Aid, and defy almost any obstacle between them and the men that they are sent out to find. It has been proved that many wounded are discovered in this way, who might otherwise have been left to die of their injuries. On the battlefront there is usually no meat to spare for the dogs, so these have been trained to subsist upon wasted corn, instead of their natural food. At the end of the picture we see a close up of the animals and their trainer.

PREPAREDNESS CAMPAIGN.

SOME of the finest brains in the Western world, are being devoted to the task of arousing the United States to the necessity of preparedness, and of showing them the most effective ways of meeting the many problems. Rear Admiral Fiske, retired, was caught by the Animated Weekly cameraman as he was making a speech in New York City. It is not only the big men of our own country who are working for the all-important cause. Sir Herbert B. Ames, head of the Canadian Patriotic Fund, which has collected $35,000,000 for the support of the dependants of Canadian soldiers who are at the front, and Commodore Aemilius Jarvis, in charge of Naval Recruiting in the Dominion, are visiting us at the present time, and are speaking at public meetings to tell us how the problems of war have been met by our neighbors. They came to this country at the request of the Navy League, and spoke at two meetings in New York City, at the Banker's Club, and at the Waldorf.

"MIDDIES" BECOME ENSIGNS.

FOR the first time since the Civil War, the graduating class of the Naval Academy at Annapolis received their diplomas before the scheduled time. Class Day is still many weeks off, but the seriousness of the international situation decided the authorities to make the middies of 1917 into Ensigns without waiting for the appointed day to come. The Animated Weekly correspondent secured views of Secretary of the Navy Daniels arriving with his staff for the ceremony of graduation, and of the class drawn up to receive him. In his speech to the young men, the Secretary told them to emulate Farragut: "Damn the torpedoes! Go ahead!"

SOLDIERS OF TO-MORROW.

OUT in Chicago they are fully aroused to the necessity of naval and military preparedness, and even the schoolboys and girls have caught the martial spirit. The Animated Weekly correspondent sends in views of the high school pupils parade to show real preparedness. The boys, 150 strong, marched through the Loop in khaki uniforms, and the girls, 67 of them, followed in Red Cross dresses. They were students of the Deerfield-Shields High School of Highland Park, the first high school in the United States to accept military training. They were on their way to see motion pictures of "Heroic France," which were being exhibited for the benefit of the French War Fund.

HISTORIC OPENING OF PARLIAMENT.

AN opening of the English Parliament which will have a place in history, was recorded by the English correspondent of the Animated Weekly, and has just reached this country. We see the procession of dignitaries, who accompanied King George to the Houses of Parliament. The Queen went with the King, and they are seen in the first carriage. A Guard of Honor, composed of troops from every part of the vast empire, escorted the King and Queen to and from the imposing ceremony.

ANIMATED WEEKLY, NO. 66.

Uncle Sam Needs You.—No matter who you are, or what you do, you can aid United States to Prepare.

A Call For Sailors.—The Navy Department has called for sailors to man our ships.

Sub-Titles.—Answering the call. Taking oath. Getting Navy garb. Boat drill. Learning to shoot.

Soldiers Of Tomorrow.—High School boys parade to show real preparedness.—*Chicago, Ill.*

Sub-Title.—Girls are not slackers.

Boy Scouts In War Roles.—Thousands assembling on hurry call show how they can aid.—*New York City.*

Rally 'Round The Flag.—Thousands gather in Independence Square for patriotic meeting.—*Phila., Pa.*

Sub-Titles.—Officials arriving. Independence Hall. Hiram Johnson, Senator-elect of California. Old, but willing. Bois Penrose, Senator of Pennsylvania.

Off On War Mission.—Gallant 71st again the first regiment to be called for war duty.—*New York City.*

Sub - Titles.—Entraining. Reception accorded along the route. Arriving at mobilization point.

Even Dogs Will Enlist.—Animals will play an important part in the rescue and care of disabled soldiers. —*Libertyville, Ill.*

Sub-Titles.—Dashing after wounded. Saluting the flag.

Preparedness Campaign.—Rear Admiral Fiske, U. S. N., retired, helps to arouse citizens.—*New York City.*

Sub-Title.—Sir H. B. Ames, Canadian M. P., tells Navy League how to aid fighters' families.—*New York City.*

Women Drill At Army Post.—Some of the "weaker sex," who will be co-defenders of the Nation.—*Governor's Island, N. Y.*

Sub-Titles.—Receiving guns. Facing powder bravely.

Launch New Freighter.—4-masted schooner "Portland" rushed to share riches of war time.—*Seattle, Wash.*

Sub-Title.—Gliding down the ways.

King Opens Parliament.—Troops from every part of Empire escort Royalty to imposing ceremony.—*London, England.*

A College Battlefield.—Students clash fiercely in annaul strife for class supremacy.—*Cornell University, Ithaca, N. Y.*

A Real Suffragette.—Mrs. Agnes Riddle, Colorado State Senator, goes from running her farm to making laws.—*Denver, Colo.*

Sub-Titles.—Leaving the Capitol. Home.

Havoc In Train Wreck.—Freight car just emptied of dynamite rams engine into ditch.—*New Orleans, La.*

183 *"Middies" Become Ensigns.*—For first time since Civil War, Naval Academy graduating class receives diplomas three months before scheduled Class Day.—*Annapolis, Md.*

Sub-Titles.—Secretary of the Navy Daniels arrives with his staff. "Emulate Farragut and other Naval heroes: "Damn the torpedoes; go ahead!"

Cartoons by Hy, Mayer, World Famous Caricaturist.



Left—Serrani looked at the girl he had lured from Italy.
Right—Domenic reads of the betrayal of his sister.

REX INGRAM has chosen for the setting of this Bluebird photoplay, some of the beautiful scenery of the Californian coast, in contrast to the squalid dives of New York's underworld. This story was written for him by E. Magnus Ingleton, and he cast Gypsy Hart and Wedgwood Nowell for the leading roles. Miss Hart had a small role in Ingram's picture "The Reward of the Faithless," in which her work stood out with such prominence, that she was promoted to the rank of a Bluebird leading lady for this picture. She recalls Anna Pavlowa in appearance, and possesses a face upon which fleeting emotion is registered with extraordinary vividness. As Lisetta, the little Italian who longed for the world, and was so cruelly treated by it, she has a role which calls out the best that is in her. Wedgwood Nowell gives another of those finished characterizations of villainy for which he is rapidly becoming famous, and the rest of the cast are entirely adequate to the tasks set them.

Lisetta, daughter of an old fisherman, Luigi Maseto, lived in a little settlement, on the shore of the Isle of Capri, off the coast of Italy. Beautiful and lovable, she was idolized by her father and her brother Domenic. There were those among her neighbors who sighed and declared that Lisetta was too ambitious to be wasting her life tending nets and keeping house for her men folks.



It's best to be off with the old love before you are on with the new.

Very often, when alone in her father's hut, Lisetta would gaze out to sea and wonder where the passing ships went; she would dream of the great countries they would visit and, secretly, long to be away from her narrow environment and out in the great world.

When Serrani, an Italian artist, who had lived in New York, and was now home on a visit, chanced one day to see Lisetta as she sat upon a great rock overlooking the sea, dreaming of far-off lands, he made himself known to her and began at once to practice his wiles upon her. In the end Serrani prevailed upon the girl to go with him to America, leaving behind a note to her father, saying that she was weary of the life she led and longed for a change.

Soon after reaching New

York, Serrani tires of his peasant sweetheart and casts her aside. By chance she falls under the influence of Dago Joe, frequenter of underworld cafes, and becomes his partner in dances and revelries of the eccentric type. Graham, a sculptor, in his search for models from when he might mould life-studies, discovered Lisetta in one of the cafes and secured her consent to pose for him.

In constant association with the girl Graham became enamored of her beauty and the really fine mental poise of a person from whom so very little might be expected. His love is reciprocated.

The news of Lisetta's betrayal had reached the little fishing village in Italy, and her brother journeyed to America to avenge his sister's wrongs. Through the Italian consul he located Serrani, now a prominent artist in Washington Square, and went to his studio to make Serrani pay the penalty.

When Domenic climbed through the studio window, he saw Serrani seated with his back to the light. Stealthily approaching, Domenic snatched a dagger from its resting place upon the table, struck, and left it sticking in Serrani's heart. The original ownership of the dagger was traced to Graham, who had given it to Serrani, and the sculptor was condemned to die, proof having been obtained that there had been ill-feeling between Graham and Serrani over the girl, Lisetta.

Domenic lingered in New York, earning his living as a laborer, and watched the progress of Graham's trial for the murder of Serrani. When the day approached for Graham's execution, Domenic's conscience began to smite him, and finally, at the eleventh hour, he hurried to a police station and confessed his crime, thus saving Graham from execution.



Lisetta accepted the position of dancing partner to Dago Joe.

BLUEBIRD Photoplay, written by E. Magnus Ingleton, adapted for the screen and produced by Rex Ingram, and featuring Wedgwood Nowell and Gypsy Hart.

CAST.

Lisetta Maseto	Gypsy Hart
Buckety Sue	Dorothy Barrett
Molly	Molly Malone
Domenic	Nicholas Dunaew
Guido Serrani	Wedgwood Nowell
Stanford Graham	M. K. Wilson
Dago Joe	Albert MacQuarrie
Luigi Maseto	Edward Brown

Her experience in America had been so distracting and her heart was so full of disappointment and grief that Lisetta decided to go back to the little fishing village in Italy from whence she came. There Domenic joined her, after he had served a prison term as punishment for his vengeful crime.

Their old father had died, and now they sat together on the rocky coast and watched the ships sailing out into the unknown, no longer envying them, but thankful for a refuge in the backwaters of life.

Graham, meantime, returns to his original love, Molly, a girl of his own class, and no longer seeks his models in the underworld.



Dago Joe consents to Lisetta's posing for Graham.

INDIAN SONGBIRD AT U. CITY.

PRINCESS TSAININA REDFEATHER, the noted Indian interpreter of songs which have been written around tribal melodies of the American Indian, was an interested visitor this week at Universal City, being accompanied by Charles Wakefield Cadman, the famous American song writer, his mother and a party of friends from the East. Mr. Cadman and the princess have just finished an extensive tour of the East, during which the latter sang the Cadman Indian songs to accompaniments played by the composer. While at Universal City they found an old friend in the person of Bluebird Director William Worthington, formerly an opera singer of note and an accomplished musician. The result was that the Cooper-Hewitts had to be turned off for a few moments while the friends had a talk about music and the allied arts.

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Something Really New For Every Exhibitor

"SONG HITS in PHOTOPLAY"

Ask Your Exchange About Them

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Jack Mulhall of New York





Two pictures of the young athlete who is being starred in his own right.

JACK MULHALL is a true product of Little Old New York. A brown-haired, blue-eyed, twenty-six-year-old, of Irish parentage, born within sound of the crowds of its Great White Way, educated at its public schools and Columbia University. He even had his first experience of the stage in the old town, with the West End Stock Company, which used to hold forth near Broadway, somewhere in the Thirties, and where he was in a fair way to become a matinee idol. But pictures began to interest the young chap, who has been an athlete all his life, and is a swimmer, horseman, oarsman, boxer and expert fencer. When your greatest joys are in the great outdoors, why elect a career which must be followed within four walls? When pictures begin to call to a boy of this kind, "he won't never heed naught else." Into the movies he plunged, with the old Biograph, and remained until they shut up shop, when he went over to the biggest producing concern in the universe. That was last May, and he at once began to appear in the "support" of various women stars, Ruth Stonehouse and Flora Parker De Haven among them. But Jack is not the sort to remain anybody's leading man for very long. He's apt to do the leading himself, if there is any going on; and when the powers that be discovered that he was making a habit of running away with the honors in a picture, they decided to turn him over to Raymond Wells, and let them do their worst together. Their worst is most remarkably good and presently we were reading on the front of theatres, "Jack Mulhall in 'The Terror,'" or in "Mr. Dolan of New York," instead of the derogatory, "With Jack Mulhall" after somebody's else name. So Jack is now a full-fledged star in his own right, and his latest picture, "The Hero of the Hour," is so good that it is being released as a special attraction.



The masked figure. *"Of course I love you!"* *"Show the lady out!"*

"The Signet Ring"

ADVENTURE Number Six of the series, "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict starred.

CAST.

Alida Astaire	Warda Lamont
Yorke Norroy	Kingsley Benedict
Huntley	Jay Belasco
Von Zyl	Fred Harrington
Peyton Carr	Willard Wayne

THE most ingenious plot of the series, "Perils of the Secret Service," which was written and produced by George Bronson Howard, is presented in the sixth adventure, called "The Signet Ring." Kingsley Benedict does some fine work as Yorke Norroy, in a tale which has particular timeliness just now, when international spying is the theme of greatest interest in the newspapers. Fantastic as these things seem, the stories of the machinations of foreign agents, which appear in even the most conservative journals every day, outrival them in wildness, and prove once more the old adage that truth is stranger than fiction. Here is an outline of the clever plot of this adventure:

Peyton Carr, a young naval officer, and the inventor of the Carr submarine, which is expected to revolutionize undersea warfare, has committed suicide, because of his love for Alida Astaire, the most dangerous woman in Europe. She has in some way caused the death of several prominent men of different nations. The plans of Carr's invention have been stolen from his room by Alida and she sells them to the Saxonians at a fabulous price.

Yorke Norroy, Chief of American Secret Service Agents, is called on the case. Making believe to Alida that he is in love with her, he discovers her fear of being shot as a traitor because of the war, which has just broken out. He gives her a curious signet ring which he tells her will protect her anywhere among Englishmen. Later, he sends a message written in the Saxonian code, to the Chief of the Saxonian spies, informing him that there will be a traitor at their meeting that night.

When it is dark, Norroy, Huntley and several men surround the house in which the meeting of the Saxonians is taking place. They break into the room and threaten to spare no one. Alida, not recognizing Norroy, because of his mask, sees on his finger a signet ring similar to the one she is wearing. She displays hers and begs for protection from Norroy, who allows her to leave the room. Then he confronts the Saxonians with "Have I proved there was a traitor among you?"

Alida rushes frantically to Norroy's flat. He treats her very coldly and taunts her with her affair with Peyton Carr and the other men. He leads her to the window, where she sees Von Zyl and his men waiting like tigers crouched for their prey. She begs for mercy. He is at first cruel and hard, determined to show mercy to her as she showed it to Peyton Carr, but at the last moment he weakens and allows her to leave through the back entrance. When she has left, full of hope, Norroy looks into the mirror and calls himself bad names for his clemency.

HEALTHY PIANO MOVEMENT.

WHEN eleven directors at Universal City ordered pianos for their productions—all on the same day, something that has never occurred before at the Big U. studios—the manager of the "prop" rooms, literally speaking, "went up in the air."

"Eleven pianos all at once and we have only six!" he exclaimed. "That puts us strictly up against it."

The serenity of the boss of the property rooms, however, was disturbed only for an instant, for he set himself to the task of arranging tactfully with the various directors so that his corps of able assistants were enabled to keep all six pianos working for the eleven company heads.

The constant switching of the musical instruments from one set to another caused the production manager to remark to a visiting newspaper representative, "Here's a business note for you, 'A good healthy movement in pianos at Universal City to-day.'"

RUTH CLIFFORD'S HOURS OF SLEEP REVERSED.

"I ALWAYS had been brought up to believe that beauty sleep comes between the hours of nine and twelve at night," said dainty Ruth Clifford, who is playing at Universal City the leading role in the five-reeler, "Eternal Love."

"But my director was in a hurry to complete his production, and one morning I had to be made up at eight o'clock and we finished the picture at three o'clock the following day. By four o'clock I was at home and in bed; at five-thirty I was called for dinner, and I went back to sleep by nine-thirty that night. I did not awaken until noon the next day. Perhaps I did lose on the question of beauty sleep, but the law of average prevailed and consequently I made up for lost sleep even if it was at the wrong time."



The hand approaches nearer and nearer. *"Is it all right, Polly?" asked Shirley.*

"The Voice On The Wire"

HERE is the fifth episode of the great mystery serial, and we have no more idea than you who the "Voice" really is. This chapter of the story by Eustace Hale Ball, produced by Stuart Paton, is called "The Spectral Hand."

THE fifth episode of the great serial, written by Eustace Hale Ball, and produced by Stuart Paton, with Ben Wilson starred, is called "The Spectral Hand," and brings the mystery no nearer solution. Ben Wilson, as the detective, John Shirley, is shown in his most determined effort so far to save the life of the threatened victim, John Carns. We discover that there is an old secret connected with the life of the victims in Paris, years before the story opens, but we are given no inkling of what the story may be.

After the discovery of the mysterious death of John Vance, Shirley, Cronin and several other men are sitting at the breakfast table when John Carns is announced and asks to see Vance. Upon seeing the corpse of his friend, Carns screams and mutters, "Paris! Paris! Paris!"

By the list of persons condemned by the "Voice," Shirley sees that John Carns' name follows that of Vance. He determines to keep Carns in his own home to try to prevent further disaster.

Two detectives are sent to "Red" Warren's home, but find no one there. They enter and are puzzling over the phone's being disconnected when but a few minutes before, Shirley had been called and had answered over this very instrument, when Warren, his hunchback and a crook, taking them by surprise, make them prisoners.

Shirley becomes alarmed because of the non-appearance of the two men and sends Cronin after them. Arriving at "Red's" before he can be seized, Cronin, too, is taken prisoner.

Warren receives a mysterious message over the phone which informs him that Carns must be "gotten" no matter what it costs, even though Shirley is keeping him in his own home.

At midnight, Shirley, Dr. Renolds and a detective are still vigilantly guarding Carns. Each man holds a revolver in readiness for any emergency that may arise.

Slinking around the house of Shirley, are "Red" and his accomplices. In spite of all their strategy and mysteriousness, they are as yet unable to get Carns.

Suddenly the window curtains of the room where Polly is guarding Carns begin to move. We see the hand enter, and grope to the key, which is turned in the lock. Polly sees the hand, and cries out to Shirley, who is seated with drawn revolver outside the door. The hand hovers over the breast of Carns, while Polly batters at the door, and Shirley, seizing a chair, pounds on the panels. Below stairs, Doctor Renolds jumps to his feet, and leaves the room through an open window. We see the muffled figure in the garden, and the episode closes with the scene in the bedroom. Will Shirley get the door open in time?

CAST.

John Shirley	Ben Wilson
"Red" Warren	Francis McDonald
Capt. Cronin	Howard Crampton
John Carns	Frank McQuarrie
Dr. Renolds	Joe Girard
Polly Marion	Neva Gerber

PRESIDENT LAEMMLE HOST TO CHICAGO CUBS' OWNERS.

PRESIDENT CARL LAEMMLE of the Universal Film Manufacturing Company a short time ago was the host of the managing directors of the Chicago Cubs, who came to Universal City with the other members of the party to witness the spring training of the ballplayers. The guests of honor were A. D. Lasker, Charles F. Weeghman, A. D. Plamandon, W. M. Walker, Adolph Spielman and their families.

Mr. Laemmle took his guests to the animal arena, where they witnessed Director Henry McRae film scenes for his current photoplay, "In African Wilds," featuring Eileen Sedgwick and Kingsley Benedict.

Upon their departure for Pasadena the members of the party told President Laemmle it was the most enjoyable day they had spent since their arrival in California.

More Movie



There is no Mary in the L-Ko Kompany so Dan Russell has adopted the lamb.

DAN RUSSELL ADOPTS LAMB.

DAN RUSSELL is emulating Maud Muller with the greatest success in this picture. Ever since he shaved off his mustache for "Ring Rivals," Dan has been working in this innocuous guise, and he says that it has changed his disposition completely. Gone is his aggressive Hibernianism. A gentle, lovable, sweetness has taken its place, and you can see by the expression of the lamb that the timid creature has not the least fear of the one-time "Irish Terror." About the only relic of his nationality is his insistence that the feather in his Simple Simon cap shall be of a pure pea-green.

It is the two Smiths, Noel and Dick, who are responsible for the chance in Dan. They have insisted between them in turning him into a wingless, haloed angel, and as they have the entire direction of the company of which he is the ornament and the delight, he has been forced to leave his character in their hands. It will be curious to see whether his screen admirers will appreciate the change in him.

"I have played almost every type of human that there is," says Dan, "but I hardly expected, at my time of life, to return to the 'down on the old farm' sort of boy. However, it's all in the day's work, as the huntsman said when the lion ate him."

MOTHER OF FOUR LOVES THE MOVING PICTURE WEEKLY.

MRS. EDNA REMMELE is the mother of these two sunny youngsters, who by the way, are twin girls, and were born a year ago—and two other children. Their home is in Adrian, Michigan. In spite of the fact that her four merry-makers keep her time well occupied, she never overlooks the Moving Picture Weekly, to which she is a subscriber. She reads the book thoroughly from cover to cover, and does not fail from time to time to write a commendatory note of her interest in the magazine. In fact, she says that it adds to the joy of living. She is a great movie fan, too, and is teaching her children to follow in her footsteps.



Nora Clarice and Neva Cleo Remmele, one-year-old twin children of a Moving Picture Weekly subscriber.

HERE ARE THE "VOICES ON THE WIRE."

THE company which is producing the mystery serial, "The Voice on the Wire" is working so hard at it, that they decided the other day to have a permanent monument of their industry. So they all lined up before the camera, and here is the result. Stuart Paton, the director, sits in the middle, almost hidden behind his goggles. Neva Gerber is at his left, and Ben Wilson at his right. Directly behind his chair are Joe Girard, Francis MacDonald and Howard Crampton, who have important roles in the serial, and grouped around them are the various police officers, rogues and victims whose adventures make up the thrilling story. Last, but not least, are the two cameramen, and the members of the orchestra, who provide "shivvery" music for the maneuvers of the disembodied hand which performs all the mysterious crimes which make this a unique serial.



The entire company of the serial, "The Voice on the Wire," lined up for the camera with Stuart Paton seated in the centre and Ben Wilson and Neva Gerber on either side.

grams

HOLUBAR FILMING BATTLE SCENES.

THE great public is always interested in "how they do it in the movies." Here is a picture which shows how Allan Holubar directed his striking battle scenes in a coming Bluebird, called "Treason." A high platform, or rather two, was erected overlooking the place chosen for the conflict, and the cameraman was stationed, somewhat precariously on the top of it, with his trusty machine. The director, armed with his megaphone, stood on the "first story," and gave his directions to the huge numbers of actors and extra men who were engaged for the scenes.



How Allan Holubar directed the battle scenes in "Treason," coming Bluebird.



Pioneer Tin Lizzie, the most treasured possession of the Joker Company.

GALE HENRY AND THE PIONEER ELECTRIC OF THE PACIFIC COAST.

ONE of the treasured possessions of the Joker Company is Gale Henry, and the other is her Tin Lizzie, the pioneer electric of the Pacific Coast, which is almost as remarkable in its way as she is herself. They were both constructed upon a model now extinct.

Gale is the only person who understands the idiosyncrasies of the machine, so she is the only one who is allowed to run it. They trotted it out for use in a recent Joker, and it made the hit of the piece. The entire company lined up in and around it, and were photographed as a souvenir of the occasion. William Franey occupied the place of honor beside the "chauffeuse," Charles Conklin was posed gracefully at its side, and Milburn Moranti was grouped picturesly in the background. When the scenes were made, the relic was carefully lead back to the Joker property room, and covered with a large tarpaulin, from whence it may emerge again when a Joker script is found which is worthy of its appearance.

NEW PERILS FOR KINGSLEY BENEDICT.

"OUT of the frying-pan into the fire"—Kingsley Benedict has grown so accustomed to danger since his appearance in "The Perils of the Secret Service," that he has welcomed the chance to play in a wild animal drama, under the direction of Henry McRae.

"I've never done anything so interesting in my life," he declares; "there is something fascinating about it, and I should just as soon continue to work with lions, tigers and elephants. It looks hazardous, but everything is done for the safety of the player."



Kingsley Benedict who is through with the Secret Service for the present.

"Mr. Dolan of New York"

WITH JACK MULHALL

RED FEATHER Photoplay, written by Fred Myton and produced by Raymond B. Wells, with Jack Mulhall starred in the role of a lightweight champion, seeking his fortune in Europe.



"Spider" is counted out.



Jimmy cures the King's indigestion.

CAST.

Jimmy Dolan	Jack Mulhall
Thomas Jefferson Jones,	Noble Johnson
Alicia	Julia Ray
Count Conrad	Al. McQuarrie
The King	Harry Mann
Prince Frederick	Ernest Shields
Mlle. D'Orsay	Grace Maclean
"Spider" Flynn	Francis MacDonald

JACK MULHALL is certainly a comer, and in Raymond B. Wells he seems to have found a most sympathetic director. Their latest production is called "Mr. Dolan of New York," and was written for them by Fred Myton. It is one of the mythical principality stories which have taken place in the modern world, of the fairy tales which were popular when the race was younger. But a thoroughly up-to-date touch is given to the story by making the hero a prize-fighter, who takes advantage of the Parisian craze for American boxing—a conspicuous feature of French life before the present war—to seek his fortune in Europe. How he finds it, and the unusual form in which it comes to him, make a comedy drama in which the laughs come thick and fast.

Jack finds the role of the young fighter most congenial, and he is supported by a fine cast, in which Noble Johnson, as his trainer, and Harry Mann, as the little fat king, who became a convert to the strenuous life, shine very brightly. Julia Ray is a newcomer to Red Feathers, and one who will be welcomed. Here is a synopsis of the events in the story:

Jimmy Dolan, profiting by the Parisian craze for American boxing, with Thomas Jefferson Jones, his trainer, had just been defeated in a fight with "Spider" Flynn, who had fought Jimmy so many times that it had become a habit. Jones had bet their whole bank role on the battle and was now despondent.

Twenty-four hours from Paris, in the little principality of Konigstadt, lived a King and his ward, Countess Alicia, a beautiful girl who was

courted by Count Conrad, the King's nephew. Alicia would not listen to him in regard to marriage, although she liked him well enough.

The King received word that Prince Frederick was to pay them a visit and, hearing that he was seeking a wife, he became very enthusiastic, thinking of Alicia, whom he loved with paternal affection.

Count Conrad received a message from the Prince asking him to come to a certain cafe to meet him, and there Conrad found Frederick in company with a Mlle. D'Orsay, with whom, he was told, the Prince had made arrangements to travel. He begged Conrad to say he was stricken with scarlet fever and could see no one for two months. The Count consented, but immediately was struck with an idea and planned to be revenged on Alicia.

Jones and Jimmy had pawned their last valuable and entered the cafe to indulge in something to eat. There the Count saw Jimmy, and, calling him to his table, offered him twenty thousand francs if he would impersonate Prince Frederick, gain Alicia's consent to their marriage and thus humiliate her. Urged by Jones, Jimmy accepted the proposition and Conrad began to teach him courtly manners. Jones was to play the role of an Arabian bodyguard to Jimmy.

Led by Conrad, Jimmy and Jones were presented to the King and to Alicia, and though Jimmy's language was rather queer they had been warned by the Count of the Prince's eccentricities. He and Alicia were promptly interested in each other. Jimmy told funny stories to them and cured the King's indigestion.

Some days later, Jones and Jimmy read in the newspaper about "Spider" Flynn's being the champion of all Europe and both were very indignant. He sent Flynn an insulting message, challenging him to another battle, and Flynn immediately accepted.

The King decided to call on Jimmy informally, and found Jones and his friend boxing. Encouraged by Jimmy, the King took to boxing and had a gymnasium built in the palace.

Meanwhile, Prince Frederick and Mlle. D'Orsay had quarrelled. He hurried to Konigstadt and arrived there the evening of a dance given in honor of Jimmy. Jones saw him at the hotel, and with Jimmy's help tied him in a chair. The Prince escaped and rushed to tell the King of the outrage. He at last managed to make himself known to the King, who realized that Jimmy was an imposter.

The big fight was on between Jimmy and "Spider" Flynn. A great crowd had gathered for the affair and among them were the King, Alicia and the Prince. After a hard struggle Jimmy defeated Flynn and the King was one of the first to congratulate him. Then he pointed to Alicia and Jimmy vaulted over the rope to her. The King watched them with a smile. The King looked from Alicia to Jimmy, saying there was a Count's title vacant in Konigstadt and that he hadn't had a good boxing match since Jimmy left. Jimmy was stunned with delight.



Prince Frederick.



"Do what I tell you and I'll make your fortune," said Conrad.

Count Conrad and Alicia, the King's ward.

CAREY BUYS RURAL HOME.

HARRY CAREY, who is featured in Western stories at Universal City under the direction of Fred A. Kelsey, has tired of the city life with what he calls its humdrum artificial existence.

A few days ago while his company was working in the neighborhood of Newhall, a few miles from Universal City, Carey purchased an attractive piece of land with a house, stables and a corral already built upon it. The actor has moved to what he terms "rural simplicity," taking with him his collection of dogs and his horses. In addition he purchased an automoble so that he can make the trip back and forth with ease. Carey appears on this week's program in the Gold Seal "Hair-Trigger Burk."



Neva is rescued from the opium joint by Harvey. Scene from "The Flower of Doom," next Red Feather.

RAISED TO LEADS IN HER SECOND PICTURE

WHEN Rex Ingram produced "The Reward of the Faithless" for the Bluebird Photoplays, he used, for a small part in some of the Russian scenes, a girl whose face was new to all the Bluebird officials. She did not have much to do. She stood in the background, in the scenes which were filmed in a little Russian eating house, frequented by the artist-hero; smoked cigarettes with all the airs of an inhabitant of Greenwich Village; shook her bobbed locks; and smiled a crooked smile at the habitues of the place. But little as she had to do, she made an impression, for her face was a type quite out of the ordinary run of motion picture actresses. More than any one else, she resembled Anna Pavlowa, in the days when the Russian Ballet first ventured from the fastnesses of Petrograd, and she danced her way straight into the hearts of the audiences of the Western world.

Many inquiries unearthed the information that the girl with the unusual personality was one Gypsy Hart, and that she would soon be seen in a larger role. And when the Bluebird picture, "The Pulse of Life" appeared, it was discovered that she had been given the lead. Then Rex Ingram undertook the production of the sinister-named "Flower of Doom," and he again chose Gypsy Hart to play the lead for him. As "Neva Sacon" she has the role of a dancer in a cabaret, to whom the wealthy "Savinsky" (played by Wedgwood Nowell), is devoted. He gives her a ring which later leads to her rescue from an opium joint in which she has been kidnapped. Millard K. Wilson plays the part of the reporter, Harvey Pearson, who falls in love with the dancer, and marries her in the end of the play, after she has been rescued.

MOTHER AND DAUGHTER IN THE SAME PICTURE

"THEY only do it in the movies," is the caustic comment of the high-brow when the screen actress is forced by the exigencies of the script and the agencies of "double exposure" to play herself and her own mother in the same picture. Ella Hall has done plenty of dual characterizations in her time. Her last Bluebird, "Polly Redhead" was a film of this kind; but her next, "A Jewel in Paawn," will show a departure from the usual thing.

Her own really truly mother will play the role of her screen parent, and if you miss the introduction of the characters, you will know it at once, for there never was a stronger likeness between two women. Ella Hall is just her mother over again, only twenty years younger.

In "A Jewel in Pawn," which was written by Constance Crawley and Arthur Maude, and produced by Jack Conway, Miss Hall is starred, and

(*Continued on page* 31)



Ella Hall and her mother play together in "A Jewel in Pawn," the next Bluebird.

"The Eyes in the Dark"

IMP Two-Reel Drama, with Leah Baird in the leading role. A tale of the occult power of Oriental priests on the trail of a stolen sacred ruby.



The sinister face watches the unconscious possessor of the sacred stone, who has no idea of its history.

"THE EYES IN THE DARK" is the provocative title of the Imp two-reel drama, which features Leah Baird. The old idea of a jewel stolen from the forehead of an idol in a heathen temple of the Far East, has been used in a theme for a picture which taxes even the resources of the motion picture camera. The handling of the sinister eyes which follow the unconscious possessor of the jewel is tremendously impressive, and will bring a thrill to the most sophisticated. Here is the story:

Gerald Mortimer, a tourist in the Far East, steals a ruby from a temple. He sails on a liner bound for New York. Mortimer is troubled with his heart and, in addition, is frightened by the fact that he is being followed by two Orientals. An evening later, he dies in his deck-chair after giving the ruby to Watson, a friend.

Watson arrives in New York. He visits his sweetheart, Margaret, and shows her the stone, telling of his adventure. As he talks his gaze wanders to the window. He observes two eyes fastened upon him. Snatching the ruby from Margaret, Watson leaves. On his way home he narrowly escapes death by some falling bricks.

Arriving home, he finds his butler transfixed with terror. Unable to get a rational explanation, he retires to his room and turns down the lights. The door opens; he sees two eyes looking at him from the foot of the bed; he fires, but the eyes remain. Watson turns on the lights; no one is present. The next morning Watson tells two friends who call about the ruby. One of them—Prince—determines to get the ruby for himself.

An evening later Watson, his sweetheart and Prince go to the Cafe. Margaret wears the ruby. During the evening the lights are suddenly turned off; there is a wild scramble. When the lights are turned on, Margaret has disappeared along with the ruby. Watson rushes to his home.

Meantime, the Orientals get Margaret to their room. To their astonishment, the ruby is not on her breast. Where it lay is a red mark. They then force her to telephone to Watson, asking him to come to her assistance. Watson is trapped. Both prisoners assert they know nothing of the ruby.

The Orientals then use their occult power. A vision is presented and in it they see one of the friends—Prince—snatching the ruby as the lights go off in the cafe. The Oriental priests visit Prince in his home and after a terrific fight manage to take the stone from him. They then return to their rooms. Watson, in the meantime, manages to 'phone the police. However, the priests escape with the ruby. Watson and Margaret are set free. The last scene shows a vision of the temple and the ruby being restored.

AND "GAS" STILL AVIATING.

THE rainy season practically having come to an end, Universal City has become again a bustling beehive of increased activity. Of the twenty-six companies, more than twenty are in constant operation. Some days find most of the companies in Los Angeles, Hollywood, Pasadena and at the beaches, or on the desert at Oxnard and the transportation department is taxed to its limit daily.

The highest number of machines sent out one day during the past week was sixty-two, and among them were six sightseeing cars, carrying fifty passengers each, more than 700 people being transported to the various outside locations.

PALMER NOW U. SCENARIOIST.

FREDERICK PALMER, one of the best known scenario writers of the film colony of Los Angeles, is now supplying comedies for Eddie Lyons and Lee Moran, stars of the Universal Nestor Company, in collaboration with C. B., or "Pop" Hoadley. Palmer joined the Universal Scenario staff this week after nearly three years with the Keystone Film Company, where he held the position of assistant managing editor. Previously to this Palmer wrote many film comedies and dramas as a free-lance while located in Los Angeles as editor and publisher of the Rounder, for many years the representative theatrical journal of the West.

Palmer was born in New York, where he was educated. Entering newspaper work, he was associated with Eastern dailies, later forsaking the pen for the grease-paint and spending a number of years on the stage, appearing in vaudeville and drama. While "on the road" Palmer found time to gather much material which he has used in the preparation of many short stories that have appeared in various magazines and newspapers throughout the country.

While publishing the Rounder Palmer's editorials attracted considerable attention among members of the theatrical and motion picture profession and were widely copied in this country.

"The Voice on the Wire"



FROM

coast to coast—"THE VOICE ON THE WIRE" is sweeping the crowds into theatres and the profits into Exhibitors' tills. Marcus Loew—shrewdest moving picture Exhibitor in the East, with a string of over forty theatres—chose "THE VOICE ON THE WIRE" for the majority of his theatres—to be exact, for twenty-four houses, and Mr. Loew selected this thrilling Universal Serial, because he recognized in it—

A Real Surprise Serial

—The character that Mr. Loew knows by experience, draws capacity houses for full fifteen weeks. Every Exhibitor in America can safely follow the lead of such a successful theatre owner as Marcus Loew, for the very good reason that Mr. Loew is successful. Headed by that brilliant Universal Star,

BEN WILSON

SUPPORTED BY

NEVA GERBER and a Great Cast

Including such brilliant players as Joseph Girard and others, "THE VOICE ON THE WIRE" will fascinate your patrons, hold them for fifteen weeks by sheer merit of the plot development, swift action and thrilling events. It's the serial of the hour, destined to bring more profits to Exhibitors than any serial ever put out by the Universal to date.

Got Your Ad Campaign Book Yet?

If you haven't received a copy of the elaborate Ad Campaign Book that tells you how to put this serial on to get the big money—how to work stunts to keep the crowds coming for 15 weeks—how to arouse your town and keep it aroused—GET A COPY TODAY. Ask your nearest Universal Exchange for a copy of this wonderful book. It lays before you reasons why "THE VOICE ON THE WIRE" tops all serial now on the market. YOU SHOULD UNDERSTAND THESE REASONS.

A WONDERFUL SERIAL

BOOK Through any of the 73 Universal Exchanges

A WONDERFUL SERIES

Written and Directed By That Brilliant & Literary Genius GEO. BRONSON HOWARD

"THE PERILS OF THE SECRET SERVICE" comes to you in the most opportune moment of the entire season. George Bronson Howard (author of such National successes as "God's Man" and others), has given in this present Yorke Norroy stories a genuinely thrilling series WITH EACH TWO-REEL EPISODE A COMPLETE STORY, so that you can announce to your patrons that they can begin the series ANY TIME. NOW—while the whole country is aflame with patriotic fervor—when the people are clamoring to see and know how Secret Service men work, comes this great series, headed by that brilliant star—

KINGSLEY BENEDICT

and supported by a huge cast of Universal Players. Thus you get the greatest series on the market.
The Mighty Universal has been the pioneer in the exploitation of the COMPLETE SERIES STORIES—thus with

Each Episode an entire complete story in itself

you get the biggest novelty of the decade. Mr. Howard has personally directed each episode, sufficient guarantee of the unusually thrilling events in each of the seven episodes. Book either the serial—"THE VOICE ON THE WIRE" —or—this great series, "THE PERILS OF THE SECRET SERVICE" if you want weeks of capacity business.

BOOK Either the Serial or the Series Through Any of the 73 Universal Exchanges



The Perils of the Secret Service

MANAGERS' AND EXHIBITORS' DEPARTMENT



CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Mr. J. A. Morrison, proprietor of the Star Theatre, Meaford, Ont., has disposed of his business to Mr. L. G. Weir, of Seaforth, who will take possession about the first of June. The new proprietor has been in the business for a number of years and intends giving the movie fans of Meaford a brand-new line of pictures.

The Kings Playhouse Theatre in Toronto is using a unique idea to build up two of the weak nights, also to counteract some unusually stiff competition. The idea consists of a beauty and popularity contest, being conducted with the assistance of the publicity service department of the Universal Film Co. The theatre is trying to discover who is the prettiest and most popular girl in the section immediately surrounding the house, and for this reason is conducting the contest. Every patron of the house is entitled to a vote and the ballots are issued for this purpose. At certain periods of the contest the young lady's photo is shown on a slide and also exhibited in front of the house. At the conclusion of the contest there are two or three prizes being offered to the winner, and there is no doubt the Universal Company will see that the lucky girl will receive considerable publicity, which may mean much to her in future.

Moving picture fans in Kitchener, Ont., have heard with regret that Manager "Pop" Phillips has sold his interest in the Grand and Theatorium, and will shortly retire from the amusement circle of the above city. Mr. Phillips' interest in the above theatres has been purchased by Mr. H. H. Jennings, formerly owner of the Mary Pickford Theatre, Toronto.

Nova Scotia is threatened with a War Tax on theatre tickets similar to that effected in Ontario. At present its provisions are as follows: 1c. Tax on all 5c. tickets, 2c. on 10c. tickets, 3c. on all 15c. tickets, 4c. on 25c. tickets, 5c. on tickets 25 to 50c, 10c. on all tickets over 50c.

In a leading article on the subject, the Halifax Herald knocks the idea with considerable vigor and points out that since prohibition has been in effect in the Province, the moving picture theatres have claimed large numbers of soldiers in the town, as well as their wives and families, much to the betterment of the community, both financially and morally.

Halifax has assumed new importance as a Canadian city and seaport, owing to the recent regulation of the British Government to make it the point of call and examination instead of Falmouth, England.

Owing to this fact, the city is always filled with soldiers passing through on route for the front or stationed for garrison duty. Sailors also throng the city from patrol boats and British warships. Naturally the great influx of population has been a big boom to the moving picture house, especially in view of prohibition, as pointed out by the Herald.



"The Prisoner of Love"

FINAL EPISODE OF

"The Purple Mask"

THE big serial, written and produced by Grace Cunard and Francis Ford, comes to an end, as all things must, and Pat renounces masks of all colors forever.

CAST.

Grace Cunard as.....Patricia Montez
Francis Ford as.....Detective Phil Kelly
Pete Gerald as .....His Assistant
Jerry Aash as.....Another Assistant
Jean Hathaway as.....Patricia's Aunt

EVERYTHING must come to an end in this world, even a Ford and Cunard serial, though the fans usually beg that they may be extended. In Episode Sixteen, called "The Prisoner of Love," the adventures of "The Purple Mask" come to their logical conclusion and Pat consents to become Mrs. Phil Kelly and give up masks forever. There is no let up in the excitement because this is the last chapter, and the adventures of Kelly and the Purple Mask continue to be thrilling until the very last scene.



Pete Gerald as Kelly's assistant.



Her mask is off for good.

When the excitement had subsided somewhat, the officials placed Pat in an ambulance that had been called from a somewhat distant hospital. The anarchists had all made good their escape from the scene of the explosion, but some of them remained in the vicinity to complete a further purpose they had hurriedly planned. The Chief of the Secret Service, still insensible, was placed in the ambulance along with Pat, and the drive to the hospital began.

Upon arriving at a spot favorable for the anarchists' purpose, the ambulance was waylaid and Pat was kidnapped from the vehicle. The hospital attendant and the ambulance driver were bound to one of the wheels and the anarchists hurried away with their girl captive. Pat was carried by her captors to a hut on the end of a lonely pier and there locked up.

Meanwhile, Phil Kelly, back from Washington with word that Pat was to be released, was told of her adventure at the Frenchman's hut. When he hastened to the hospital, he found the ambulance had not returned and hurried off to search for the girl, depending upon his detective intuition to locate her. He believed the anarchists would go to the waterfront, and followed there. Taking rowboats, Kelly and his assistants searched under the piers.

When Pat had time to take in her surroundings, she discovered a life-preserver in the room under the dock where she had been confined. There was a pot of paint and a brush handy, and on this she wrote a message for help, telling where she was being detained. Then she dropped the life preserver through a trap door in the floor, and it fell in the quiet waters under the pier.

Kelly, in searching, discovered the life preserver, and hurried to Pat's relief. He found a ladder that led from the water up to the trapdoor in the planking above, and climbed up. When he left his skiff, he forgot to tie it, and the boat drifted away. Kelly discovered that Pat's captors had tied her in a canvas bag. It was their purpose, she had heard them

(*Continued on page* 31)



Three scenes from the riotous L-Ko Komedy "Ring Rivals."

DAN RUSSELL
in
"RING RIVALS"

L-KO Two-Reel Komedy, starring Dan Russell, in the role of "The Irish Terror," and directed by Noel and Dick Smith.

CAST.

Dan, the Irish Terror.....Dan Russell
Battling Bull.....Dick Smith
Hot Dog Hattie.....Gladys Roach

THIS is the comedy for whose sweet sake Dan Russell sacrificed his dear little, dinky little mustache. Oh, Art! Art! what crimes are committed in thy name! This pugilistic phantasy was directed by Noel and Dick Smith, who may be seven hundred and seventy-second cousins, according to the book of the tribe of Smith. But if they are, they don't know it. What are the ramifications of the Smith family to men who have the grim task of making the public laugh? They got a good start when they put Dan into a typical Western make-up, for he's worth double the price of even a war-time admission. This is what happens to him, in his pursuit of the distractingly handsome Hot Dog Hattie.

Dan, the Irish Terror, is attracted by the charms of Hot Dog Hattie, but she does not care for him, as her affections are set upon Battling Bull. Both are members of the Stock Yards Athletic Club, and Dan sends Bull a challenge, which is accepted. A curly-haired poodle is the messenger. The fight is fixed for a certain date and both commence to train.

Dan decides to get a line on Bull's work. He goes to his training quarters, climbs up on a box and peeps through the transom. What he sees there disconcerts him so much that he kicks the box away from under him. The Bull sees him and shuts the transom on his fingers. Dan comes swaggering out, and his appearance is so formidable that all who see him make a dive for the man hole in the middle of the street.

The day of the fight arrives. Dan has arranged for some dirty work, which fails to operate against Bull, and Dan is knocked out. Dan sneaks away from the ring, passing the guy who is handling the gate receipts. Dan slugs the man and makes off with the dough. He takes it to Hattie, shuts her up in her own hot-dog booth, and pushes it off down the steep grade of the street. He clambers on top of it and dresses himself there. The booth falls over a bank, and Dan rescues Hattie from the ruins. They are chased, but he manages to board a Western-bound train with her. Bull finds a lone hot dog which tells him of her fate.

Out West, Dan's prowess soon makes him master of the town. He shoots up all who oppose his supremacy. Hattie still dreams of Bull, and when he arrives in town in the guise of a tramp she recognizes him. Bull challenges Dan to another fight. Hattie disguises herself as a cow-puncher in order to be present. She pours glue on the seat in Dan's corner, and revives Bull with dope when he threatens to collapse. Dan is knocked out of the ring, and chased down the street, while Hattie and Bull fall into each other's arms.

L-KO NOTES

IN some of the scenes taken for a forthcoming L-Ko Komedy, a lighthouse, which had been specially constructed, was torn down, and proved to be as sensational a piece of work as has been undertaken in many a day. It was necessary to employ a hundred and fifty men, and two steam dredges to get the lighthouse to move, and then in order to induce it to fall, a tug was employed, whose tow-line was fastened about the building. Then the signal full speed ahead was given, and the structure fell with a crash. The technical department had spent three months in the erection of the lighthouse.

The two L-Ko Smiths, Noel and Dick, who by the way are not related, have Dan Russell under their supervision, and are directing him in a two-reel comedy, which changes his former aggressive Irish temperament to the sweet and lovable "Down on the Farm" type.

Vin Moore was thankful when the iris closed for the last time on "Love and Blazes." The picture, in which Phil Dunham is starred, has been a series of wire, crooks, and fire, in which the action has been speeded up beyond the usual rate, even for an L-Ko Komedy. The next picture with Phil Dunham will be a railroad story.

Mr. Louis Jacobs, business manager of the L-Ko, gave a farewell dinner to Mr. Carl Laemmle, president of Universal, on the eve of his departure from the Coast to New York. The affair took place at the Log Cabin.



Dr. James is called. *Uncle John.* *Uncle John decides to stay.*

"UNCLE JOHN'S MONEY"

REX Two-Reel story from life, written by Henri Canard, adapted for the screen by Fred Myton and produced by George Cochrane.

CAST.

John Holden.....George Berrell
Nephew William.....Malcolm Blevins
His Wife.....Marjorie Ellison
Nephew James.....Burton Law
His Wife.....Linnie Gee

HERE is a story from real life, about an old man and the disposition of his fortune, which is a relief after the mistaken identity, twin brothers, doubles, and all the other tricks of the trade. This Rex picture, written by Henri Canard, adapted for the screen by Fred Myton, and produced by George Cochrane, is concerned with people whom we meet every day, yet their adventures in trying to apportion Uncle John's money, make a most interesting story, which runs as follows:

John Holden, the elderly bachelor, is a man of considerable means. He has two nephews, William and James. He tells his friend Adams, president of the National Bank, that he intends going back East to get acquainted with his nephews.

William is one of the officers of a brokerage concern. His wife is taken up with the smart set. James, on the other hand, is a struggling young physician. He is married and has two children.

Uncle John writes William that he is contemplating a visit and requests him to notify James. He and his wife decide to keep the secret from James. John is a pretty wise old duck and begins to see that things in William's house are not as they should be.

Mrs. William gives a tea in honor of her guest and the sensibilities of her friends are shocked by his breezy way. Thinking it will increase her social standing, William's wife inserts a notice of the arrival of Uncle John. This comes to James' notice and he visits William's house, but is sent away by Mrs. William. William and his wife are quarrelling one day and are overheard by Uncle John. To test William, he borrows money from him on several occasions and, going to a downtown saloon, is having a high time. One of William's friends phones him that his uncle is trying to drink up the town. William, deeply mortified, gets the old man home.

William wires the bank in which his uncle has had funds and learns that Uncle John has drawn out the small balance that he had carried.

Uncle John is really sober but pretends to have delirium tremens. Doctor James arrives to take care of the patient. As soon as the old man appears rational, William orders him out of the house. James feels pity for the old man and offers him a place under his own roof. Uncle John gladly accepts. A short time later William is severely shocked, when he learns that the trust company in which he is working will be run by James, who is managing the affairs of his millionaire Uncle John.

YOUNG MILLIONAIRE ACTS IN A UNIVERSAL PICTURE.

IT is not often that a young millionaire plays a part in a photoplay, but Albert Ralphs, son of the late millionaire grocer of Los Angeles, did so in a Universal picture recently. Mrs. Ralphs, the young man's mother, had given her consent to one of the Universal companies to use the spacious and artistic grounds of her palatial home in Hollywood and an automobile figured in several of the scenes.

The machine brought to the grounds did not conform to the elegance of the home and the director instructed the assistant to telephone to the studios for another car. Young Ralphs, who was watching the operations of the company, volunteered his own beautiful car, and the director said it would be used if he would consent to play the role of the chauffeur. Ralphs said he would gladly do so if the director thought he would not spoil the film.

"Consider yourself an actor right from this moment," replied the director; "pay no attention to the camera—you are only a chauffeur for the next couple of hours." And that's what young Ralph was for more than two hours, piloting his car in and out of a number of scenes.

FARNUM LIFE ELK MEMBER.

FRANKLYN FARNUM, star of the Bluebird Photoplay, "The Clock," arrived at the studios a few mornings ago and took great pride in exhibiting a life membership in Boston Lodge No. 10 Benevolent and Protective Order of Elks.

The life membership was a present to the young actor from mutual friends in the Hub, where he made his home for a number of years. A large number of the actors at Universal City are members of this order and the hope springs in the mind of many of them to have a similar certificate.

SCREEN MAGAZINE ISSUE 14



New way to core cabbage.

It takes all these vegetables to make this small amount of shaved and concentrated food.

PUT the words "High Cost of Living" in a title or a caption, these days, and you will catch the attention of almost everyone. That is why the first subject in the Universal Screen Magazine, Issue No. 14, which shows a new process of preserving vegetables, less expensive than canning, is sure to prove immensely interesting to the public. The water which all fruits and vegetables contain in so high a proportion, is extracted by drying the shredded foods, and in this way the producers find it possible to provide as much nourishment in a ten-pound box as was formerly contained in a barrel or more. Flat dwellers take notice!

We see the machine which washes and peels potatoes sixty times as fast as it can be done by hand. Then they are shredded by another machine, and placed in the dryer, which removes the water without impairing the food value, taste, color or aroma. Another interesting machine cores cabbages before shredding. A barrel of "dry-fresh" soup vegetables contains enough to make 6,000 portions of vegetable soup. The warring armies in Europe are subsisting almost entirely on this type of food. It is interesting to see a pile of the fresh vegetables as they come from the market, and compare their bulk with the little pile of dried shreds which equal them in value after they have been subjected to this process. Then Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, prepares an appetizing dinner from the dried vegetables, which become almost their original size when they are cooked in water. The sight of them, ready to serve, will give a confirmed dispeptic an appetite.

"Young men who didn't go West," is the attractive caption of the second subject, and shows us views of some of the men who have been content to remain in little old New York. Colonel John A. Murray, for thirty-seven years, has been an important factor in the U. S. Assay Office. "Big Dick" Daly has untangled the traffic at the corner of Dey Street and Broadway for twenty years. For twenty-nine years John J. Hanley, warden of the Tombs, has been in service there. Lieutenant Kennell has served as bodyguard to New York's mayors since 1895. Max S. Schmittberger, Police Inspector, has spent forty-three years in the department. "Smoky Joe" Martin has fought the city's fires for thirty-three years, while for forty-four, James Lent has been delivering mail to the citizens on his beat. The Bishop of Wall Street, William Wilkinson, stops in the street to address the crowd while the camera catches him doing it.

To most of us X-rays are more or less of a mystery. The Screen Magazine No. 15 reveals the secrets of this wonder of modern science in a practical demonstration of the greatest interest. The X-ray, we learn, is regulated by hydrogen, and when in use, the tube is encased in a glass globe, which nearly encircles it. The glass contains lead which protects patient and surgeon from stray rays. The discovery is now used by dentists to detect faulty teeth, while the Orthodiagraph is used for the examination of the chest. We see the operator preparing to take a photograph of the bones of the hand, and the finished result which reveals an old fracture of the index finger.

The Issue closes with more "Miracles in Mud" by Willie Hopkins, the discoverer of Animated Sculpture, a feature of the Screen Magazine which has proven extremely and deservedly popular.

R. H.'S REPARTEE.

While R. H. Cochrane, Universal's first Vice-President, was visiting U City, he was warned against sunburn. "Oh! I wouldn't mind adding a little more color to Broadway!" he replied.

"THE PURPLE MASK."

(*Continued from page* 27)

say, to row her to a freight boat anchored some distance down the bay, and then take her out to sea.

Kelly prepared a surprise for the anarchists by having Pat bind him in the canvas bag. Then Pat climbed down the ladder and plunged into the sea. While she swam along near the docks she was rescued by the crew of a tug and hauled on board. When she explained why she was swimming in the water, and further told the plans the anarchists had made for her disposal, the boatmen decided to watch for the attempt to transfer the canvas bag and its occupant to the freight boat.

They had to wait but a little time, when they discovered four men rowing out from under the pier and in the bottom of the boat the canvas bag could be plainly seen. The anarchists rowed Kelly to the freight boat and, once on board, he pulled the strings loose, as Pat had tied them for his convenience, and gave battle to his captors.

Kelly put up a stiff fight, but would soon have been overpowered if he had not climbed the shrouds and quickly jumped into the sea. The tug boat captain pulled "The Sphinx" out of the water and hurried ashore with his two passengers. Kelly told Pat that she must abandon her practices and her adventures or the Government would imprison her. She consented.

And in the years that followed, Pat became confidential adviser in the detective agency of "The Sphinx," and as Mrs. Phil Kelly she was in full partnership. Their little girl liked nothing better than to be dressed in a reproduction of the costume her mother had worn when she was "The Purple Mask."

MOTHER AND DAUGHTER IN THE SAME PICTURE.

(*Continued from page* 22)

Mrs. Hall plays the mother who leaves her little daughter as a pledge in a pawn shop. When she makes her first appearance on the screen, the majority of the audience will think that she is Ella, playing a double role in a clever make-up. Later they may imagine that they're looking at the most wonderful of double exposures. As a matter of fact, the still pictures from the film prove the remarkable resemblance between the two, which adds greatly to the realism of the story, which is absolutely charming from first to last. Walter Belasco, the brother of the great producer, gives a life-like portrayal of the old pawnbroker, and Antrim Short is excellent as the newsboy champion of Nora, the little girl played by Miss Hall.

POLICE OFFICIALS POSE WITH A UNIVERSAL LION.

"IF any man had told me before I left London that I would enter a closed arena with a lion I would have said he was dreaming," remarked R. J. Lewis, advisor to the Traffic Commissioner of the world's greatest metropolis, to Carl Laemmle, President of the Universal Film Manufacturing Company, at Universal City during the president's recent visit to Universal City.

Mr. Lewis had visited the motion picture plant in company with John L. Butler, Chief of Police of Los Angeles, and President Laemmle had suggested that as the London police official was quite a social lion in his own "home town" he might display a bit of British nerve in posing with one of the Universal lions for his picture. "You, too, Chief," said President Laemmle, addressing the boss of Los Angeles' "dandy coppers."

"Well, I will if Mr. Lewis agrees," answered the Chief. Both of the officials thereupon courageously entered the arena, where they posed with one of the lions which was being used in a number of jungle scenes in the course of filming by Director Henry McRae.

"Good, that's the sort of bravery I like to see," said President Laemmle after Messrs. Lewis and Butler had left the arena, adding, "when we want some new actors to work with the wild animals we will know where to look for them."



STORIES OF THE ONE REEL PHOTOPLAYS

"THE SILENT PRISONER."

Laemmle Drama.

With Ethel Grandin.

Grace's father, a smuggler, is shot and killed in a fight with some revenue officers. Grace engages her lover as the skipper of their ship. While on board they have a disagreement, in regard to smuggling. As her lover is not a smuggler, he disapproves of it, and decides to take the ship to shore. Upon reaching shore he is taken in custody by a revenue officer and put into jail. He is forced to divulge the secrets of the smugglers, or whatever he knows about them. The revenue officers set out after Grace. John makes his escape from the jail and in a motor-boat goes to warn Grace of revenue officers. Upon his arrival he is informed that the smugglers have captured a daughter of one of the revenuers in vengeance for the killing of her father. The officers reach the boat, and Revenue Officer Hardin is intensely surprised to see his daughter a captive. John is holding a gun at her head and tells the revenue officer if he will let Grace go he can take his daughter with him. If he doesn't he will shoot his daughter. The officer sets Grace free.

"THE BUGLER."

Big U Drama.

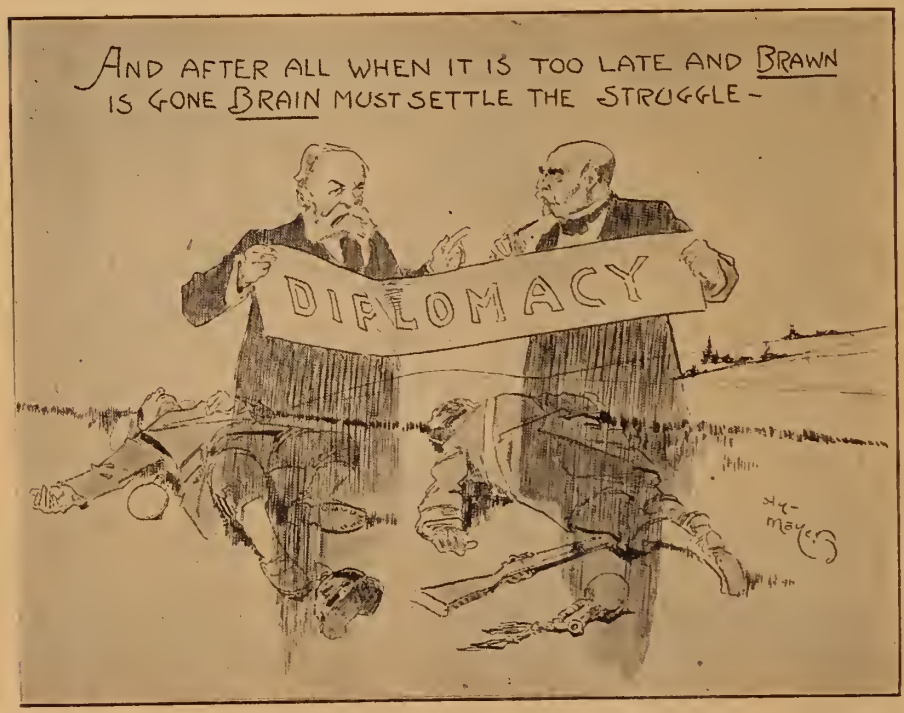
Milton, the fort bugler, has fallen into bad habits, for which he is court-martialed and driven out of the army. In the guise of a tramp, he wanders about the plains. While seeking shelter with some Indians, he overhears them plan to massacre the garrison of the fort. He quickly makes his way out of the Indian camp, and when he arrives near the fort, he picks up the bugle and blows the call on it, whereby he warns the garrison of the danger. The garrison is saved by the mysterious call.

Milton is captured by the Indians, who tie him to a horse. He is discovered by the garrison soldiers, who recognize the former bugler, and now know the cause for the mysterious bugle call.

"BOOMER BILL GOES TO SEA."

Powers Comedy Cartoon Split Reel.

They are short of hands on the "Mary Ellen." Boomer Bill is shanghaied and taken on board. He has a terrible time, as the trip is very rough. He is put into the stoke hold, where he believes he is safe.



Graphic and Timely Cartoon by Hy. Mayer for the Universal Animated Weekly.

"THE CARELESS COP."

Joker Comedy.

Written by Jack Cunningham.
Produced by William Beaudine.

CAST.

Chief Black.....R. A. Caven
His Daughter.....Lillian Peacock
"Chief Cook and Bottle Washer" Gale Henry
"Hard Boiled" Harold Milburn Moranti
Officer 41144.....William Franey

Chief Black and his daughter read a newspaper article which proclaims that the Chief is no good; there are many hold-ups and robberies being perpetrated and no one is caught.

When Officer 41144, a recruit, hurriedly enters to tell the Chief there is a dead cat on Main Street, Gale takes him to the kitchen, and feeds him generously.

"Hard Boiled" Harold and an accomplice go about in a truck stealing. Officer 41144 meets Harold just after he has slugged a man and is having trouble with the engine. The officer offers his assistance. They all go to a pawnshop where all the loot is left. The Chief's daughter, dressed as a cop, approaches; the officer arrests her for impersonating a policeman and takes her to the station, where the Chief, enraged by his stupidity, kicks him out.

He and Harold go to the Chief's house, where Gale tries to interfere with their taking all the silverware. The daughter enters and the two women assist the officer. Just then some of the stolen goods fall out of the cop's uniform and the Chief orders him arrested.

"STOP YOUR SKIDDING."

Victor Comedy.
With Ford Sterling.

Goode and Sterling are rivals for the hand of the same girl, and Sterling makes every effort to spoil his rivals chances of winning the automobile race. He steals Goode's last tire. He sprinkles the course so that Goode's machine will skid. However, Goode covers the distance without much interference, while all the other racers fall into the trap and are disabled.

After the race is over and Goode receives the prize, Gertrude gets into the machine and they ride away, while Sterling gives it up as a tough job.

STORIES OF THE ONE REEL PHOTOPLAYS

"UNDER THE BED."

Nestor Comedy.
Story by Eddie Lyons.
Scenario by C. B. Hoadley.
Produced by Louis Chaudet.

CAST.

Lee, the Snitch	Lee Moran
His Pal	Harry Nolan
Eddie	Eddie Lyons
Edith	Edith Roberts
Father	Fred Gamble
Mother	Mrs. Witting

There is to be a reception to announce the engagement of Edward Lyons and Edith Roberts, when the girl will wear the valuable necklace given to her by the fiance. Lee, the Snitch and his pal frame up a plan to get the necklace.

Eddie is still asleep, and the butler is sent to wake him.

Eddie had brought Lee home with him and now Lee informs him that he struck a man while drunk, killing him, and that they had brought him to the house, intending to bury the body that night. Eddie sees the feet of the dead man under the bed and is terrified; he has to go down to the reception and leaves Lee to watch the body.

Eddie keeps rushing to his room and always finds Lee watching the man under the bed. While he is away, Lee snoops around, picking the pockets of all the guests. Edith thinks Eddie has taken the things for a joke, but finally becomes angry and threatens to expose him.

A detective is sent for; Eddie becomes so nervous that he frantically confesses he "did it." They go to his bedroom just in time to catch the two crooks, whom the detective immediately recognizes. Eddie is overcome with joy to know he has not killed a man.

"HIS FAMILY TREE."

Victor Comedy.

Written by Tom Gibson.
Produced by Allen Curtis

CAST.

Harmon Hicks	Milton Sims
Charmion	Eileen Sedgwick
Hank	Ralph MacComas
I. M. Bunk	Charles Haeffli

Harmon Hicks was very enthusiastic about ancestors. He lived in a small country town, and Hank was in love with his daughter Charmion. Hicks received a note from Professor I. M. Bunk, saying that Harmon was descended from royalty. Harmon stiffened into a regal manner, and with Charmion began to cultivate aristocratic airs.

I. M. Bunk arrived in the village. Hicks was dressed up like the Lord Mayor of London and Charmion was in all her silks and laces. Bunk was instantly smitten with Charmion's looks. Charmion languidly told Bunk that he must bring her a dog with a blue-blooded pedigree.

After making a fictitious chart, Bunk went to find a dog. Hank climbed through the window into his room at the hotel and there filled out a chart to suit himself.

Hicks was delighted with his pedigree and immediately invited the neighbors. Hank exchanged the chart tacked on the wall for the one he had made.

The neighbors began to snicker. Hicks found out the substitution and threw Bunk out of the house.

HAVE YOU BOOKED
"RING RIVALS"
and
"LOVE AND BLAZES"
THEY'RE L-KOS

UNIVERSAL SCREEN MAGAZINE, ISSUE NO. 14.

Issue Number 14 of the Universal Screen Magazine begins with views of the process of extracting the water from vegetables, in order to store them more conveniently. When they are placed in water they soon are restored to their natural size. Mrs. A. Louise Andrea, the cooking expert, prepares a vegetarian dinner with these vegetables.

"Young men who did not go West" come next and we see portraits of Col. Murray, for 37 years active in the U. S. Assay Office; Richard J. Daly, for twenty years traffic cop at Dey Street and Broadway; John J. Hanley, 29 years Warden of the Tombs; Lieut. Kennel, bodyguard of New York's Mayors since 1895; Max Schmittberger, 43 years Police Inspector; Smokey Joe Martin, 33 years fire fighter, and James Lent, who has delivered mail 44 years to New Yorkers. Then we see the Bishop of Wall Street, William Wilkinson, exhorting his flock in the street.

A study of the X-Ray machine in operation, and a few minutes of Animated Sculpture, by Willie Hopkins, closed the reel.



Expressive Drawing Made by Hy. Mayer, the World Renowned Cartoonist for the Animated Weekly.

BLUEBIRD IDEAS

"THE PULSE OF LIFE" as its title suggests, deals with every phase in the life of a human being. We see the daughter of a Sicilian fisherman leave home, sail for America and thrown by fate into the company of a young artist in New York. The wanderlust so strong in every individual and which plays a big part in the story, can be appealed to, in this way: On one side of a throwaway have a reproduction of a railroad ticket printed, and on the other side have the following:

HAVE YOU EVER HAD THE WANDERLUST?
Whether yes or no, SEE
the soul-gripping realism of
"THE PULSE OF LIFE"
at the (name) Theatre
on (date)

Get a man to go around town beating a bass drum. Have painted on the sides of the drum or on the front of the drum and on the man's back place signs reading:

QUICKEN THE HEART THROBS
SEE "THE PULSE OF LIFE"
The new Bluebird Photoplay
at the (name) Theatre
TO-DAY

Another method of arousing interest is to hold a guessing contest for two or three days before you show the picture. Have a large placard cut in the shape of a heart and have it painted red. On it have the following:

FOR LIFE'S UNCERTAINTIES
SEE "THE PULSE OF LIFE"
Shown here on (date)

From the bottom of the placard have a clock suspended and an announcement of the contest reading as follows:

CAN YOU GUESS at what time this clock will stop? To all persons guessing correctly will be given two FREE PASSES to
"THE PULSE OF LIFE"
The gripping Bluebird Photoplay
Shown here on (date)

The clock should be so wound that it will stop each evening. The names of the winners should be written on a sheet of paper and placed on the box-office window together with an announcement that the prizes will be awarded on the day of the showing of the picture.

Send the attached letter to the names on your mailing list. The investment will prove a profitable one.

Mr. Exhibitor—Have you a mailing list? If not, by all means get one at once. There is no better way of building up your patronage. Ask your Bluebird Exchange manager to show you how. This service is free. Send the following letter to the names on your list.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—The babe in the cradle and grandfather in his old armchair; the rich man and the pauper; in frigid Alaska and tropic Italy; everybody—everywhere—feels it!

What is it that leads us all on—and makes up the maelstroms and havens we find here on earth?

For the answer see "The Pulse of Life," the heart-throbbing Bluebird Photoplay at the (name) Theatre on (date).

It will repay you tenfold.

By all means COME!

Cordially yours,
THE MANAGEMENT.

Another Bluebird Advertising Contest

SO successful was the February Bluebird advertising contest that the company has decided to hold another contest during the month of April.

Thanks to the manner in which the exchanges co-operated, over two thousand exhibitors participated in the contest that was won by Frank Gould of the Rex Theatre, Reading Pa., and Mr. Caulfield, of the Garrick Theatre, Los Angeles, Cal.

There should be double the number of contestants taking part in the April event. It is to the advantage of the entire organization to have every man booking Bluebirds come in on it. It means better business for them and better business for us.

The February advertising contest won a host of friends for the organization. It has done much to prove to exhibitors Bluebird's interest in their welfare.

PRIZES

Two prizes are offered. Prize No. 1, $60 in gold, will be awarded to the exhibitor who conducts the best general advertising campaign on Bluebird features during the month of April. Prize No. 2, $40 in gold, will be awarded to the exhibitor who conducts the best billboard and newspaper campaign on Bluebird features during the month of April. If more than one exhibitor is deserving of the first or second prize, additional prizes to the same amount will be presented to as many exhibitors as may be entitled to them.

EXHIBITORS ELIGIBLE

All theatre owners who are Bluebird exhibitors at the time this announcement is made are eligible for the prizes. To be considered a contestant for Prize No. 1, the exhibitor will be required to forward a letter completely outlining the campaign conducted on the Bluebirds presented during the month, together with copies of all advertising matter and novelties used in the general advertising campaign; to be considered a contestant for Prize No. 2, the exhibitor will be required to forward photographs of the posters used to advertise Bluebird presentations, together with information as to the number of sheets used, and copies of the newspaper advertisements and publicity stories on Bluebird productions.

The judges who will pass upon all entries submitted will consist of the Board of Directors, the General Manager, and the Advertising Manager of Bluebird Photoplays, Inc.

The contest commences on April 1, and continues until midnight of April 30.

It is highly advisable that all contestants forward their entries to the Manager of Sales Promotion, Bluebird Photoplays, Inc., at the earliest possible moment. It is also advisable that all contest matter mailed be registered. This to insure against lass.

ANNOUNCEMENT OF WINNERS

The Board of Judges will meet not later than May 15th, when the winner of the April advertising contest will be announced. May 15th was decided upon in order that exhibitors located at distant points of the country be placed on an equal footing with exhibitors located near New York in submitting their contest material in ample time for the consideration of the Board of Judges.

EVERY EXHIBITOR SURE TO BENEFIT

Every exhibitor entering the April Bluebird advertising contest is sure to benefit thereby. As in the February contest, the winning ideas will be made public so that all Bluebird exhibitors may put to work the ideas of the live wires who won the big prizes.

COME IN ON THIS CONTEST AND WIN ONE OF THE PRIZES.

A Letter from Prize Winner, Frank A. Gould

GOULD won the Bluebird First Prize in the last contest, and this is what he has to say about it and about Bluebird Photoplays.

A LETTER FROM GOULD.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Your letter containing check from Bluebird Photoplays, also words of praise, received. In expressing my appreciation all I can say is "Thank you," with a great big T.

Bluebird week was a decided success, and my receipts were 40 per cent. above usual weeks, and more than 20 per cent. over my record week for 5 years.

Bluebirds have, since their inception, been favorites among my patrons and it is a common remark to have patrons ask when and where the next Bluebird will be shown.

I have never exhibited on my screen or seen exhibited in any theatre, photoplays with photography, beautiful settings and splendid scenarios and wonderful acting, such as constitute Bluebird productions. Not because I have been awarded a prize does this deserved comment come from me, but I would take an oath any time that these are my sincere personal feelings.

I have always unhesitatingly recommended "Bluebird" to my fellow exhibitors. The best argument is the business you do, and here it is: "I do more business on Bluebird night than any day in the week."

When I decided to have a special "Bluebird Week," the thought of winning the prize did not enter my mind. I knew that the special advertising and little stunts would get the business, and I was very much pleased with the results, in fact the receipts exceeded my expectations. With a view to helping some other exhibitor in "putting over" Bluebirds, I submitted my material, and the prize being unexpected, is all the more appreciated.

Kindly extend for me to the Board of Judges my sincere thanks, and to Bluebird Photoplays, Inc., my very, very best wishes. Again saying many, many thanks and "Long Live Bluebird," you'll always find me a Bluebird booster. Most sincerely,

FRANK A. GOULD.
Reading, Pa. The Rex.

THREE BABY LIONS AT UNIVERSAL CITY.

UNIVERSAL CITY'S wild animal population was augmented this week by the arrival of three baby lions. They were born on Monday last and Daisy, the mother, who has played star roles in many a jungle photodrama, and the little ones "are doing quite well."

The general manager of Universal City suggested that the triplets be named respectively Laemmle, Powers and Cochrane, after the, president, treasurer and vice-president of the company, who are at the present time spending their vacations on the coast, but in deference to the wishes of these gentlemen other names will be given to Daisy's furry children.

FAST WORK ON NEWS FILMS.

THIRTY minutes after one of the most spectacular fires ever witnessed in Los Angeles had broken out in the heart of the business district of the city, three Universal Animated Weekly cameramen were "on the job," although they had to travel fourteen miles to reach the scene. The fire practically gutted the Occidental Hotel, damaged half a dozen stores and injured thirty-five persons — firemen and guests of the hotel.

Four hours later the films of the big blaze were being shown at the Superba Theatre on Broadway, only one block away from the eventful scene.



To book "THE PURPLE MASK" means bringing to your house Grace Cunard and Francis Ford, known to and popular with millions of picture fans. If stars in serials mean anything to you, the magic names of Cunard and Ford should impress you. "The Purple Mask" is a mystery serial. It takes your audiences to France and through America. It is filled with "Pep," "Kicks" and "Punches" that movie fans love. In—

"THE PURPLE MASK"

you get 16 weeks of "hurry-up" entertainment for your patrons. You get action, variation, in sets, scenes, plot and counterplot. Grace Cunard is there with her accustomed "pep," and her teammates inject sufficient thrills to satisfy the most ardent lover of excitement in serial photoplay. Get a campaign book from your nearest U Exchange, and BOOK IT NOW.

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
"Largest Film Manufacturing Concern in the World"
1600 Broadway New York



BOOK NOW



Left—The Rangers watch for sheep-stealers.
Right—Jack and his pals hold up the Special.

"THE KIDNAPPED BRIDE"

BISON Two - Reel Drama, written by Wright Roberts and produced by Henry McRae, with Marie Walcamp and Lee Hill in the leads.

A TYPICAL Bison is "The Kidnapped Bride," which was written by Wright Roberts and produced by Henry McRae, with the intrepid Marie Walcamp, and Lee Hill in the leads. There are riding stunts galore, some beautiful scenes on a California sheep reach, and a breath-taking railroad hold-up for finish. Here is the story:

Ruth, a child of three, is taken with her little brother to the beach. She strays away, follows a dog into a boat, and is cast ashore on an island, where there are extensive sheep ranches. A gang of outlaws make their headquarters there, and take the child to their cave. They find her picture pinned into her sash; it had just been taken and she would not part with it. The outlaws set out for the mainland; all but one, who remains to take care of the child. The Hardings think that she is drowned.

Ranchman Martin heads a party to round up the outlaws. The one who remained is shot and killed, and Martin finds Ruth and takes her home to his wife.

Fifteen years pass. Martin has legally adopted Ruth, and she thinks herself his daughter. She loves Jack Morgan, the son of a neighboring rancher, who has incurred the dislike of Martin. He warns the young man to stay away from his child, but the two meet frequently in secret.

Martin has struck oil on his property and interested some capitalists, of whom Harding is one. Harding comes to investigate the strike, accompanied by his son Richard, a head-strong and rather irresponsible young man. He makes Martin an offer, which Martin at first does not care to accept. The Hardings decide to stay several days and give him time to change his mind.

CAST.

Richard Harding.....E. N. Wallack
Ruth, as a child.....Lois White
Ruth, grown older.....Marie Walcamp
Jack Morgan.....Lee Hill
Richard Harding, Jr.....L. C. Shumway
Rancher Martin.....Marc Fenton

Richard sees Ruth in bathing, and is struck by her beauty. They meet, and though he is much attracted by the girl, Ruth distrusts and dislikes him in return. At the end of a week, Harding has persuaded Martin to sell, and to accompany him in his special train to the city to conclude the deal. Martin insists upon Ruth's going, too, as he has found her with Jack and wants to break up the intimacy.

Jack thinks that she is to be forced into a marriage with young Harding. He suggests that he and the boys hold up the special and rescue Ruth. They carry out their plan, and Ruth and Jack decide to be married at once, in order to avoid the wrath of Martin. Martin, with Harding and his son, determine to get Jack, and they return to the ranch. Jack and Ruth, with the cowboys, arrive, and the marriage is disclosed. Martin is furious, and tells Jack that Ruth is not his daughter and never was, that she is the child of a sheep-stealing outlaw. He asks his wife to bring the picture that was found on her. Harding, looking at the photograph, recognizes it as his lost child. He claims Ruth as his daughter, and announces to Martin that he will double the price of the oil land and then give it to Jack for a wedding present.

MILITARY BOOSTER FOR UNIVERSAL FILMS.

COL. JOHN B. McDONALD, of the United States Cavalry, who is attached to the Western Department of the Army, which is under the command of Major Franklin Bell of San Francisco, was one of the notable visitors at Universal City recently. Col. McDonald is making an inspection of the Field Artillery and Cavalry of the National Guard of the States of California, Oregon, Washington, Nevada, Montana and Utah, and was accompanied to Universal City by Charles M. Savage, his secretary, and Capt. Jesse McComas, Commander Battery A, First Field Artillery of the California National Guard. The party came early in the afternoon and did not leave the plant until sundown, so interested were they in the motion picture work that was presented to their view by the various companies in operation on the stages and on the exterior sets in different parts of the big plant.

"This is the best entertainment I have had in many moons, be assured," said Col. McDonald to President Carl Laemmle on taking his departure, adding, "and you certainly can count on me to boost Universal films most heartily."

"HER PRIMITIVE MAN."

Rex Drama.

Story by L. Caufield.
Scenario by Chas. J. Wilson, Jr.
Produced by H. d'Elba.

Wadsworth	Jack Mulhall
Fay Reynolds	Myrtle Reeves
McNaughton	Harry Griffith
His Wife	Miss Mattox
Rance	Jean Hersholt

Fay Reynolds, a young landscape artist, has received an order from the wealthy Wadsworth for a picture, something odd and picturesque, bordering on the primitive. She goes to the mountains to find a subject. There with Rance, a lazy mountain fellow, as guide, she starts off in her search.

Wadsworth, recuperating from a nervous collapse, visits his father's friend of pioneer days. While chopping down a tree, he becomes aware of Fay and Rance. Fay, thinking him a mountaineer, offers him five dollars if he will pose.

Rance has wandered away and finds some whiskey. Fay suddenly looks up to confront a lion, crouched ready to spring upon her. Terrified, she rushes to the camp. Rance attacks her.

Wadsworth sees Fay and Rance struggling on top of a cliff. Rushing to them, he fights with the drunken fellow. Rance falls over the cliff. Fay discovers Wadsworth's identity. and all ends happily.

"THE DESERT GHOST."

Big U Drama.

Story by E. B. Lewis.
Produced by George Marshall.

Ben	Neal Hart
Jacobs	G. Raymond Nye
Smyth	Tom Grimes

The whole country has been terrorized by the depredations of a daring robber, called the "Desert Ghost," because of his illusiveness. Ben is highly respected by his neighbors, who little suspect that he is the Desert Ghost. One day a rancher brings Mr. Jacobs to his hut and explains to Ben that the visitor intends buying a ranch. Ben hospitably offers to share his cabin with the stranger. Jacobs is a secret agent sent by a foreign power to secure maps of the surrounding country. The government has been advised of this mission and Smyth, a Secret Service man, has been sent to frustrate his plans.

One day, as Jacobs is left alone in the cabin, Ben's dog attracts his attention to a trap-door, and Jacobs, investigating, finds loot which Ben had secured after a recent raid. While he is examining it, Ben returns. Jacobs confesses that he is a well-known character of the underworld, and they decide to become pals.

Shortly after, Jacobs receives a telegram warning him of the advent of Smyth. He tells Ben that it is a message from a pal with the information that a rich chap will be on the stage that night. Each decides to hold up the stage for his own purpose. Ben arrives just as Jacobs is about to hang Smyth, with the aid of his spy, who was on the stage. The true mission of Jacobs is discovered and Ben, who is fatally wounded, has the satisfaction of knowing that the map will not fall into the hands of the foreign government.

"ON THE STREETS OF INDIA."

As Seen by Doctor Dorsey.

Powers Educational Split Reel.

The cheapest thing in India is man. The average daily wage is five cents. Indian streets swarm with humanity, curious sights and odd vehicles. In the wedding processions everybody is represented but the bride. The barber carries on his trade in the street. And so does the blacksmith. Everything is washed in the river, and everybody bathes in public. For ten months in India there is no rain, so the land has to be irrigated. The same kind of wall sweep is used today as in the days of Buddha.



"HELL MORGAN'S GIRL" SMASHES ALL RECORDS



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 1653 BROADWAY, NEW YORK 13BE 64 3 ex Blue

LosAngeles Calif. March 21st 1053am.

Bluebird Photoplays Inc.,

1600 Bway N.Y.

HELL MORGANS GIRL BROKE OUR RECORDS GARRICK THEATRE AGAINST STIFFEST COMPETITION CLARA KIMBALL YOUNG - FOLLIES - MARY PICKFORD - CLUNES - WILLIAM FARNUM - MILLERS - MARGUERITE CLARK - WOODLIES - BLANCHE SWEET - STRAND - WAR BRIDES - MAJESTIC - KELLERMANN - AUDITORIUM - GARRICK LINED UP FROM OPENING OF DOORS AND HAD TO RUN TO MIDNIGHT SHOWED TO OVER THIRTY THOUSAND PEOPLE FIRST WEEK JUST AS BIG SECOND WEEK BIGGEST WE EVER PLAYED

B. Bernon,
Garrick Theatre.

"Hell Morgan's Girl," a BLUEBIRD SPECIAL, all State Rights territory having been purchased by BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York City.

YOU have read that BLUEBIRD Photoplays (Inc.) bought the entire United States-State Rights territorial rights to "HELL MORGAN'S GIRL." The accompanying telegram, one of the most remarkable telegraphic statements ever received in the offices of BLUEBIRD Photoplays (Inc.), is one of the reasons that rivets the rare judgment of BLUEBIRD management, and one of the reasons why Exhibitors who are out for the money will waste no time in booking this sensational money-getter.

Read the Telegram

All the talk in the wide world falls flat alongside of cold, hard evidence contained in the telegram. There are no strong arm phrases in it. There's nothing that can be twisted or misunderstood. It gives you F A C T S that mean cold, hard cash to you IF YOU UNDERSTAND A WINNER. Your nearest BLUEBIRD Exchange will give you facts and figures, or communicate direct with BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

COMMUNICATE AT ONCE WITH YOUR NEAREST BLUEBIRD EXCHANGE

THIS WEEK'S PROGRAM

SPECIALS.

02317 RED FEATHER—"Mr. Dolan of New York" (5 Reel Com. Dr.) (Jack Mulhall). 1-3-6
02318 NESTOR—"Under the Bed" (Com.) (Lyons, Moran and Edith Roberts). 1
02321 L-KO—"Ring Rivals" (2 R. Com.) (Russel.) 1-3-6
02325 BIG U—"The Desert Ghost" (Dr.) Neal Hart.) 1
02327 IMP—"The Perils of the Secret Service" (2 Reels) No. 6 "The Signet Ring" (Benedict.) 1-3-6
02328 UNIVERSAL SCREEN MAGAZINE—No. 14. 1
02331 JOKER—"The Careless Cop" (Com.) (Gale Henry-Wm. Franey).
02333 POWERS—"Boomer Bill Goes To Sea" (Com. Cart.) and "On the Streets of India" (Dorsey) (Split Reel.) 1
02319 GOLD SEAL—Harry Carey in "Hair-Trigger Burk" (3 R. West. Dr.) with Claire Du Brey) 1-3-6
02335 SPECIAL SERIAL—Grace Cunard and Francis Ford in "The Purple Mask" (Final Episode) (2 reels) "A Prisoner of Love." 1-3-6
02336 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber (Episode No. 5) (2 Reels) "The Spectral Hand." 1-3-6

REGULAR RELEASES.

02320 VICTOR—"His Family Tree" (Com.) (Eileen Sedgwick.) 1
02323 BIG U—"The Bugler" (Drama). 1
02324 REX—"Uncle John's Money" (2 reel dr.) (Malcolm Blevins and Marjorie Ellison). 1-3-6
02326 LAEMMLE—"The Silent Prisoner" (Sea dr.) (Ethel Grandin). 1
02329 VICTOR—"Stop Your Skidding" (Comedy). 1
02330 BISON—"The Kidnapped Bride" (2 reel dr.) (Marie Walcamp). 1-3-6
02332 REX—"Her Primitive Man" (Dr.) (Jack Mulhall). 1
02334 IMP—"The Eyes in the Dark" (2 reel dr.) (Leah Baird. 1-3-6

NEXT WEEK

SPECIALS.

02337 RED FEATHER—"The Flower of Doom" (5 R. Dr.) (Wedgwood Nowell and Gypsy Hart). 1-3-6
02338 NESTOR—"Follow the Tracks" (Com.) (Lyons, Moran and Edith Roberts). 1
02347 IMP—"The Perils of the Secret Service" (No. 7, Final 2 R.) "The International Spy" (Kingsley Benedict). 1-3-6
02348 UNIVERSAL SCREEN MAGAZINE—Issue 15. 1
02351 JOKER—"Take Back Your Wife" (Com.) (Gale Henry-Wm. Franey). 1
02342 L-KO—"Love and Blazes" (Com.) (Dunham). 1
02353 POWERS—"Good Story of a Bad Egg" (Com. Cart.) "Intimate India" (Dorsey) (Ed. Split). 1
02355 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. "The Death Warrant" (Episode No. 6) (2 R. Dr.) 1-3-6

REGULAR RELEASES.

02339 GOLD SEAL—"For Lack of Evidence" (3 reel dr.) Tina Marshall). 1-3-6
02340 VICTOR—"It Happened in Room 7" (Com.) 1
02341 LAEMMLE—"Chubby Takes a Hand" (Dr.) (Wm. V. Mong and Zoe Rae). 1
02343 UNIVERSAL ANIMATED WEEKLY—Weekly No. 68. (News).
02344 VICTOR—"The Topsy Turvy Twins" (2 R. Com.) (Carter De Haven). 1-3-6
02345 BIG U—"The Pace That Kills" (Dr.) (Claire McDowell). 1
02346 REX—"The Sorceress" (Dr.) (Herbert Rawlinson and Cleo Madison). 1
02349 VICTOR—"Tit for Tat" (C. dr.) (Hobart Henley). 1
02350 BISON—"The Tell-Tale Clue" (2 reel dr. of the woods) (Molly Malone). 1-3-6
02352 IMP—"The Blazing Secret" (Dr.) (King Baggot-Leah Baird). 1
02354 BIG U—"Her Great Mistake" (2 reel animal dr.) (Marie Walcamp). 1-3-6

The WEEK AFTER

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6
02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—"The Leak" (Comedy) (Wm. Franey). 1
02372 POWERS—Cartoon and Dorsey Educational. 1
02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Episode No. 7) (2 reels). Title not decided). 1-3-6

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.
02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1
02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1
02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1
02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

MUSIC FOR "MR. DOLAN OF NEW YORK"—WEEK OF APRIL 9, 1917.

This picture does not suggest any Theme.

1. "*Sparklets,*" by Puerner, until "The fight. 2. Short Agitato to action, until "Twenty-four hours from Paris." 3. "*Pastel, Menuet,*" by Paradis, until "Prince Frederick of Valsburg." 4. "*A La Bien Oimce,*" by Schuett, until "Count Conrad decides." 5. "*Esperanza,*" by Johnstone, until "Jimmy Dolan had been," etc. 6. "*La Rose,*" Intermezzo, by Ascher, until "Prince Frederick has a number." 7. "*Souvenir,*" by Drdla, until "Dugan, the fight promoter." 8. "*Fair Vassar,*" by Tobani, until "Say, did you hear that one?" 9. "*Souvenir of the Ball,*" Intermezzo, by Boccalari, until "So the Ethiopian," etc. 10. "*Flower Song,*" by Barnard, until "Prince Frederick does a little road work." 11. "*Galop,*" to action, until "Has Prince Frederick been here?" 12. "*Aragonaise*" from "*Le Cid,*" by Massent, until "You want to take it easy." 13. "*Sieste,*" by Laurens, until "A ball in honor of the Prince." 14. "*Brunette,*" by Kretschmer, "Anybody see you come in?" 15. "*Moderato Agitato,*" by Becker, until "This guy is going," etc. 16. "*Caprice,*" by Ascher, until "Dancing scene." 17. "*One Step,*" to action, until "You're going to hear a lot," etc. 18. "*Berceuse,*" by Delacour, until "This is Prince Frederick." 19. "*Extase,*" by Ganne, until "Proclamation." 20. "*Allegro,*" by Bach, until "Again the welterweight title," etc. 21. "*La Kesonian,*" March, by Lake, until "It's his royal notes." 21. "*Menuet Vif,*" by Paradis, until end.

GOLD SEAL—"Hair-Trigger Burk" (Three-Reels)

1. "*Western Allegro,*" by Winkler, until "Interior of cabin." 2. "*Fair Vassar,*" by Tobani, until "My kid he thinks," etc. 3. "*Dramatic Andante,*" by Ascher, until "She was hard," etc. 4. Piano improvise to action, until "Life in the West." 5. "*Alita,*" *by Losey.*

REEL II.

6. "*Prairie Flower,*" by MacMillen, until "Dancing scene." 7. Piano Solo, improvise, to action, until "They stop dancing." 8. "*Wild Rosebud,*" by Tobani, until "But the kid had tasted life." 9. "*A Western Episode,*" by Trinkaus, until end of Reel 2.

REEL III.

10. "*Wild Rosebud,*" by Tobani, until "You thief, you sold the daisy mine." 11. "*Dramatic Tension,*" by Funck, until "I didn't want you to have this." 12. "*Western Moderato,*" by Bach, until "That gold was stolen." 13. "*Dramatic Tension No.* 1," for disputes, by Ascher, (watch shots), until end.

NESTOR—"Under the Bed" .....(Comedy)

1. "*Trombone Frolic,*" by Sorensen. 2. "*Glitchy Jacob,*" by Losey, until end.

VICTOR—"His Family Tree" .....(Comedy)

1. "*Harlequin,*" by Roberts. "*Slidus Trombonus,*" by Lake, until end.

L-KO—"Ring Rivals".....(Two-Reel Comedy)

1. "*Ragged Thought,*" by von der Mehden. 2. "*Lucille Love,*" by Lake.

REEL II.

3. "*Two Thomas Cats,*" (popular). 4. "*That Flying Rag,*" by Pryor, until end.

REX—"Uncle John's Money" .....(Two Reels)

1. "*Esperanza,*" by Johnstone, until "Entertaining Uncle John. 2. "*La Rose,*" Intermezzo, by Ascher, until "Another day of earning." 3. "*Souvenir of the Ball,*" by Boccalari, until "You must go and call." 4. "*Solitude,*" by Czibulka, until end.

REEL II.

5. "*Fair Vassar,*" Characteristic," by Tobani, until "Uncle John in auto." 6. "*Finale,*" from Ariele, by Bach, until "Uncle John getting up from bed." 7. "*Alita,*" by Losey, until "The next day's financial news." 8. Continue to action, until end.

BIG U—"The Desert Ghost".....(Drama)

1. "*Good Galop,*" to action, until "A stranger enters the valley." 2. "*Western Moderato,*" by Bach, until "Dawn." 3. "*Good Galop,*" to action, until "Hold up." 4. "*Good Agitato,*" to action, (watch shots), until "You call yourself a secret agent." 5. "*Causerie,*" by MacMillen, until "Don't forget that America," etc. 6. "*Western Allegro,*" by Winkler, (watch shots), until end.

IMP—"Perils of the Secret Service," No. 6. "The Signet Ring."

REEL I.

1. "*Nocturno,*" by Krzyzanowski, until "In the house of many secrets." 2. "*Dramatic Andante,*" by Ascher, until "That was always," etc. 3. "*Dramatic Tension,*" by Funck, until "Van Zy'l, chief of the foreign secret service." 4. "*Heart Sccrets,*" by Delacour, until "Then the great war began." 5. "*Dialogue,*" by Meyer Helmund, until end of Reel 1. 6. "*Adieu,*" by Karganoff, until "Secret Service men enter Van Zy'l's room." 7. "*Mysterioso No.* 15," by Lake, until "I see you got a warning." 8. "*Idyl,*" by Hyman, until end.

BISON—"The Kidnapped Bride".....(Two Reels)

1. "*Fata Morgana,*" by Tobani, until "I found her hat." 2. "*Berceuse,*" by Delacour, until "The next day." 3. "*To Spring,*" by Grieg, until "Hungry kid." 4. "*Allegro,*" by Bach, until "Kiss kid." 5. Continue or repeat to action, until "Fifteen years elapse." 6. "*Serenade,*" by Drdla.

REEL II.

7. Continue "*Serenade,*" by Drdla, until "The next morning." 8. "*Love Song,*" by Puerner, until "At the end of the week." 9. "*Western Allegro,*" by Winkler, until "At railroad station." 10. "*Good Galop,*" to action, until "Let's go back." 11. Continue pp until "Half year later." 12. "*Love Song,*" by Flegier, until end.

JOKER—"The Careless Cop".....(Comedy)

1. "*Joker March,*" by Lake. 2. "*Noisy Bill,*" by Losey, until end.

REX—"Her Primitive Man".....(Drama)

1. "*Serenade,*" by Drigo, until "The fight." 2. "*Agitato No.* 4," by Becker, until "After the fight." 3. "*Heart to Heart Melody,*" by Trinkaus, until end.

IMP—"The Eyes in the Dark"

1. "*Andante Mysterioso,*" by Lake, until "Scene on board of ship." 2. "*A Tale of Two Hearts,*" by Roberts, until "Margaret Williard." 3. "*Just a Gem,*" by Tobani, until "There is something wrong." 4. Continue ff until "Watching Eyes." 5. "*Mysterioso Agitato No.* 33," by Becker, (watch shots), until "The next day." 6. "*Solitude,*" by Eilenberg, until "A night of terror." 7. "*Good Mysterioso*" to action, until end of Reel 1.

REEL II.

8. "*Agitato,*" by Kerssen, until "Next evening." 9. "*Valse Lento,*" by Schuett, until "Lights out." 10. "*Moderato Mysterioso,*" by Becker, until "Lights on." 11. "*Reverie,*" by Rissland, until "Trapped." 12. "*Good Agitato*" to action, until "The occult power of the East." 13. "*Mysterioso Agitato,*" (watch shots), until "Later the ruby is restored." 14. "*Flirtation,*" Intermezzo, by Meyer Helmund.

MUSICAL PROGRAM TO "THE PULSE OF LIFE," SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME LOVE SONG SUB TITLES, ETC.	TIME	BY FLEGIER THEME NAME OF COMPOSITIONS
Opening	1 Min. & 55 Sec.	Chanson D'Amour by Saar
T Full of Youth	50 Seconds	.... Continue to action
T Sometimes the Solitude of the Sea	3 Min. & 5 Sec.	.. Longing by Bendix
T Discontent	3 Min. & 35 Sec.	La Reve by Golterman
to action pp or ff		
T Lisetta, Like the Sea Gulls	2 Min. & 30 Sec.	..... Theme
S Statue of Liberty	25 Seconds	America, National Song
T New York	1 Min. & 5 Sec.	Swing Song by Barns
T Stanford Graham, Whos' Etc.	2 Min. & 30 Sec.	..Tendresse by Ravina
T Under the Spell of Lights	2 Min. & 40 Sec.	Felice, Canzonetta by Langey
T The Awakening	1 Min. & 55 Sec.	Velvet of the Rose, Waltz by Barnard
T This Will Cover Your Return	2 Min. & 35 Sec.	..... Continue pp
T The Bucket	1 Min. & 25 Sec.	Agitato No. 4 by Becker
begin pp—then to action		
T It's the Quietest Little Place	2 Minutes	Jasmine by Kretschmer
T As the Months Pass.	6 Min. & 10 Sec.	..... Piano Solo
improvise to action—during dancing scenes, etc.		

THEME LOVE SONG SUB TITLES, ETC.	TIME	BY FLEGIER THEME NAME OF COMPOSITIONS
T After Months of Self Denial	3 Min. & 15 Sec.	Claire de Lune by Thome
T As the Sculptors Work	1 Min. & 30 Sec.	..... Theme
S Exterior Saloon	2 Min. & 30 Sec.	.... Continue to aetion
T Love Among the Oysters	1 Min. & 50 Sec.	Malena, Intermezzo by Ellis
T Investigations	1 Min. & 20 Sec.	... Continue to action
T The Next Day	1 Min. & 50 Sec.	Dramatic Andante by Ascher
T Graham's Guardian.	3 Minutes	Capricious Ninette by Orth
T A Persistent Wooer.	45 Seconds	... Continue to action
T The Promised Visit.	2 Min. & 20 Sec.	.L'Adieu by Favarger
ff during disputes		
T That Noon	2 Min. & 30 Sec.	... Continue to action
T That Afternoon	2 Min. & 40 Sec.	..... Theme
T Early in the Evening	2 Min. & 15 Sec.	Dramatic Tension No. 1 by Reissiger
to action pp or ff		
T While Dominick Spent Weeks	1 Min. & 50 Sec.	Dramatic Tension No. 2 by Reissiger
T The Last Appeal	3 Min. & 50 Sec.	After Sunset by A. Pryor
T Too Late	55 Seconds	..... Continue ff
T When Justice Had Corrected	2 Min. & 40 Sec.	..... Theme
to action pp or ff		

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Timely Suggestions for Easter Music

By M. Winkler

EASTER FANTASIA—A descriptive musical narrative by M. L. Lake.

1st Movement "On Calvary."

2nd Movement "And the Sun Was Darkened."

3rd Movement "Dawn of Easter."

4th Movement "Christ is Risen."

The first movement with the wailing of the strings portrays in a remarkable way the conflicting emotions of the multitude assembled on "Calvary" the second preceded by the rumble of the basses and tympani, and alternating between the blatant discordant blare of brass and the subdued consonnance of strings shows the fear and terror of the awe-stricken multitude, the third, a morning scene opens with a tremolo for strings, working up to a powerful agitato in which the horn heralds the resurrection, and then the fourth movement is worked up into a grand triumphal finale.

A really remarkable tonepicture which will make a hit on every program.

Easter Chimes—A descriptive novelty with "Chime" effects. Synopsis—Easter Morning, Chimes in the distance, "Lead Kindly Light," Reverie "On the Way to Church," Arrival at Church, Chimes, "Jesus, Lover of My Soul," Grand Organ, "The Palms," Prayer, Chimes, "Rock of Ages," Reverie, "Returning from Church," Chimes in the distance.

SOME REMARKS ON CONDUCTING.

THE conductor's duty is to concentrate the various purposes of individual players into one combined purpose, just as a pianist combines the various mechanisms of his instrument into one organism under his fingers. For this reason a conductor is often said to "play on the orchestra"; indeed the power of a conductor over his players may be even greater than that of a player over his instrument, inasmuch as the mechanical element is entirely absent from the connection between the conductor and his performers.

Richard Wagner divided the duties of an orchestra conductor under two heads—(a) that of giving the true tempo to the orchestra; (b) that of finding where the melody lies. The idea of true tempo covers the technical qualifications necessary to a conductor; the idea of the melody covers the ideal aspects of his art. Very few men possess both these qualifications, but both are necessary to great conducting. Technical accuracy is useless with out an imaginative mind, and the most inspired imagination is powerless unless aided by a clear head and a clear beat.

EFFICIENT MANAGEMENT OF A REHEARSAL.

THE conductor's object must be to employ the time for rehearsal as usefully as possible. A conductor must recognize at once what are the different parts of a composition, what will require much rehearsal and what little orchestral players are very sensitive and naturally resent having their time wasted. The conductor must realize which mistakes may be passed over lightly as mere slips, which are radical and must be insisted on. Economy of time is especially important in England, where a conductor often has to direct a 'scratch" orchestra collected for the purpose, with only one rehearsal to prepare for a long program. In such cases the conductor must be ready to seize on the essential points and let the rest take care of itself.

STUNTS

For "THE VOICE ON THE WIRE"

STUNT No. 7—

Have a smaii throwaway printed on cheap stock bearing this message: "LOOK OUT FOR THE VOICE ON THE WIRE," and have a hoie iarge enough to cover a door-knob punched into these throwaways. Send a crew of boys around and stick these throwaways on the door-knobs of aii the houses, stores and other piaces in your town. Don't have anything but the mysterious message as given here. Then iater when you openiy announce your seriai you can have another throwaway printed and on this one you can have the wording: "FOR AN EXPLANATION OF THAT MYSTERIOUS MESSAGE 'LOOK OUT FOR THE VOICE ON THE WIRE' go to the ..... Theatre every ..... night."

STUNT No. 8—

Caii on your iocai teiephone company and expiain to them that you are going to run the great Universai Surprise seriai, "THE VOICE ON THE WIRE." Teii the Manager of the Telephone Company that the Teiephone Company is going to come in for a tremendous amount of free advertising because this seriai deais with teiephones aii the way through. Teii him the plans you have in mind for advertising this seriai before it opens and after it is running. Ask him if he wiii co-operate with you in helping you use his teiephone system in some novei manner. Teii him that he wiii derive as much if not more advertising out of whatever he heips you do than you will, but the main point is that this is practically a Teiephone Seriai and any iive, wide-awake manager of any iocai Phone Company wiii be more than giad to work with you on any speciai plans or stunts that you want to puii off. Maybe he can suggest some ciever new stunt that is not outlined in this book. By talking things over with him and showing him where his Company wiii cut in for a tremendous amount of free advertising, he wiii iisten and wiii eventuaiiy CO-OPERATE WITH YOU. Aii Phone Companies are iive advertisers and any manager wiii quickiy see the advantages to be gained by working hand in hand with you.

STUNT No. 9—

Announce in newspaper ads that on a certain night—between the hours of 8 o'ciock and 10 o'ciock—somebody wiii be caiied up over the telephone and they wiii hear some one say—"IF YOU WILL CALL AT THE ..... THEATRE TOMORROW YOU WILL RECEIVE COMPLIMENTARY TICKETS TO THE GREAT UNIVERSAL SURPRISE SERIAL, 'THE VOICE ON THE WIRE.'" This will work everybody up awaiting such a call, and will result in a tremendous iot of publicity and gossip. Now in order that some practical joker doesn't steal your thunder and begin calling up a lot of people and giving out this statement over the wire, you can add to your statement this explanation: "TICKETS WILL ADMIT YOU ONLY IF ACCOMPANIED BY SOME OTHER PERSON WHO PAYS CASH ADMISSION ALONG WITH YOUR FREE TICKET." Thus you practically give two admissions for the price of one, but you only have to call up say about 25 to 50 people to make a great talking fest over this novel stunt.

Films Started at Universal City, Titles of Which Have Been Approved at Washington.

Rosalind at Red Gate
The Case of Henry Holbrook
When Mother Lost Out
The Bird of Death
Devotion
In the Track of the Storm
The Little Belgian
The Love That Grew
Is a Woman a Person?
Women's Wrongs
In African Wilds
The Career of Casey
The Valor of a Lover



PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

THANK you, one and all—

That is those who have begun to respond to our oft repeated request for letters on the subject of stunts—you know, the stunt suggestions that appear on this page every week.

Yes, we have at last begun to make an impression. We know Exhibitors haven't a lot of time for writing letters, but please remember your letter may help some other Exhibitor and in turn his letter may help you, so—

Won't you please take the time now to write us what you think of the suggestions on this page, and of stunts in particular as a means of "putting it over?" We want your co-operation, and if you read the Weekly you know we are entitled to it, for there is no concern in any line of business in this country that extends more hearty cooperation to those with whom it does business than the (excuse us), MIGHTY UNIVERSAL. So there.

If you haven't time to write more than to say "Stunts are good," or "Stunts are rotten," it makes no difference, we shall be glad to know that you have at least given them a thought. For the good of every one in the business write the thing that is in your mind regarding stunts. Write today and address the EDITOR, Moving Picture Weekly, 1600 Broadway, New York.

THE Red Feather for April 16th is called "The Flower of Doom," and is an exciting melodrama, staged by Rex Ingram, the director who is famous for his artistic pictures. A suggestion for a stunt to draw attention to this offering is the old one of a blind man. But if you have not used it, you might try it for this release. Have a man made up as if he were blind, and led by a dog. Have him wear a large placard which reads, "I would give $500 to see 'The Flower of Doom,' at (name here) Theatre on (date here)." While this stunt is not original, it has not been suggested on this page before, and the reports of several exhibitors from different sections of the country attest the success of this scheme as an effective crowd-getter.

THE Nestor for Monday, April 16th, is called "Follow the Tracks," and is worth special attention, for Eddie Lyons and Lee Moran are more than usually funny in it. Many exhibitors run the Red Feather on Sunday, so that suggestions for two pictures which are scheduled for release on the same date are not out of place. In this comedy, Eddie and Lee have all sorts of adventures in a "flivver." in which they try to find their way home after a banquet. They are forced to follow the tracks. Have two young men in evening dress, who seem very "happy" follow the car tracks all over your town in a flivver. There must be a placard on their car which reads that they are following the tracks to your theatre.

THE big series, written and produced by George Bronson Howard, featuring Kingsley Benedict, and called "The Perils of the Secret Service" comes to an end this week, for which you will be sincerely sorry, if you have been running it. The last story is the best of all, and it bears the thrilling and suggestive title, "The International Spy." In these days, when the daily papers are filled with true stories which sound more improbable than fiction, no title that you could announce on the front of your theatre could attract more attention. Have large posters, which can be roughly lettered in by hand and will cost very little, in prominent places in your lobby, or on the front of your theatre, offering a reward as large as you like for information leading to the arrest of the International Spy, who is suspected by the U. S. Government of selling secrets to a foreign power. Make the poster as startling in appearance as you can, and let them know that the place to learn further particulars about the apprehension of the spy is in your theatre.

THE Bison for April 21st is called "The Tell-Tale Clue," and features Molly Malone, the girl with the name like an Irish love song. She is just as sweet as her name, too. Call attention to this release by placing a barrel in a prominent position in the lobby, with a big sign over it, "Do not look in this barrel!" Inside have an old boot, with the heel turned up to show that the lower lift is missing. Lay the lift beside the boot, and label it "The Tell-Tale Clue." Of course, every one will stop to look in the barrel, for curiosity is a quality you can always bank upon.

A Bluebird a Day

TIE TO BLUEBIRDS.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen—Enclosed find check for service, also the contracts for "Hell Morgan's Girl." I used "A Stranger from Somewhere" on Sunday, and will say it was the best picture since "Love's Lariat," "The Secret of the Swamp" and "The Girl of Lost Lake." Am playing "The Gay Lord Waring" to-day.

Here's a tip you can give to any exhibitor and especially the brother who is opening a new house. If they will tie onto Bluebird service, and boost and advertise it as they never advertised a service before, then have the Exchange give them "Love's Lariat" with Harry Carey as the first picture for an opening, then run "The Secret of the Swamp" and follow it up with "The Girl of Lost Lake," they will take the town by storm and Bluebirds will be established in their territory on a foundation that will last forever, or as long as Bluebird puts out the pictures they are now giving the exhibitor.

The exhibitor who hasn't a Bluebird contract is like a full rigged ship without sails. Brothers, tie to Bluebird and put the service over as I have outlined in this letter, and it's a thousand to one shot that your *Bluebird night* will be the *banner* night of the week.

Oh, yes! In regard to the Bluebird day you advertised. Say, listen, I have been running a special Bluebird day since September. I have a banner which I use on these days with these words on it: "It's Bluebird today." Bluebird pictures have made more money for me than any other programs which I have ever used.

This is a pretty lengthy letter, but I had to let out a little praise for the service which made the Rex Theatre, and also the Gem in this town. I am,

Yours truly,
FRED McCOY,
Rex Theatre.
Gallup, N. M.

RELIEVES TIRED MINDS.

Bluebird Photoplays, Inc.,
Portland, Ore.

Gentlemen—"The Man Who Took a Chance" is just the kind of story to relieve tired minds. My audience enjoyed the film immensely, and gave it a splendid reception.

Yours truly,
J. A. BRADT, Mgr.
Echo Theatre.
Portland, Ore.

THIS IS PRAISE.

Bluebird Photoplays, Inc.,
Los Angeles, Cal.

Gentlemen—As a general thing circular letters are consigned to the waste basket, but we feel so kindly toward the Bluebird Photoplays, their makers and distributors that we are going to take the trouble to reply to yours received this morning.

The Rosemary Theatre has exhibited many Bluebird Photoplays and although these were not selected from the wide variety offered by your program we consider every one of them to be among the very best pictures we have ever shown. Every program makes a poor picture once in a while, many programs make poor pictures very often, but we have never shown, nor have we ever seen a poor Bluebird nor even one that we would not call a good picture, although we presume you have made such.

Our present contract arrangements do not permit us to run Bluebirds every week, but if there were eight days in the week the first day would be "Bluebird Day."

Trusting events will shape themselves in the near future so that we may be enabled to run your service regularly, and thanking you for your many past courtesies, we remain,

Very respectfully yours,
H. H. RAYMOND,
Raymond Amusement Company,
Rosemary Theatre.
Ocean Park, Cal.

EXCELLENT.

Bluebird Photoplays, Inc.,
Minneapolis, Minn.

Gentlemen—The service so far sent me has been excellent, and I desire to express my thanks for same. Here's hoping that it continues to be as good as it has been.

Very truly yours,
P. J. BIBLE,
Grand Theatre.
Walker, Minn.

HE SKIMS THE MARKET.

Bluebird Photoplays, Inc.,
Minneapolis, Minn.

Gentlemen—Enclosed find my check for Bluebird features next week. Regarding the Bluebird service, wish to say that I am well satisfied with them and their drawing power is equal to any pictures that I show, and I skim the market for the pick of all the programs.

Yours truly,
R. C. WILSON,
Mgr. Opera Movies.
Staples, Minn.

Some Wise Guy Saic It's So. But Its Just Photoplays, As Hu Will Tell You. Here Comments Which Bl Day in the Week. I

WELL, THEY ARE!

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—if the other four features which I booked for the month are as good as "Behind the Lines," I will be more than pleased, as I got more praise on "Behind the Lines" than on any feature I have run for the last two years; and you know I have been bucking the feature business for a long time and have run features from a lot of companies, and some mighty good ones, too. When I get praise from my patrons on a feature you can gamble it was good and will please two-thirds of any man's audience in the city or country town. I will cheerfully recommend "Behind the Lines" as being high-class and a topnotcher in every respect, and one that will please the most critical audience.

Yours truly,
A. A. ULM,
The Orpheum Theatre.
Randolph, Neb.

CAN'T RESIST BLUEBIRDS.

Bluebird Photoplays, Inc.,
New York, N. Y.

Gentlemen—Wish to say a few words about your photoplays. I have seen a few more of your photoplays, one of them only yesterday. It was called "The Girl of Lost Lake." I certainly enjoyed it very much.

I look forward to the time when I can see another Bluebird. The scenery and beautiful colors of this production were just wonderful, and I consider it a treat when one comes to town. I remain,

FREDERICK I. ABBOT.
236 Indiana Avenue,
Providence, R. I.

P. S.—I do not care much for the movies as a rule, as there are some that I do not enjoy, but I cannot resist the Bluebirds. Wishing you the best of luck.

Keeps the Doctor Away

hat About Apples and s True of Bluebird reds of Exhibitors re Just A Few of the rd Is Receiving Every t Pass Up Bluebirds.

ENOUGH SAID.

HERE is a novel boost letter sent to the Canadian Bluebird Company by one of its accounts:

It's Blue Bird, is right—
We should worry if it's a Bluebird.
Ticket Office.

Patron—Bluebird to-day?
Manager—Yes.
Patron—Four tickets, please.
After Show.
Patron—When is your next Bluebird on?
Manager—Every Monday, Tuesday and Wednesday.
Patron—Will you sell me a season ticket?
Enough said.

What we think of Bluebirds.
GRAND THEATRE,
Carl Kranz, Sec.-Treas.
George O. Philip, Manager.
Kitchener, Ontario.

BLUEBIRDS MAKE FRIENDS.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—I wish to compliment you on "God's Crucible," the Bluebird that we used last night. We drew a good house and every one that came out complimented the picture. It seems that the Bluebirds are making friends and we expect to feature them strong.

Yours truly,
DREAMLAND THEATRE,
Brownsville, Texas.

UP TO THE MINUTE.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Must state that Bluebird plays are up to the minute. The only trouble is they end when my patrons have only had half enough.

Yours very truly,
E. W. BLAKESLEE,
Mgr. Airdome Theatre.
Nebraska City, Neb.

"LOVE'S LARIAT" AGAIN.

Bluebird Photoplays, Inc.,
Dallas, Tex.

Gentlemen — Yesterday I showed "Love's Lariat," and it affords me much pleasure to say unhesitatingly that it is one of the finest pictures I ever saw. If we could get more of that type of picture we would have little to fear from censors or low box office receipts.

When a producer can make a picture like "Love's Lariat," why will he produce some of the sensational unclean things that he does?

In "Love's Lariat" there is so much of genuine mirth and all in real earnest that it will please anybody any time.

There is really more in it than in any Chaplin.

Thanking you and hoping for more like it, I am,
MRS. T. G. BURNS, Mgr.
San Marcos, Tex.

ON THE BEST DAY.

Bluebird Photoplays, Inc.,
Denver, Colo.

Gentlemen — We think Bluebird plays are great, and as you know, we play them our best day (Sundays). That is sufficient evidence of our opinion of them.

We also give them good display in three weekly papers which copies are not available at this time. I think, however, the enclosed copies should prove that Bluebirds are about right in this town.

Yours truly,
EDW. ANDERSON,
Mgr. Grand Opera House.
Pueblo, Colo.

SOMETHING DIFFERENT.

Bluebird Photoplays, Inc.,
New York City.

Gentlemen—Last night I saw your Mary MacLaren for the first time in the Bluebird play, "Wanted — a Home," and I want to congratulate you on your find. All through the play there was an atmosphere of refreshing newness and a something different from the usual run of photoplays, which undoubtedly was due to the wistful, magnetic personality of Miss MacLaren.

I am awaiting anxiously her next appearance. With due regard, I am

Very truly yours,
(Signed) T. J. CANTWELL,
Peru, Ill.

ONE GRAND PICTURE.

Bluebird Photoplays, Inc.,
Chicago, Ill.

Gentlemen—The Bluebird photoplay, "The Bugler of Algiers," which I put on last Thursday, January 11, was one grand picture, appreciated by all and a success in every way, although the weather was cold and disagreeable. While only mentioning the one above all Bluebirds are in the same class and that is the best.

Yours very truly,
J. H. DALES,
Princess Theatre.
Rochelle, Ill.

IT WAS GREAT.

Bluebird Photoplays,
1600 Broadway,
New York City.

Gentlemen—I saw and enjoyed with my whole family a few nights ago your play, "The Bugler of Algiers."

It was great.

Now please be good enough to tell me who published that novel, "We Are French." I want it.

Very respectfully,
P. H. NEAL,
Hopewell, Va.

HOUSEHOLD WORD.

Bluebird Photoplays,
Dallas, Texas.

Gentlemen—I feel that I should let you know how well Bluebirds are going over. "Love's Lariat" was the best of them all. Never heard so much talk about one picture. "The Girl of Lost Lake" comes next. "The Unattainable" also was extra good. Bluebird is a household word in Silsbee.

Yours truly,
(Sgd.) CARR GIBBS,
The Pastime Theatre,
Silsbee, Texas.

P. S.—I have been in the game over four years and feel that I am able to judge a good picture.

VERY GOOD SATISFACTION.

Bluebird Photoplays, Inc.,
Des Moines, Iowa.

Gentlemen—I wish to advise you that your Bluebirds are giving very good satisfaction. My patrons like them about as well as anything I show and know I show the best.

Yours very truly,
H. DE BAGGIO, Sec.-Treas.
Real Amusement Company.
Colfax, Iowa.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"Mr. Dolan of New York," with Jack Mulhall. Written and directed by Raymond Wells.	63d Red Feather Production—5 Reels April 9
Harry Carey in "Hair-Trigger Burk." Written by Eugene B. Lewis. Directed by F. A. Kelsey.	Prize Gold Seal Western Drama April 10—3 Reels
"Uncle John's Money," with George Berrell as Uncle John. Directed by George Cochrane.	Prize Rex Human-Interest Drama April 12—2 Reels
"The Kidnapped Bride," with Marie Walcamp and Lee Hill. Directed by Henry McRae.	Prize Bison Romantic Adventure Drama April 14—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

"The Flower of Doom," with Gypsy Hart and Wedgwood Nowell. Written and produced by Rex Ingram.	64th Red Feather Production—5 Reels April 16
"For Lack of Evidence," with Tina Marshall. Story by Blair Hall. Produced by Stevens.	Prize Gold Seal Secret Service Story April 17—3 Reels
"Love and Blazes," with Phil Dunham. Produced by Vin Moore under the supervision of J. G. Blystone.	Prize L-KO Stop-at-Nothing Komedy April 18—2 Reels
"The Topsy Turvy Twins," with Carter De Haven playing both twins. By Walter Woods. Produced by Stanton.	Prize Victor Two Dromios Story April 19—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Three Weeks from This Week

"The Flower of Doom." With Wedgwood Nowell, M. K. Wilson and Gypsy Hart. Sixty-fourth Red Feather Production. Directed by Rex Ingram. Released April 16. Get your boosting apparatus oiled up and in repair, gentlemen, and prepared to pull the crowds for a very much out of the ordinary Red Feather. And that goes triple—once for the story, once for the acting and once for the direction—hold on, one more—once for a very lavish production. It is a weird tale of pretty girls and handsome lovers and a stolen necklace and a queer old pawnbroker and a politician and a police reporter—not forgetting lots of other types, all staged in a marvellously faithful manner—one that will make the fans sit up and take notice. This is what you call a "production," and don't you forget it, or let your patrons forget it, either.

"For Lack of Evidence." With Tina Marshall. Three-reel Gold Seal Secret Service Drama. Directed by Edwin Stevens. For two and a half reels this wonderful Gold Seal is so crammed with surprise situations and tense moments; so packed with complications and intrigue, cross purposes and mystery that it simply holds you spellbound. There's a big case, one which is entrusted to Tina Marshall, a woman operative, who is unknown to the gang, and who succeeds in getting their confidence. She plays with a vim that speaks well for Mr. Stevens's direction, and the suspense is kept going until, in the middle of the last reel, comes the big surprise climax that is a wonder. This picture could easily have been made a five-reeler, and in three it leaves no room for "padding."

"Love and Blazes." With Phil Dunham and Lucille Hutton. Two-reel L-Ko Fire House Comedy. General Direction of J. G. Blystone. Released April 18. Perhaps it never occurred to you that a fire could be funny. See this raving L-KO and you'll know it for sure. The amount of fun the L-KO comedians get out of their fire company will set your audiences screaming with laughter and send them out of the theatre wildly enthusiastic. Here is a comedy that will popularize your house. Go to it strong.

"The Topsy Turvy Twins." With Carter De Haven. Two-reel Victor Comedy Drama. Directed by Richard Stanton. Released April 19. Carter plays both twins, and to add to the hilarity of the occasion one of them is a sport and the other a molly-coddle. The sport is due to receive a legacy if he can show his guardian that he is a good little man and a friendly lawyer induces the molly to change places with him (the sport). Complications ensue as soon as the sissy twin meets a few chorus girls, learns to smoke and take a glass of wine. The sport in the meantime retires to the country and finds a whole lot of fun with the prettiest girl in the neighborhood. It will get the crowds for you and you ought to book not later than today.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

MARCH—
29—*The Grand Canyon of Arizona*.....(Scenic Ed.)
APRIL—
1—*Inbad, the Sailor*.....(Com. Cart) & (Ed.)
5—*Hackenback's Wild Animals*.....(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan*.....(Com. Cart.) (Educ.)
and *Magic India*....(Com. Cart, (Ed.) (Split R.)

REX.

MARCH—
11—***It Makes a Difference***.....**(Comedy)**
25—**The Grudge** .....(2-R. Human-Interest Dr.)
Wm. V. Mong, Irene Hunt and Zoe Rae.
24—*The Boyhood He Forgot*.....**(Drama)**
APRIL—
1—Snow White.....(3 Reels)
Elsie Albert.

UNIVERSAL SPECIAL FEATURE.

MARCH—
26—"The Purple Mask, (Episode 14), "Sky Monsters" *Ford-Cunard.* .....(2 Reels)
Ben Wilson in "The Voice on the Wire," Episode "The Spider's Web," No. 3.....(2 Reels)
APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal".....(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim".....(2 Reels)
with Neva Gerber.

VICTOR.

MARCH—
20—*Black Magic* and *Landmarks of France*..(Scenic Split Reel).
22—**The Hash House Mystery**.....(2-R. Com.)
Harry Myers-Rosemary Theby.
27—*Never Too Old To Woo*.....(Com.)
30—*Prodigal Papa* .....(Com.)
APRIL—
3—*Please Be My Wife*.....(Comedy)
5—Somebody Lied .....(2-R. Drama)
Priscilla Dean-Harry Carter.

LAEMMLE.

MARCH—
21—*Old Faithful* .....(Sea Drama)
28—*Is Money All?*.....(Drama)
29—*The Mask of Love*.....(Drama)
APRIL—
4—The Star Witness .....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*.....(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
21—*Animated Weekly, Vol. 2, No. 64*.....(News)
28—*Animated Weekly, Vol. 2, No. 65*.....(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*.....(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
9—*Universal Screen Magazine. Issue No. 9.*
16—*Universal Screen Magazine. Issue No. 10.*
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*

BIG U.

MARCH—
15—*For Honor's Sake*.....**(Drama)**
18—**The Hidden Danger**.....(2-R. Drama)
Mona Darkfeather.
25—*The Rebel's Net*.....**(Drama)**
APRIL—
5—*The Dawn Of Decency*.....(Drama)
8—The Terrors of War.....(2-R. Drama)
Grace Cunard.

GOLD SEAL.

MARCH—
20—**The Raid** .....(3-R. West. Drama)
Neal Hart.
27—The Startling Climax.....(3-R. Drama)
Gertrude Aster.
APRIL—
3—**The Magpie** .....(3-Reel Drama)
Tina Marshall.

IMP.

MARCH—
23—**The Perils of the Secret Service, No. 3, "The Dreaded Tube"** *Kingsley Benedict*.....(2 Reels)
29—David's Idol Dream.....(2-Reel
Jay Belasco-Madge Kirby.
30—Perils of the Secret Service.....(2 Reels)
No. 4 *"The Crimson Blade." Benedict.*
APRIL—
6—**The Perils of the Secret Service (No. 5), "The Man in the Trunk"**.....(2 Reels)
Kingsley Benedict.

BISON.

MARCH—
17—**Roped In** .....(2-R. Western Dr.)
Neal Hart.
24—Harry Carey in **"Goin' Straight"**...(Two Reels)
31—Steel Hearts .....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.

L-KO.

MARCH—
21—**Defective Detectives**.....(2-R. Comedy)
Phil Dunham.
28—Dan's Dippy Doings.....(2-Reel Comedy)
Dan Russell.
APRIL—
4—*Nabbing a Noble* .....(Comedy)
8—*Crooks and Crocodiles* .....(Comedy)

RED FEATHER PRODUCTIONS.

MARCH—
19—**Herbert Rawlinson in "The Scarlet Crystal"** .... (5Reel Drama)
26—Harry Carey in "The Fighting Gringo" (5-Reel Drama)
APRIL—
2—The Bronze Bride.....(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.

JOKER.

MARCH—
17—*Art Aches* .....(Comedy)
24—*Whose Baby?* .....(Comedy)
31—*What the ——?*.....(Com.)
APRIL—
7—*A Boob For Luck*.....(Comedy)

NESTOR.

MARCH—
19—*When the Cat's Away*.....(Comedy)
23—*In Again Out Again*.....(Comedy)
26—*Shot in the West*.....(Com.)
APRIL—
2—*Mixed Matrimony* .....(Comedy)



Red Feather
PHOTO-PLAYS
PRESENT

The FLOWER of DOOM

WITH
WEDGEWOOD NOWELL
& GYPSY HART

A POWERFUL DRAMA OF THE
MYSTIC EAST AND THE VIRILE WEST

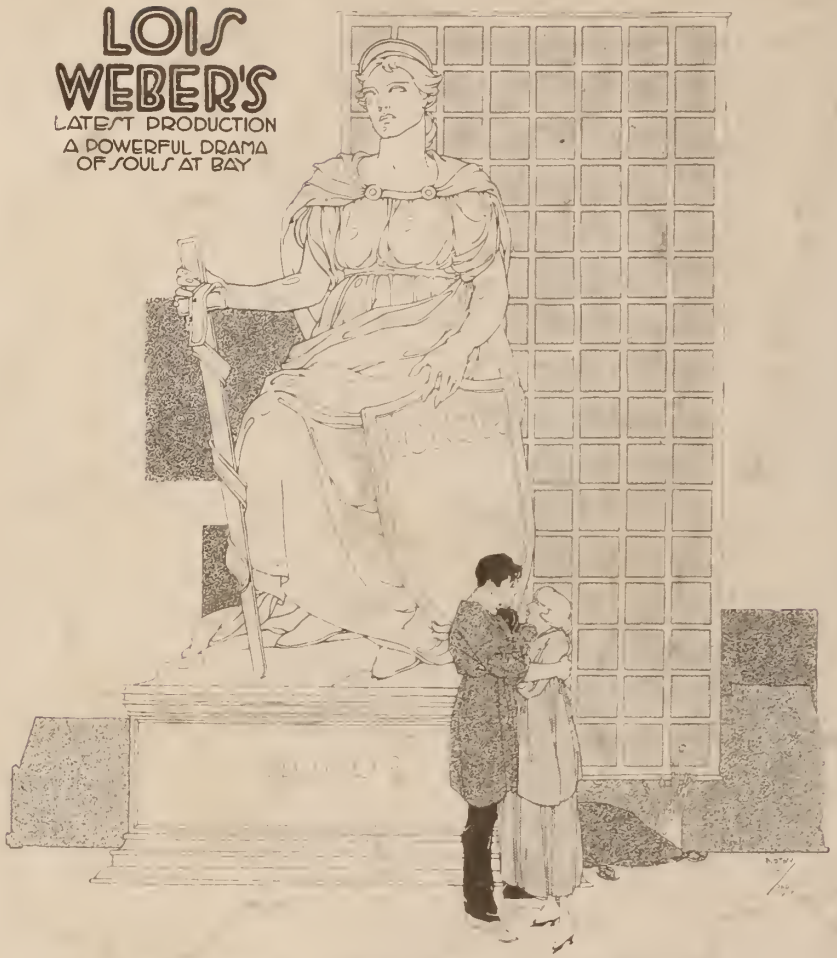
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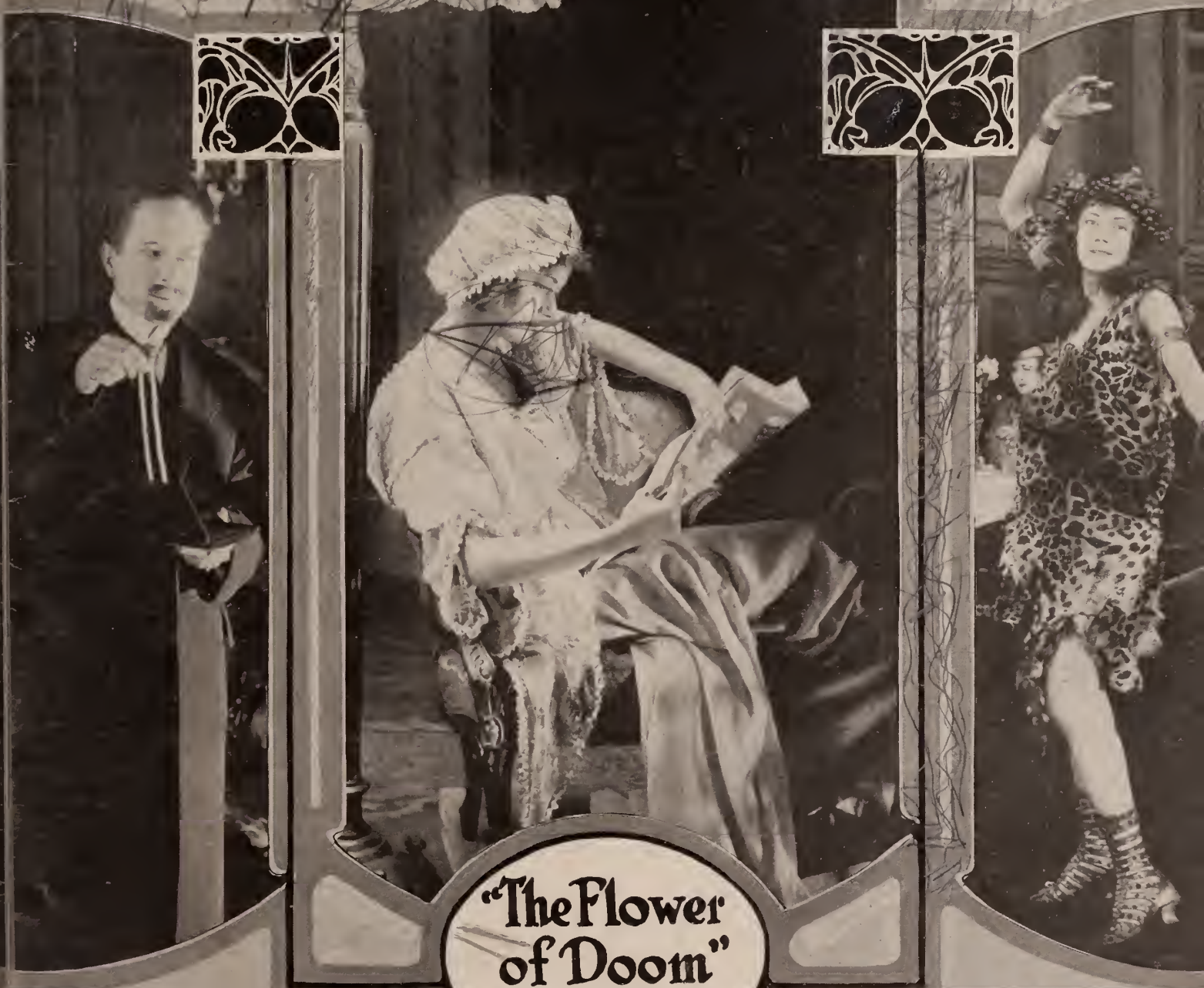
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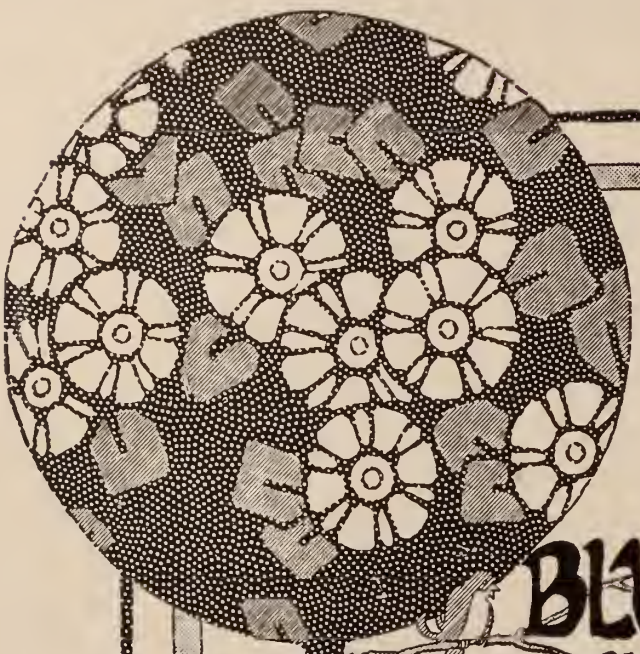
April 14th 1917



"The Flower of Doom"

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Price 10 Cents



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MONDAY

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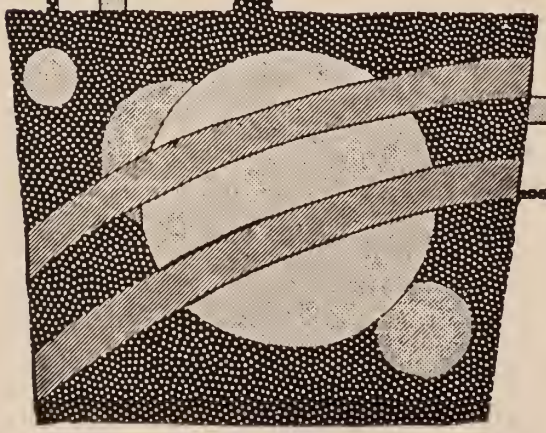
VIOLET MERSEREAU in

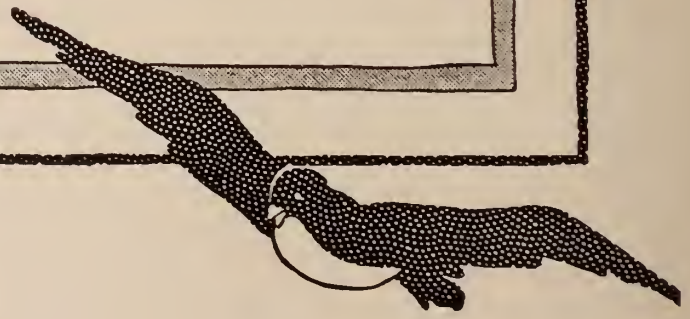
"LITTLE MISS NOBODY"

An Absorbing Drama of the
Power of a True Love.

DIRECTED BY HARRY MILLARD

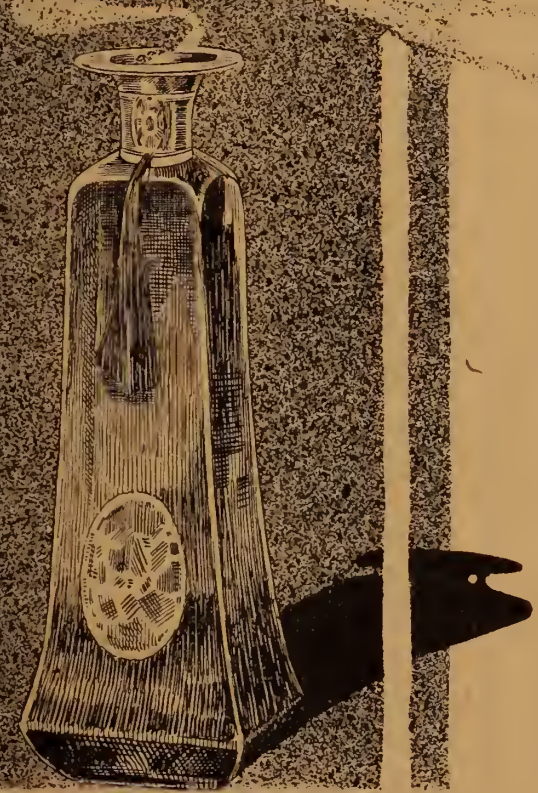
"BLUEBIRDS HAVE ARRIVED." They have arrived on Broadway, New York, in the finest houses on that street of critical audiences. They have arrived in the biggest and best houses throughout the country simply because the people demanded them; insisted on having their human plays, their fine acting; their clean, wholesome atmosphere and their brilliant production. When you advertise "It's BLUEBIRD Day Today," you get the crowds that mean the profits you want. Book through your local BLUEBIRD Exchange or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.





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The Dashing Young Screen Star
Jack Mulhall
in the Great American Play
"THE HERO OF THE HOUR"
A Brilliant 5 Act Production
At Last
A New Kind of Photoplay
Written and directed by
Raymond Wells
Book through any Universal Exchange





ABSOLUTELY DISTINCTIVE

THIS splendid five-reel production—"THE HERO OF THE HOUR" — featuring dashing Jack Mulhall, is the kind of feature that makes people love to go to moving pictures. It is absolutely distinctive. It's the kind of play that every theatre clamors for but rarely gets. It's the kind of play that sends people away bristling with enthusiasm for more pictures of this kind. It's a crackerjack. Book it for the popularity it will bring your house. It's ten to one you'll play it and repeat.



Red Feather
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The FLOWER of DOOM

WITH
WEDGEWOOD NOWELL
& GYPSY HART

A POWERFUL DRAMA OF THE
MYSTIC EAST AND THE VIRILE WEST

DIRECTED BY REX INGRAM

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The mighty Universal Program gives Exhibitors a greater quantity and a better quality of pictures than all competition combined. It has brought back to profitable life hundreds of theatres that were dying of "feature" dry rot. The people want these short subjects, so that they can enter your theatre at any time and not arrive too late and be compelled to see a "feature" backwards. If you are in business for money get full particulars about the Universal Program.

Special Releases Week of April 30th

HERE are the "special" releases on the Universal Program. They are so called, because the subjects are of the type that make ideal selections for the man who books an open program. They will bolster up a weak performance; they will help put over a bum feature. Look over the list and you will see for yourself.

SPECIAL ATTRACTION—"THE BIRTH OF PATRIOTISM," with Irene Hunt and Leo Pierson.
"WHAT A CLUE WIL DO" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edyth Roberts.
L-KO—"THE CABARET SCRATCH" (One-Reel Comedy) Dan Russell
GOLD SEAL—"BILL BRENNAN'S CLAIM" (3-R. West. Drama) Neal Hart-Janet Eastman.
UNIVERSAL ANIMATED WEEKLY—No. 70.
IMP—"A MIDNIGHT MYSTERY" (Two-Reel Mystery Drama) Thomas Jefferson and Betty Schade.
UNIVERSAL SCREEN MAGAZINE—Issue No. 17.
L-KO—"SCRAMBLED HEARTS" (One-Reel Comedy) Billie Ritchie.
UNIVERSAL SPECIAL—"THE VOICE ON THE WIRE," No. 8—Ben Wilson-Neva Gerber.

You must expect to pay extra money for these "specials," because they are worth more to you. Every one is a drawing card. Every one will bring you business. Everyy one is a "special" in the most profitable sense of the word. They are the pick of the cream of short reel subjects that you can book today—anywhere in the world. Communicate with your nearest Universal Exchange. Get ful particulars. You need these "specials." They will make money for you.

Regular Releases Week of April 30th

EVERY subject listed here is the best of its kind obtainable anywhere. Great one, two and three-reel dramas, comedies; the Universal Animated Weekly; corking juveniles, something to interest everyone of your patrons, which, combined with the "specials" opposite, make up the complete Universal Program.

VICTOR—"FLAT HARMONY" (One-Reel Comedy) Eileen Sedgwick.
VICTOR—"POTS AND POEMS" (Two-Reel Comedy-Drama) Matt Moore and Jane Gail.
BIG U—"THE PENALTY OF SILENCE" (One-Reel Drama) Wallace Reid.
VICTOR—"A DARLING IN BUCKSKIN" (One-Reel Comedy) Gertrude Astor.
BISON—"LITTLE MOCCASINS" (Two-Reels) Millard K. Wilson and Edyth Roberts.
JOKER—"LEFT IN THE SOUP" (One-Reel Comedy) Gale Henry and William Franey.
BIG U—"TRUE TO THEIR COLORS" (Two-Reels) Grace Cunard.

If you want to run the most profitable form of entertainment, ask for full particulars regarding the complete Universal Program from your nearest Universal Exchange, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the World."
1600 BROADWAY NEW YORK

THE THRILLING UNIVERSAL SURPRISE SERIAL

THE VOICE ON THE WIRE





The Serial Sensation of the Season

Sweeping The Entire Country

No Universal serial has ever scored a more pronounced hit than the marvelous mystery multi-part drama, "The Voice on the Wire." An instantaneous appreciation greeted the first episode wherever shown, and from every section come the reports of increased attendance from week to week. Founded on the widely read popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls," and other huge successes; directed by Stuart Paton, director of the Universal's stupendous spectacle, "20,000 Leagues Under the Sea;" with handsome and virile Ben Wilson, the popular Universal star, supported by beautiful Neva Gerber and a big brilliant cast, "The Voice on the Wire" started out with everything in its favor and is making good its every promise. The story plot is novel; the sustained interest increases with each episode and that's what is getting the money for Exhibitors. Get full particulars today from your nearest Universal Exchange if you want to pack your theatre for fifteen straight weeks.

UNIVERSAL FILM MFG. CO. 1600 BROADWAY
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe" NEW YORK

DANGER!

WHILE in a certain theatre the other afternoon I saw something that got me so hot under the collar, that right then and there I got in touch with the exchange manager supplying the house with service and ordered it cancelled.

I saw a two-reel Universal drama, the running time of which should have been about thirty minutes, slammed through the machine in FIFTEEN MINUTES! I saw a five-reel production rammed over in THIRTY-SEVEN MINUTES!, while the Animated Weekly was thrown on and off the screen so fast that NINE-TENTHS of the patrons DID NOT HAVE TIME TO READ THE SUB-TITLES!

To my mind, any man guilty of such practices puts himself in the same class with the chap who killed the goose that laid the golden eggs. Worse still, he deliberately defrauds his patrons of their money's worth; endangers whatever business he has; takes the surest step towards ruining the film manufacturer's reputation and breaking up the patronage of his brother exhibitors who run pictures after him.

A good SHOW is impossible without good PROJECTION. Run the greatest production the world has ever seen at a speed of seven minutes to the reel and your patrons will leave the theatre firmly believing they've seen a rotten picture.

Film stock is made to withstand the shock of being projected at normal speed ONLY—a speed of thirteen to fifteen minutes per thousand feet. Run a film faster than this and the result is weakened sprocket holes and RUINED FILM.

Every Exhibitor prides himself upon being a SHOWMAN. My interpretation of the term is a fair-and-square man who conducts his business along strictly legitimate lines, who gives his patrons and his competitors a square deal. The exhibitor who slams his films through at breakneck speed is NOT a showman. Not by a jugful!

If you have been guilty of this error, open your eyes and see the light! If you ARE an honest-to-goodness showman, stand right up in meeting the next time your local organization gets together and do your share towards correcting this evil.

The Universal Minute Man

MIND YOUR OWN BUSINESS

(No. 172. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

A FEW minutes ago I asked a man who is regarded as one of the country's most successful exhibitors, to tell me the secret of his success. His reply, short and to the point, was this:

"I MIND MY OWN BUSINESS!"

This exhibitor has probably created more original ideas than any other picture theatre owner. Instead of jealously watching his competitors and imitating their every move, he spends his time thinking up **new** exhibiting wrinkles—**new** ways of doing the **old** things—and after careful tests prove them practical, makes full use of them.

Now, a lot of his competitors, envious of his success, have had a good deal to say about his "luck." At the same time, they never fail to grab this showman's ideas the minute they take with the public. But, because of the peculiar fact that NO imitation can hope to equal the original, the copyists have never even **approached** the originator's record of success.

A lot of you exhibitors are like this man's competitors. Instead of thinking up new ways of improving your business, you spend anxious days watching the other fellow and then doing whatever he does. In short, you allow the showmen you're bucking to dictate the policy of your house, even though this policy means business suicide!

When the good Lord breathed life into you, He also saw to it that you were supplied with a set of brains. He intended for you to USE these brains and one of the very first things impressed upon you as you grew up, was that your success in life absolutely depended on HOW you used them.

Since the other fellow's gray matter may not be as good as yours, why watch him and imitate his style? Why worry about what he is doing when by concentrating your thought and effort upon YOUR OWN business, you could beat him to a standstill!

MIND YOUR OWN BUSINESS!

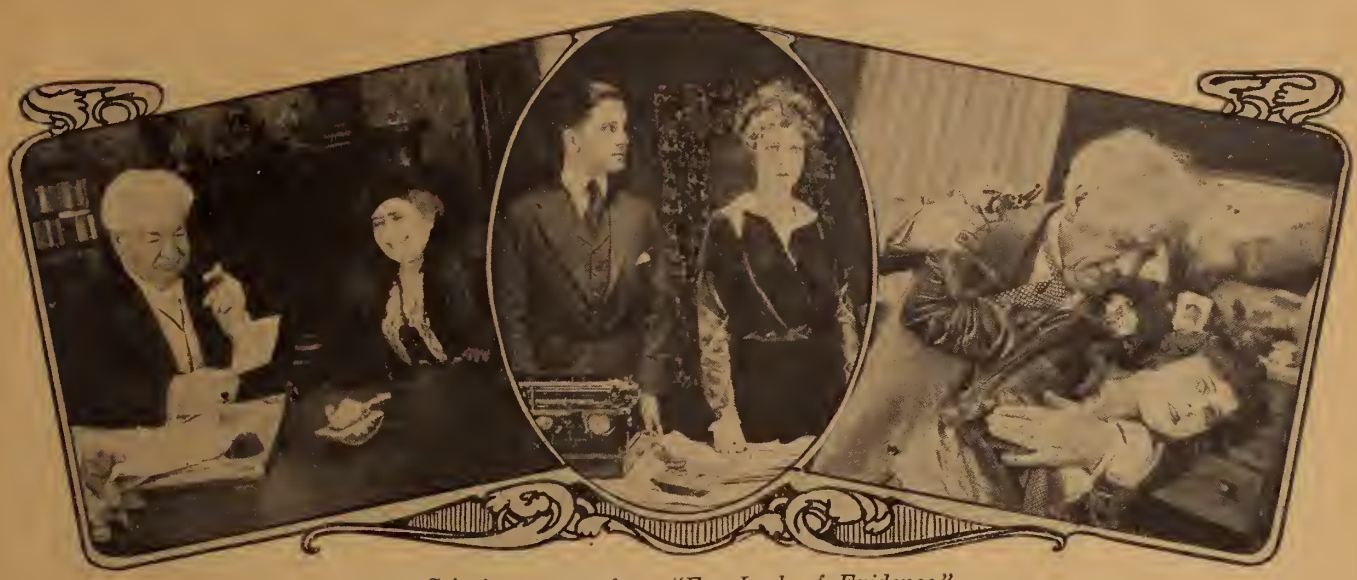
Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - New York


Scenes from the
"Hero of the Hour"
Special Attraction
Featuring
JACK MULHALL



Stirring scenes from "For Lack of Evidence."

"For Lack Of Evidence"

GOLD SEAL Three - Reel Drama. Story by Blair Hall, scenario by John C. Brownell, production by Edwin Stevens, with Tina Marshall in the lead. The tale of a woman secret service operative and her success.

CAST.

The Girl	Tina Marshall
The Reporter	George Marlo
The "Big Fellow"	Ted Burton
The Woman	Adella Barker

EDWIN STEVENS has done fine things with a story by Blair Hall, adapted for the screen by John C. Brownell, which is released as a Gold Seal drama under the title of "For Lack of Evidence." Tina Marshall, for several seasons Mr. Stevens' leading lady while he was still on the stage, is featured in the role of a Secret Service operative on the trail of a notorious old woman and the "man higher up."

Martha Young, on trial for white slavery, is allowed to go free for "lack of evidence." Sitting in the court room is a girl who seems more than ordinarily interested in the trial.

A few days later the girl comes across the same woman leaning against a paling, apparently very ill. The girl offers to take her home. Martha accepts the kindness, and the girl hails a passing taxi.

Philip Harding, a reporter, recognizes Martha. Only a day or two before, he has seen her at the home of Peter Drayton, the "Big Fellow." Harding warns the girl against her. But he is told to mind his own business. Determined to save her from a terrible fate, he hails a second taxi and follows. He is astounded at reaching the home of Martha to see the girl bid her good-bye and leave.

On the night following, he sees the landlady tidying up the room for the next occupant. He learns that the girl has left in order to "be with friends." Tortured by the thought that Martha has trapped her, he loses no time in getting uptown to Martha's home. He sees Drayton getting out of a limousine and tracks him to Martha's door. Here he learns from the janitor that a girl has come to live with the old woman. He climbs the fire-escape and enters through the kitchen window. He listens at the sitting-room door and overhears Drayton and Martha in conversation. He hears Drayton say, "We must get her away from here." At that moment some one opens the hall door and he dives into a bedroom. Peeping out, he sees the girl go into the room where Drayton and Martha are talking, and again listens at the door. He hears the girl accept Drayton's invitation to visit his country house in New Jersey and is preparing to make a get-away when again the hall door is opened and his escape is cut off.

The closet is stuffy, and Harding is unsuccessful in stifling a sneeze. The girl hears it and orders him out. She is amazed at seeing him.

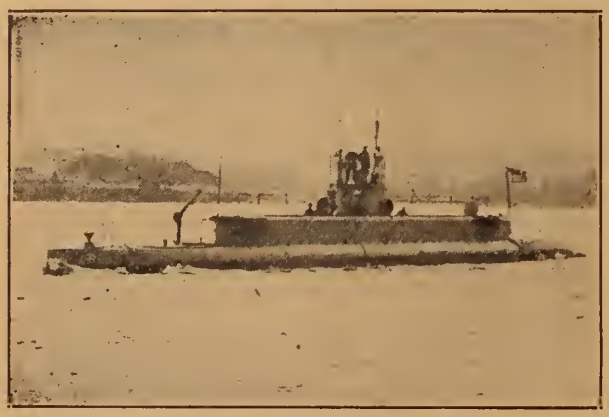
Martha, Sadie and the girl leave for the country on the following morning, and that night Harding, locating the house in Eastwood, looks in through the window and sees the three in the big living room. He manages to climb the back porch and enters the house from a second-story window. He is hardly inside, however, when he is seized, bound and gagged by two men who have been sitting silently in semi-darkness. The girl in the meantime has gone to her room on the first floor. Sadie and Martha hear the scuffle upstairs, and Sadie goes up to investigate.

Descending swiftly to the hall, she meets Drayton, who has arrived with two henchmen, and gives the alarm. The two henchmen run swiftly up the stairs, burst in with guns drawn. The two secret service men, taken by surprise, surrender. Drayton then goes to the girl's bedroom door, forces an entrance, and locks himself and the girl in the room. Upstairs when the lights go on, Harding is discovered and one of Drayton's men removes his gag. He tells them he is with the "big fellow" and commands them to get the keys from the officers and remove the handcuffs from his wrists. He is obeyed. He then commands them to tie the officers up while he keeps them covered. He is handed the guns and the henchmen start to bind the secret service men when Harding swings on them and covers them. Ordering the secret service men to take care of the now bewildered crooks, Harding goes to the rescue of the girl who is battling with Drayton. A few seconds later Drayton and his "gang" are linked together and Harding learns that the girl is the famous Mary Lane of the Secret Service, who has been trying to trap Drayton and Martha for months.



STRIKING SCENES FROM THE

UNIVERSAL ANIMATED WEEKLY



Our Submarines Are Ready!



Pacifists Waiting Before Capitol—Washington, D. C.



President Wilson Signs War Declaration.



Champ Clark Re-elected Speaker of the House.



Target Practice of the Great Guns.



Boy Scouts Drill in Central Park, New York.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY, NO. 67.

President Wilson's Address To Congress.

President Signs War Declaration.—Chief Executive signs Congressional resolution providing for hostilities between this country and Germany.—*Washington, D. C.*

War! War! War!—Party and racial lines are erased by the entry of the United States into the World war.

Center of the Nation's Eyes.—Stirring events in the National Capital as seen by the Animated Weekly's cameraman.—*Washington, D. C.*

Sub-Titles.—Jeannette Rankin, country's first Congresswoman, who voted against declaring war.
Champ Clark, re-elected Speaker of the House. Pacifists, who swarmed the Capitol grounds in a futile effort to avert hostilities.

School Tots Pledge Allegiance.—Thousands of children assemble for patriotic demonstration.—*Norfolk, Va.*

Patriots Rally.—A hundred thousand strong, Bostonians gather on the historic Common and announce their intention to stand by the President.—*Boston, Mass.*

Recruits Hasten To Colors.—First Illinois Infantry parades and wins new members along its line of march.—*Chicago, Ill.*

Preparing To Serve.—The deplorable lack of military training is reflected in drill by hotel employes.—*Pittsburg, Pa.*

"Billy" Sunday Wins New York.—Baseball Player Evangelist is acclaimed by multitude on first day of campaign to "chase devil off Broadway."—*New York City.*

Sub-Titles.—Arriving at the Pennsylvania Station. His famous smile. The world's largest Tabernacle. Cost $65,000.

Boys Make Good Soldiers.

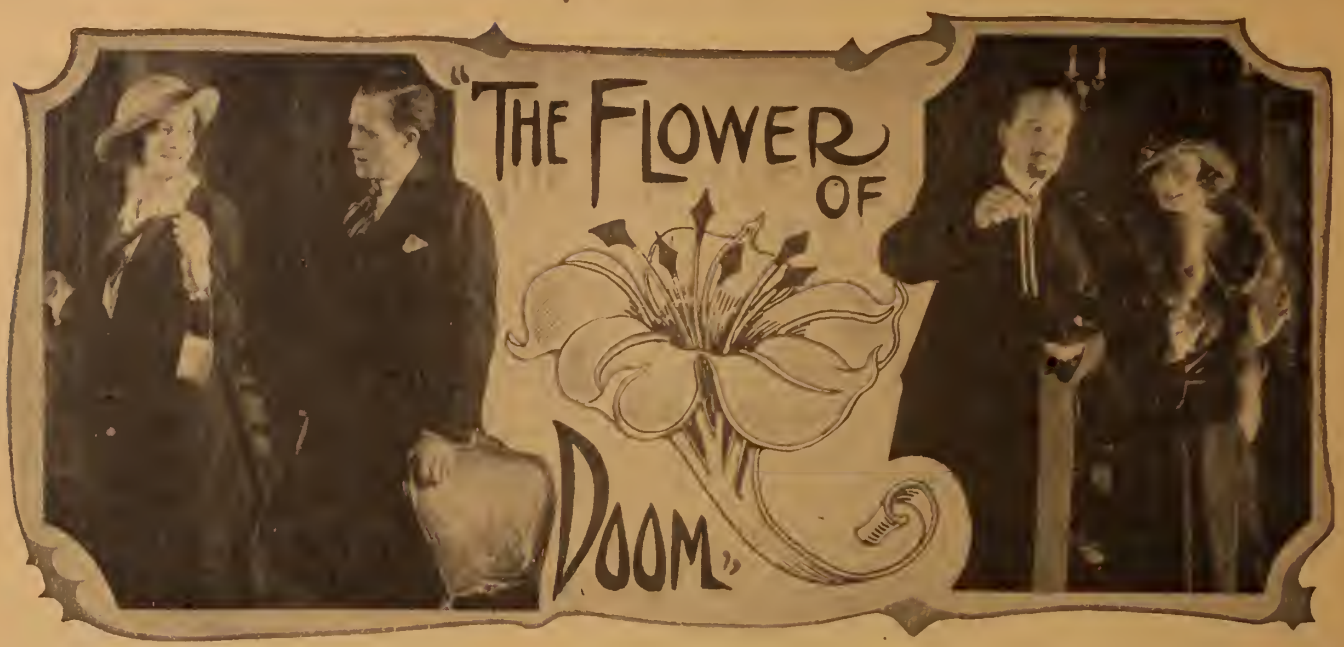
Cartoons by Hy. Mayer, World Famous Caricaturist.

WAR! WAR! WAR!

THE Animated Weekly was shown on Sunday to the crowds at the Rialto Theatre, on Broadway, New York, and cheered for fully five minutes, the applause continuing long after the reel had come to an end. Number 67 is a very special sort of a number, even for the Universal Animated Weekly, composed as it is almost entirely of scenes which record the declaration of the entry of this country into the world war, and the preparations which are being rushed in all parts of the vast continent.

The reel commences with an extract from that historic document, the President's address to Congress, and then the nation's chief executive is shown in the act of signing the Declaration. The Rialto used a new idea in the projection of this subject, which added immensely to its effectiveness. Two machines were employed; the view of the President was projected from one, while the message to Congress was thrown on the screen at the same time from the other. This novel effect acted immediately upon the great audience, and the cheering which lasted almost all through the reel broke out. Directly following this came the cartoon by Hy. Mayer, who is making the most striking and effective patriotic cartoon of the day. This one depicted a huge egg, which broke, liberating the American eagle. One-half of the shell slowly dissolved into a sailor, and the other into a soldier. This aroused the people into a frenzy of applause. The famous Rialto orchestra then struck up the National anthem, and the crowd sprang to its feet, singing like mad. Applause broke out again frequently during the showing of the other subjects, most of which were of patriotic character.





Scenes from "The Flower of Doom."

RED FEATHER Photoplay, written and produced by Rex Ingram, and featuring Wedgwood Nowell, with Gypsy Hart, the recently discovered leading lady.

GYPSY HART makes in "The Flower of Doom" her first appearance as a leading lady in Red Feather photoplays. This one, an exciting, melodramatic story, was written and produced by Rex Ingram, and staged at Universal City with a strong cast, headed by the recently discovered Miss Hart, and Wedgwood Nowell, whom Mr. Ingram has called "the best dramatic leading man on the screen." Others prominent in the cast are M. K. Wilson, Nicholas Dunaew, and Yvette Mitchell, and they carry their work to a successful conclusion. The picture is filled with artistic atmosphere, fine light effects and unusual sets, characteristic of a picture produced by Mr. Ingram, while the story rushes fast to a satisfactory ending. Here is an outline of the events which happen in quick succession:

At a meeting of the Hop Sing Tong, a Chinaman chooses the red bean and is destined to kill one of his countrymen. Some time later this man walks up to the condemned Chinaman and deliberately shoots him. As the man falls to the ground dead, the murderer tosses the revolver to an accomplice who in turn tosses it to another and he hurls it into an alley. When the police arrive upon the scene, the murderer blandly says: "No savvy," and is not suspected. The police think this the work of the Hop Sing Tong and are instructed by the chief to arrest Charley Sing, as one Chinaman is as good as another.

Big Tom Hogan, the Tammany leader, is visited by Buck Mahoney, a gang leader, who is a good friend of Charley Sing's and has come to get Hogan to manage to have the Chinaman released, for he has talked with the prisoner and knows he is innocent. Through his influence, Hogan forces the Governor to pardon Charley Sing, who is so delighted and so grateful to Buck that he promises to do anything for him, even to giving his life.



Savinsky gives up cabaret dancers forever.

Samuel Savinsky, the keeper of a pawnshop, is thought much of by his wife and family, who never suspect his affair with Neva Sacon, a dancer at a popular cafe. He is making her gifts of money and valuable jewels, and becomes insanely jealous of Harvey Wilson, a newspaper reporter.

Paul Rasnov, a sculptor and a dope fiend, pawns some valuable trinkets at Savinsky's store in order to buy opium at the Chinese store of Ah Wong, the leader of the Three Brothers Tong, where he has come to love Tea Rose, Ah Wong's pretty little wife. She finally consents to run away with Paul.

While Buck is trying to get Charley Sing out of prison, he meets Harvey and says he will show him secrets of Chinatown if Harvey will expose the Boss in his paper. Buck guides Harvey into the building of the Hop Sing Tong. Harvey is very enthusiastic over a silver flower, and Buck, seeing no one is looking, tells him to keep it. That evening Harvery goes to the cafe and gives Neva the poppy—the Flower of Doom. They make arrangements to go down to Chinatown the following day.

Harvey and Neva go to Chinatown and stop at Ah Wong's store to get something to eat. There the proprietor sees Neva and makes plans with some of his servants to kidnap her. While Harvey is looking at some silks in another room, a panel opens

behind her and she is pulled through the opening. When the reporter returns to the table. he finds only a glove and, asking excitedly for Neva, is told by a servant that the lady has just left. He hurries to tell Buck about the strange disappearance.

The Chinamen leave Neva in a small, damp room. Left alone with a Chinaman at one time, the girl offers him a curious ring which Savinsky has given her, if he will deliver a message to Harvey at the newspaper office. The Chinaman is informed by the editor that the reporter is not in, and, thus satisfied, the Chink goes to Savinsky's pawnshop to get rid of the ring. The pawnbroker immediately recognizes the ring and forces the Chinaman to tell how he got it. Then, with a policeman, Savinsky starts to Ah Wong's, but when the officer threatens to shoot down a door, Savnisky is frightened, and, content with having regained the piece of jewelry, jumps into a taxi and dashes from Chinatown.

Buck appeals to Charley Sing to find Neva, and following Charley's suggestion, Tea Rose is kidnapped while a letter written in Chinese is sent to Ah Wong telling him of Tea Rose and offering her in exchange for Neva. Ah Wong consents, and that evening Neva is restored to her people and Tea Rose to her husband.

Savinsky happens to pass by the meeting place and seeing Neva again with Harvey, realizes he has lost. He goes to her apartment to demand the jewels he has given her. Harvey returns with Neva, and when Savinsky begins to quarrel about his rights, the reporter throws him out. Harvey proposes to Neva who accepts his offer.

CAST.

Tea Rose.....Yvette Mitchell
Sam Savinsky.....Wedgwood Nowell
Paul Rasnov.....Nicholas Dunaew
Harvey Pearson.....M. K. Wilson
Neva Sacon.....Gypsy Hart
Buck .....Tommy Morrissy
Charley Sing.....Frank Tokonaga
Ah Wong.....Gordo Keeno
Arn Fun.....Evelyn Selbie

Meanwhile, warned by a spying Chink that Tea Rose and Rasnov are going to run away that evening, Ah Wong plans to spoil their party. He hides in the place where the girl is expecting to meet Rasnov, and springing on her drags her into a room and strangles her.

Rasnov waits for Tea Rose, and Ah Wong, mad with fury, rushes in at him. They fight, and after a terrible struggle the Chinaman lifts Rasnov up to hurl him against the wall when his foot slips and his skull is crushed against the stone steps of the grating. Having lost Tea Rose, Rasnov consoles himself with opium.



Neva resents Savinsky's attentions to other women.

OIL MAGNATE SPENDS DAY WATCHING UNIVERSAL FOLK.

A FEW days ago while Director Raymond Wells was filming a number of scenes for a special feature starring Jack Mulhall, and called "The Hero of the Hour, E. L. Doheny, president of the Mexican Petroleum Company, a multimillionaire resident of Los Angeles, was a guest at the extensive Elliott-Brandt Ranch in the San Fernando Valley, where the players were working. The oil magnate spent an entire day with the company and took an unusual interest in the work of making motion pictures.

Doheny requested that he might run the entire film when completed, in the projecting room of his Los Angeles mansion and invited the director and the leading members of the company to be his guests at that time.

The oil man has one of the most remarkable homes in the West, and his conservatory contains the greatest variety of palms ever assembled. When President Wilson broke off diplomatic relations with Germany, Doheny at once wired the chief executive of the nation tendering to the government the fleet of oil vessels owned by his corporation, together with any other use the government might desire to make of the property of the petroleum company.



Neva as a cabaret dancer.

F. HOPKINSON SMITH'S novel, "A Kentucky Cinderella," has been adapted for production at the Bluebird studios by Director Rupert Julian.

Julian and Harry Carter have the leads, supporting Ruth Clifford, who plays "Nannie.

The MOVING PICTURE WEEKLY

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Song Hits in Photoplay



Irving Berlin, author of "The Road That Leads to Happiness." The first "Song Hit in Photoplay."

THE Universal Program is always searching for a novelty, and a real one has now been discovered, and is hereby announced. Song Hits in Photoplay will be an actual fact, and can be obtained from any Universal exchange the second week in May. A word of explanation about this new phase of the motion picture art will not be amiss, as the term is one coined by the Universal.

It has been the experience of every careful exhibitor who keeps his finger on the pulse of his audience that an admixture of music is productive of a great deal of enjoyment to his audience. In the first place, it is a relief from the picture itself, and due to this slight relief, there is a perceptible heightening of the interest shown in subsequent films. All of the large theatres in New York are for this reason employing soloists, and the best soloists which their money can obtain and have found it pays. It is, of course, possible for any theatre to do the same thing, but how many of them do it? Through the medium of Song Hits in Photoplay, this will be entirely possible, and will be a welcome addition to the film program.

This innovation in the films is nothing more or less than 500-foot pictures illustrating popular songs of the day. Take, for instance, the first one, which will be released as a special on May 8th. It is entitled "The Road That Leads to Happiness," and is Irving Berlin's latest song hit, which in a few weeks will be sung by every man, woman and child in the United States. The moving picture has been filmed from the subject matter of this song, and is intended to be shown on the screen while the song is being sung. Part of the screen version, of course, is the showing of the chorus, and any audience who can keep from singing it and thus taking a part in its own entertainment, must have been born and brought up in Iceland. Two famous stars are featured in the production—Blossom Seeley, the internationally known vaudeville headliner, and Ted Snyder, the best known music publisher in the world.

Before the Universal Film Manufacturing Company agreed to release these Song Hits in Photoplay on its program, it insisted upon having them thoroughly tried out in all kinds of houses in and around New York, and they have so thoroughly satisfied the officers of the Universal that they have not the slightest hesitation in recommending them unhesitatingly to any exhibitor who wishes a first-class novelty. The Harlem Opera House and the Fifth Avenue Theatre in particular have been very keen on these Song Hits in Photoplay, and are billing them like any other headline attraction. They are booked indefinitely. The Universal's Kansas City exchange has also been given this proposition to try out, and the exchange is extremely enthusiastic about it:. All in all, Song Hits in Photoplay seem destined to prove one of the biggest drawing cards yet announced by the Universal.

The second attraction, which will be released during the week of May 27th, will be "Me an' M' Gal," by E. Ray Goetz, Edgar Leslie and George W. Meyer, and will feature Gladys Clark and Henry Bergman, the well-known vaudeville headliners who are playing at the Winter Gardn, New York, at the present time. The third attraction, which will be released during the week of June 17th, will be "Poor Butterfly", by Raymond Hubbel. This is the wonderful hit of the Hippodrome Show which has spread like wildfire over the country, and which is probably the most popular song of the year. The star of this will be announced later.

It is the intention of Watterson, Berlin and Snyder, who are securing these songs, to place in them only the assured successes written by men like Irving Berlin, Earl Carroll, Grant Clark, Ernest R. Ball, Victor Herbert, Gus Edwards, Ballard MacDonald, Harry Carroll, William Jerome, Jean Schwartz, Bert Grant, A. Seymour Brown, Henry Marshall, Theodore Morse and Harry Williams, and only top-notch stars like Belle Baker, Frances White, Charles King, Fannie Brice, Nora Bayes, May Irwin, Fay Templeton and Sophie Tucker will be starred in them.

In order to make this proposition as easy for exhibitors as possible, Watterson Berlin and Snyder will issue orchestrations and copies of the song to all of the exchanges, and they may be obtained with the print. They will also give the exchanges a list of available singers in their territory.

GERARD GETS PRINT.

PRESIDENT LAEMMLE, of the Universal Film Mfg. Company, was one of the first persons to greet Ambassador Gerard when that diplomat returned to this country after his recall from Berlin. Mr. Laemmle has known Mr. Gerard a number of years, and it was by his orders that the Universal Animated Weekly made a complete photographic record of the envoy's voyage from Europe and subsequent arrival in New York City.

This motion picture was presented to Mr. Gerard for his own private library.



Ted Snyder and Blossom Seeley who are the stars of "The Road That Leads to Happiness."



Delightful scene from "The Telltale Clue."

The clue.

"THE TELLTALE CLUE"

BISON Two-Reel Drama of the woods, written by Helen Jonas, adapted for the screen by Calder Johnstone, and produced by George Cochrane, with Molly Malone in the lead.

CAST.

Richard Foster.....Jack Nelson
Molly .....Molly Malone
Godfrey Livingston.....Burton Law
Mrs. Livingston.....Helen Galvin

A DELIGHTFUL picture is "The Tell-Tale Clue" staged in the great outdoors, from a story written by Helen Jonas, adapted for the screen by Calder Johnstone, and produced by George Cochrane, with one of the prettiest leading ladies in the business, as the heroine. Molly Malone is exactly suited to such roles as that of the little camp doctor, whose presence of mind and courage lead to the conviction of an unscrupulous couple, who nearly succeed in killing the man she loves. Here is the story:

Molly lives with her grandfather, and rules him as well as the lumbermen of the camp, with an iron hand. She roams the woods at her own sweet will, gathering herbs, and very grateful are these same lumbermen, for she makes the herbs into soothing lotions to heal all their ailments.

Richard Foster comes to the mountains for a rest. He makes Molly's acquaintance, and soon they are inseparable companions.

Godfrey Livingston and his pretty wife come for a visit to the mountains and discover that they know Richard slightly, and so renew the acquaintance. The wife, a vampire type, immediately lays siege to Richard's heart, and this causes her husband to become insanely jealous. Molly sees the two together, and thinks that he loves the pretty woman, so she avoids him.

But Richard is missing her companionship and will not succumb to the wiles of Mrs. Livingston, until she, desperate, purposely slips into the water and when he has his arms about her, kisses him. The husband happens to see this, and shoots Richard. The two think he is dead, and, at her suggestion, return to their camp and prepare to leave. Molly comes upon the still form of Richard. She runs to the camp for aid, and some of the men go back and fetch Richard to her

(*Continued on page* 34)

"HER GREAT MISTAKE"

BIG U Two - Reel Animal Drama, featuring Marie Walcamp, with some of the big cats of the Universal zoo in a story full of thrills.

THE Big U drama in two reels, called "Her Great Mistake," gives Marie Walcamp an opportunity to display her reckless courage with some of the wonderfully trained animals of the Universal City zoo, in a story which has an interesting plot as well as many thrills.

Mary Dirke, daughter of John Dirke, a South African hunter, has a great love for wild animals. Her private zoo consists of many wild beasts she has captured.

Paul, who is in love with Mary, asks for her hand. Mary consents, and Paul hastens away to inform his parents of his happiness.

Paul is startled by the appearance of strangers who have come into the country for the purpose of capturing and killing wild animals. John Dirke extends his welcome to Mr. Sellsman, the leader of the party, and puts them up at his home. Sellsman meets Mary, and soon learns of her pets. He becomes so interested in what she

(*Continued on page* 17)

"The Topsy Turvy Twins"



Alberforce and his aunts. *Which is it?* *William's quiet little party.*

VICTOR Two-Reel Comedy, written by Walter Woods, adapted for the screen by Bess Meredyth, and produced by Richard Stanton, with Carter De Haven playing both of the twins.

CAST.

Alberforce Jones, William Jones..... Carter De Haven
Aunt No. 1.....Margaret Whistler
Aunt No. 2.....Jane Bernoudy
Grandma .....Mrs. Emmons
Mattie .....Vola Smith
Marianne De Voe.....Lucille Young

CARTER DE HAVEN, given a proper opportunity, has the skill and the personality to make the most of it, and in "The Topsy-Turvy Twins," the Victor comedy which was written by Walter Woods, adapted for the screen by Bess Meredyth and produced by Richard Stanton, he had an opportunity of the very first-class. He plays both twins, the mollycoddle Alberforce, and the sport William, and their adventures make two reels of the purest fun. Here is a synopsis of their many complications:

William Jones, raised by his Uncle Frank in the city, was a rounder, while his twin brother Alberforce, raised in the country by his grandmother and two aunts, was just the opposite. Grandma had picked out Mattie, the little daughter of a neighbor, for Alberforce's wife, so that she could have him always under her eye. But Alberforce, though he was a sissy, had longings for the Great White Way.

So, when a letter arrived from Frank, saying that some legal business required his signature, Alberforce was delighted. With fear and trembling, the three women decided to let him go. He arrived in the city and was met by his uncle, who was rather horrified at the result of feminine training.

Their father's will decreed that if either of the boys gambled, drank, played with chorus girls, or compromised himself in any shady affair, his share of the money was to go to charity. The lawyer had already satisfied himself as to Alberforce, but he insisted upon seeing William for himself. It was the birthday of the twins, and William, in spite of the imminent visit of the lawyer, was determined to have the party he had planned. They were all assembled and making a great noise when Uncle Frank arrived with Alberforce. The two brothers met, and William lent the other a dress suit and told him to comb back his neatly parted hair in city style. Then, when Alberforce appeared in the dining-room, they all took him for his brother. This was fortunate, as the lawyer had arrived and was at that moment with Uncle Frank, who had done all he could to make the party keep quiet. The lawyer insisted upon seeing William, and Frank brought in Alberforce by mistake. Of course he answered all the lawyer's searching questions about chorus girls and cocktails in the negative, and the lawyer was satisfied.

Marianne De Voe, an actress who thought herself engaged to William, now appeared, and also mistook Alberforce for his brother. She declared that if he refused to marry her she would sue him. In the meantime, Grandma and the aunts repented of their rashness in letting Alberforce go to the city alone, and followed him. They arrived and met William, who was much taken with Mattie. His party was sent home, and he sat on the sofa with the four country women. Uncle Frank entered and found them. William begged Grandma to take him back to the country, and as Alberforce was only too delighted to stay with Uncle Frank, the arrangement was made. William rejuvenates the three women, and we see them, at the end, fearfully and wonderfully attired, on their way to a card party.

"HER GREAT MISTAKE."

(*Continued from page* 16)

tells him that he requests to be shown the effects of her training. Mary delights in entertaining so handsome a stranger.

Paul is jealous of Sellsman. One of Mary's leopards escapes, and the party start out to recapture it. The leopard is seen running into a hollow tree. Paul attempts to shoot it, but Mary's father interferes. Nets are set about the hole in different directions to await the return. The party attempts to capture Mary. She jumps astride her horse and dashes for freedom, only to be thrown to the ground by the limb of a tree. She is rendered unconscious. Dirke and the hunters, unable to find the leopard, return to the net to discover that a lion has been there and escaped. This greatly worries Paul, who believes the lion has attacked Mary.

For a time, the English sportsman is accused by Mary's father of having deserted her when she was in danger from the jaguars and tigers, who pursued her into a deserted cabin, but later Mary relieves him from this charge of cowardice.

"EVEN AS YOU AND I"

A DRAMA OF SOULS AT BAY



Conceived, Written and Produced by

LOIS WEBER

STARRING

BEN WILSON

By Marjorie Howard

THE speaking stage lost a great actress, the concert world a great pianist, and the world of letters a great author when Lois Weber became a director of motion pictures. But motion pictures gained one of the commanding personalities of the new art, or infant industry, whichever you may elect to call it.

From the very beginning Miss Weber's pictures had that quality of distinction, the impress of a soaring imagination, of an unfailing sense of the dramatic, which mark off the productions of genius from those of mere talent. The man in the street sums it up in his phraseology by saying that her pictures are "different." The spectator of developed intelligence explains the depth and truth of her productions by saying that they are life, seen through the eyes of a poet. That is why Lois Weber can deal successfully with subjects which other directors would not dare to touch for fear of condemnation. Every scene in a Lois Weber picture is there because its belongs in the story, because to remove it would mean mutilation. Her productions stage life as it is, but as it is from the viewpoint of a great poet, whose breadth and clarity of vision see past the ultimate effect to the fundamental cause.

No need to review in the Weekly the list of Lois Weber's performances. The list of her Bluebird Photoplays alone includes some of the most successful of those supremely successful photoplays. In every one of them there was a purpose beyond that of mere entertainment, from "Hop, the Devil's Brew," which was written to expose the opium evil, by Rufus Steele, to the ethereal "Mysterious Mrs. M." with apparently no purpose on earth but to amuse, which yet bore a message more powerful than that of many sermons on that which makes life really worth while. It is probably by her big multiple features that Miss Weber is best known. "Hypocrites," "Scandal," "Where are My Children?" "Idle Wives," to say nothing of "The Dumb Girl of Portici." Of these big productions, the last is the only one which was a "vehicle" for the exploitation of a "star"—Anna Pavlowa. Most people won't remember the names of even the leading players in the others. Yet the pictures themselves are engraved upon their memories. That is because there was a living purpose behind every one of them; because each was the presentation of a phase of life; because each was to the screen what a piece of great literature is to the world of letters—a reflection of human experience, a holding of the mirror up to nature. How far these productions differ from the dreary "propaganda" film, their box office value at-

tests. Lois Weber's photoplays are the work of a poet of the screen—yet they pay!

Apparently she has no "method." Sometimes she works through the extreme of realism, through a fidelity to the last sordid detail which is typical of a modern Russian, as in the Bluebird "Shoes." Sometimes she joins the "open air" school and gets effects with cloud studies, flowers and natural surroundings, like an impressionist painter. Again she frankly employs the resources of allegory, as she did in "Hypocrites," a film which has held the screen triumphantly through several revivals. She has returned to this medium in her latest contributlon to motion pictures—"Even as You and I."

This is the story of a young sculptor and his wife, poor in the world's goods, but rich in that which makes life worth the living. They, however, do not value their possession of Youth, Love and Honor sufficiently to protect them from the covetousness of the powers of evil. The Evil Genius of humanity, provoked at their defiance of his might, attacks them, finding that he must first destroy their three supreme gifts. He sends Lust to conquer Honor; Self-Pity to the wife to conquer Love, and Drink to the man. Their Youth wastes away of itself, and at the end, though restored to each other, they are left with nothing but Repentance.

This is a mere outline of the story, in which Miss Weber has employed a cast chosen with the care which she always lavishes upon the casting of a photoplay. It is a common saying in the profession, however, that she inspires players to work of which they themselves did not know themselves capable. She has proved that over and over again, and never more forcibly than in "The People vs. John Doe," in which some of the leading roles were filled by actors who had never seen their names in a cast before. Ben Wilson is the sculptor, and Mignon Anderson is his wife. Harry Carter, a consummate villain of the screen, is the Evil Genius, with a corps of "lesser devils," headed by Hayward Mack and Earl Page. Priscilla Dean is the frivolous, vain, and worthless butterfly, and Bertram Grassby is her husband, who manages to rescue himself by the resource of hard work. The production had a first showing at the Rialto Theatre, on Broadway, last week, and received high praise from the New York critics.

The New York Tribune said:

"Lois Weber is responsible for this photo-allegory, and it is so cleverly done that it makes one quite uncomfortable. Interpolated through the picture are the words 'Even as You and I,' and it needs no sub-titles to point the moral."

The Morning Telegraph said:

"'Even as You and I' is pure phantasy and most of its characters are but symbols for certain mental attributes. Nevertheless the human qualities of the story are kept in view."



The Imp tries his wiles upon Selma.



The sculptor in the depths.



Dominick finds the painter's wife a kindred soul.



Life has broken the butterfly's wings.



Jimmie is paroled in Nora's care.

"A JEWEL IN PAWN"



Aaron Levovitch.

BLUEBIRD Photoplay, written by Constance Crawley and Arthur Maude, adapted for the screen by Maie Havey and produced by Jack Conway, with Ella Hall featured, and Antrim Short and Walter Belasco in her support.

A CHARMING story was written by Constance Crawley and Arthur Maude, adapted for the screen by Maie Havey, and then turned over to Jack Conway to produce, with Ella Hall in a role which fits her like a glove. It is another of the little girl parts which she plays better than any actress on the screen to-day, for she never seems to be acting at all, and her appearance never for a moment suggests that she is more than twelve years old. Even her hands seem to be those of a child. In "A Jewel in Pawn" she is supported for the first time in a photoplay by her own mother, and the marked resemblance between them makes for realism in the picture as nothing else could. Walter Belasco, in the role of the kind-hearted old pawnbroker, and Antrim Short as the newsboy, Jimmie, give their very best to the production, which is delightful all the way through. Director Conway has introduced countless deft touches of humor, contrasting with the pathos of a story which is as wholesome as sunshine. Here is an outline of it:

Nora Martin is the seventeen-year-old sunbeam of the tenements. She teaches the little youngsters how to spell and read, and helps Aaron Levovitch in his pawnshop. Mrs. Martin, determined to remove her daughter from the slums, goes to Levovitch with all her earthly possessions, but there is not enough on which she can raise the money she needs to take her daughter to her grandfather's home in the country.

Mrs. Martin had married against her father's will, and when her husband died she was left impoverished. Determined now to attempt a reconciliation, Mrs. Martin would pawn her possessions for railroad fare. When Aaron suggests that she pawn her daughter, Mrs. Martin reluctantly consents, and goes alone to seek parental forgiveness. Arrving at her father's country estate, Mrs. Martin finds that he is living at his home in the city.

Mr. Martin collapses when informed of the fruitlessness of her sacrifice, and is taken into the house of her father, where she dies. The father, telegraphed for, arrives too late to see his daughter alive. His servants tell him that Mrs. Martin in her final delirium has begged them to "redeem her jewel in pawn."



"Can't you make it five dollars?" begged Nora.

Meanwhile, in Aaron Levovitch's pawnshop Nora is daily endearing herself to the kindly old Hebrew, who gives her every care and comfort his lowly quarters afford. Newsboy Jimmy has always been Nora's defender and reliance in her contest with "the Bully" and other children, and when Jimmy is falsely accused of theft, the Judge of the Juvenile Court paroles him in Nora's care. Thus he, also comes to live with Levovitch. The two children look upon Aaron as their father, and the kind-hearted old pawnbroker bears great affection toward them both.

During Jimmy's day in court, Bob Hendricks, a clever newspaper reporter, always on the watch for a good story, senses his opportunity and prints a "heart interest" narrative about "the jewel in pawn." This story comes under the eye of Nora's grandfather, John Dane, and the wealthy old widower goes at once to Aaron's pawnshop and claims the little girl.

Three years in preparatory school turns Nora out a beautiful young lady, a bud of society and so good a "catch" that Percival Van Dyke, a snobbish Englishman, sets his cap for her. On a day when Nora is giving a tea to her schoolmates, Jimmy and Aaron, in response to Nora's invitation, call and are hailed joyously by their little friend. When Nora takes them into the garden for a chat, Jimmy makes bold to tell her of his abiding love, and Nora is quick to prove that she reciprocates.

Percival sees Jimmy and Nora in a most loving embrace, and calls Nora's grandfather to gaze upon the scene. The old man flies into a rage and orders Jimmy and Aaron from the grounds. Nora loses little time in changing her clothes, puts on the dress she had brought from her humble station in life, and is soon back again in Aaron's pawnshop.

Nora's grandfather reads the note she leaves behind and, taking Percival, hurries to Aaron's place, but arrives only in time to be a witness to the Jewish marriage ceremony that unites Jimmy and Nora for life.

CAST.

Nora Martin	Ella Hall
Mrs. Martin	Mrs. Maie Hall
Jimmy	Antrim Short
Aaron Levovitch	Walter Belasco
Bob Hendricks	Jack Connolly
John Dane	George Pearce
The Bully	Marshall Mackaye
Percival Van Dyke	Jack Nelson



Nora's mother had insisted upon marrying where she loved.

FIRE ALARMS FOR ANIMATED.

ALL records for speed in effective procuring of animated news were shattered again by the Cincinnati bureau of the Universal Animated Weekly. Twelve minutes after an explosion had destroyed and set fire to the Ford Motor Company's plant in the suburbs of Cincinnati, the bureau had three cameramen on the job grinding out film for the Animated Weekly.

The system employed to assure such promptness is one in use in virtually every newspaper office in the country, but the Universal's Cincinnati bureau is the first motion picture organization to adopt it. Several days ago, the manager of the bureau asked the Fire Commissioner of his city to install in the bureau an automatic fire alarm. By this method, the manager knew he would get fire alarms and police signals as soon as the firemen and policemen themselves received them, and he was accommodated by the commissioner.

The firemen assigned to the task of installing the signals had just completed their work when the first alarm came from the Ford plant. It was speedily followed by a second alarm, and the manager immediately assigned three cameramen to the event. They commandeered a taxi and were on hand at the height of the story.

All the advantages of this innovation are reflected in the current issue of the Animated Weekly. Seldom has a more vivid subject been shown in a topical reel. Negotiations are now under way looking toward the installation of such a signal service in the New York office.



Very grand, but oh! so lonely!



The wedding supper behind the pawnshop.

Ham and Hamlet

Extracts from the story, with special pictures posed by William Franey, which will be published in the Motion Picture Magazine

By H. H. VAN LOAN



Wm. Franey as he really looks.

(Damon Ham has arrived at Universal City from the metropolis of Eggzema, to become a picher actor. He meets Beaudine, of the Jokers, just after he has been appointed to sweep the thoroughfares of the city.)

"HOW long have you been idle?" Beaudine asked the nondescript.

"I'm workin'," Damon informed him, as he grasped the handle of his broom with grim determination.

"Who for?" continued the director.

"The Kaiser," answered Damon. "He told me to sweep the streets, hang up the flag and lots of other things, and then eat."

"I knew it was empty," remarked Beaudine as he looked at Higgins, who nodded approvingly. "How would you like to be a real movie actor?" he added.

"That's what I come here for," said Damon. His face refused to manifest any interest and remained as vacant as a blank pad.

"Well, you've started wrong," the director informed him. "You've got a wonderful face for pictures. Take my advice and never try to improve it, if you do, you'll spoil it. Let it remain just as it is."

"How can we employ him?" asked Higgins with interest.

"He's going to play Hamlet," said Beaudine. "Go over and see how Parsons and his gang are progressing with those three sets. In the meantime I'll take him over and get him fixed up." As Higgins departed, the director started toward the wardrobe department with Damon, who was still clinging to the broom.

"Now, this is the first time that Hamlet has been made into a picture. It's going to be an elaborate production in eight reels, and the whole success of it depends on you."

"Who is he?" meekly inquired Damon, with no attempt to conceal his ignorance.

"He isn't—he was. You don't mean to tell me that you don't know who Hamlet was!" exclaimed the director. "Why, he was the feller who upset the Scottish throne, married Ophelia and murdered Macduff in the Tower of London. . . . Now plunge in there and get some Hamlet atmosphere and when you emerge ask for Director Beaudine."

"Bovine?" asked Damon, innocently. For it was the only word he really understood.

"Say, don't you ever try to pull anything," the director warned him, " 'cause you're always funny." And with that he started for the big open-air stage.

When Damon made his exit from the wardrobe building a little later he was worthy of considerable notice. He was very much undressed, in a very attentive suit of underwear, a semi-ballet skirt and a duet of shoes that resembled two submarines, while across his left shoulder was wrapped innumerable yards of cloth, quite akin to curtains.

Everything within a radius of six miles punctuated activities when Mr. Damon Ham as Hamlet loomed up on the horizon.

"Looks like a revival of the Roman period," remarked Beaudine, who at that moment stepped from his office with John Murphy, his assistant.

"Julius Caesar gone wrong, I should say," added Murphy as they both studied Hamlet, who was stranded out in the middle of the road. . . . . .

Murphy went over and rescued the stranded Hamlet and, taking him by the arm, led



"I want ter be a movie actor!"



Franey as Capt. Nemo in the coming burlesque, "20,000 Legs Under the Sea"

him over to where Beaudine was impatiently waiting.

"What's the matter, did yer engine die on yer over there?" he shouted, as the two arrived.

"I wasn't doin' nothin, mister," said Damon, somewhat chagrined.

"Well, hereafter when you've got nothin' to do, go an' weep on yer grandmother's grave," the director warned him.

"I can't; she's dead," said Damon.

"Untouched by hands," said Murphy, as he threw both of his above his head.

"Shows you what drink will do for some men," laughed Beaudine. Then, as he studied the star, he continued: "Where's your make-up?"

"Left it over there," he answered, as he pointed toward the wardrobe building.

"I tell you, Bill, he's original," remarked Murphy. "There's none genuine without his signature."

"Take him around and fresco his label, will yer," said the director, as he turned to his assistant.

Murphy took him to the "extra" room and shoved a stick of greasepaint in one hand and a mirror in the other.

"Now hide it," he ordered him. "Don't even let your ears show, if you can help it."

Damon grasped the stick and began lathering his face with it, while Murphy looked on with interest. It was No. 6, and before he finished his face looked as though it had fallen heir to a wealth of chocolate.

"You can't fix it without being born again," said Murphy. "You've got a big suit against nature. That face of yours is injured for life. Come on." . .

"Here he is," said Dorothy Phillips, as Damon approached with Murphy. She was dressed in the costume of Ophelia and stood chatting with Beaudine.

"Say," began the director as the rural Hamlet arrived, "I wish you'd stop goin' ter lunch every five minutes!"

"When?" asked Damon innocently.

"It's an absolutely unprecedented sale, I tell yer," chimed in Murphy, as he turned away.

"I hope it never comes into vogue," said Dorothy, as Damon stood staring at her.

"Well, fish," said Beaudine, "I want to introduce you to Miss Phillips. She's going to play opposite you, as Ophelia."

"I can't play that," responded Damon. "All I can play is tag."

"If it keeps open much longer, I'll raid it and take its license away," blurted out Murphy.

"What do you call it?" inquired the fascinating little star.

"Call it anything you like," answered the director.



"What's the matter? Did your engine die on your way over there?" said Director Beaudine

"It's the biggest disaster since the Germans started their ruthless submarine warfare," added Murphy.

(Damon is then told to fetch a bull.)

About an hour later, as Beaudine was superintending the construction of a "set," Murphy, who had been out reconnoitering, rushed up breathlessly.

"Leave-him-ter me, will — yer — boss?" he panted, as he pointed down the road.

Beaudine turned and beheld a sight seldom equalled even in a moving picture town where something new is being flashed every few hours. There was Damon using every ounce of his manly strength to urge the national beast of Ireland up the road. But, the animal seemed to have its own ideas about progress, and though he tugged with it, pleaded with it, pulled it and pushed it, the beast refused to budge.



"Bury it! Don't even let your ears show!"

"That guy is as busy as the South after the Civil War," remarked Jerry.

"Nothin' would ever do anythin' for him," added Beaudine. "He's too rough." And with that the trio started after him.

"Say, empty, if that was a bull when it started, it certainly shrunk on the way," said the director, as he arrived on the scene with his staff.

"It wuzn't," said Damon, as he grabbed the horns of the beast.

"If I sent you for a package of pins you'd come back with the Panama Canal," continued Beaudine. "Now what'n hell are yer tryin' ter do with this Irish ambassador?"

"The feller didn't have a bull, so he said while I wuzn't doin' anythin' I could straighten out this thin's horns," replied Damon, as he placed his knee against the goat and tugged away in an effort to untwist his antlers.

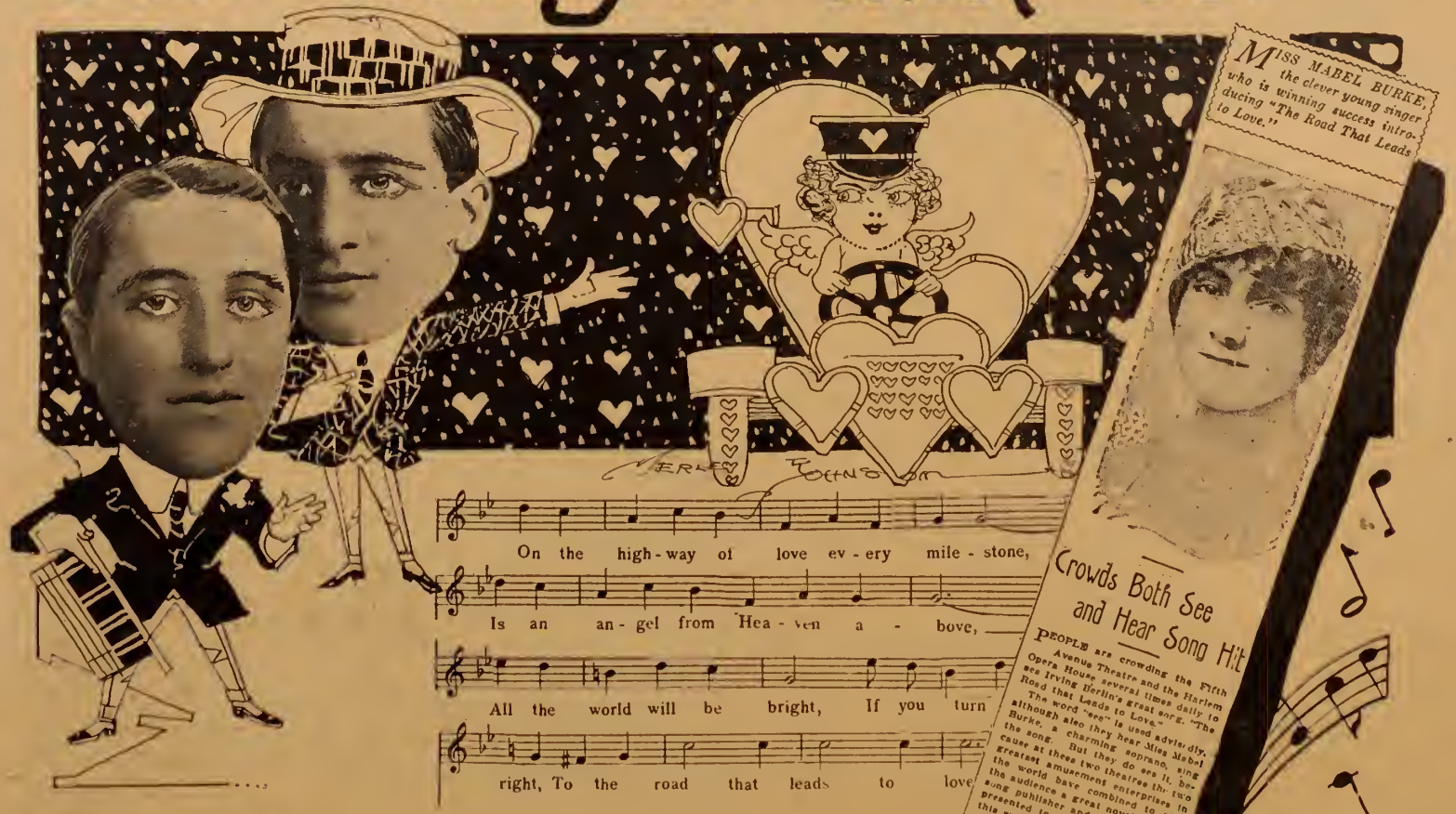
"He's mean enough to go to work with crutches so's ter git a seat on the subway," remarked Murphy.

"Take twenty feet of it," said Beaudine, as he turned to Jerry.

"Say, boss," said the cameraman with an evidence of surprise, "how long yer goin' ter let this guy queer this pitcher?"

"What'er yer talkin' 'bout, yer poor simp," replied Beaudine. "He's given me a good one-reel comedy."

Something Brand New!



MISS MABEL BURKE, the clever young singer who is winning success introducing "The Road That Leads to Love."

Crowds Both See and Hear Song Hit

PEOPLE are crowding the Fifth Avenue Theatre and the Harlem Opera House several times daily to see Irving Berlin's great song, "The Road that Leads to Love." The word "see" is used advisedly, although also they hear Miss Mabel Burke, a charming soprano, sing the song. But they do see it, because at these two theatres the two greatest amusement enterprises in the world have combined to give the audience a great novelty. The song publisher and the movies are presented together. It is done in this way:

The story of the song, and it is a delightful one, is carried out by actors and while the lines are being sung, the situation is being acted in a motion picture film. The audiences are very much interested in this new departure and it promises to be a big success.

The film starts before the singer and begins very brightly. The title page of the song is shown and then Ted Snyder, the music publisher, is seen speeding up Broadway in his big car. He seems in a great hurry and soon the cause of his haste is seen, as he overtakes Blossom Seeley, the well known ballad singer, right ahead in her car. The two core fun alongside of each other while the publisher speaks about the song to the singer. Miss Seeley must have liked the song, because as she read it she smiled in a way that the audience to her [illegible]

Glowing endorsement from N. Y. American.

Reproduced through the courtesy of the New York Journal.

EXHIBITORS

—who want something new, novel, unique—something that will create and retain capacity crowds—

A

POPULAR SONG HITS ACCOMPANIED BY CLEVEREST MOVING PICTURES. This—

Great Combination of all Latest Popular Song Hits and Moving Pictures to Illustrate Them

has scored an instantaneous and tremendous success in New York City at the Fifth Avenue Theatre and in the Harlem Opera House. Irving Berlin's great hit, "The Road That Leads To Love," with moving pictures, brought forth roars of applause, proving that IT'S WHAT THE PUBLIC WANT AS A NOVELTY, and the beauty of the idea is its great possibilities for all concerned.

To start with a split reel of perhaps five hundred feet of pictures will be produced every three weeks—then when this idea has taken root and grown to bigger possibilities and when Exhibitors all over the country DEMAND IT—then we will make a larger footage of pictures and produce this novelty oftener—perhaps once every two weeks—then once every week, etc., etc.



HIT

and a real hit—no half-hearted hit—no make believe hit, but a real honest-to-goodness, knock-'em-off-their seats sensation that made 'em come back for more—then more and then more again. When you can make 'em split their hands with applause and roar their appreciation of a novelty—then you've established something worth while. That's why we say to you—INVESTIGATE —and—

GRAB it FIRST FOR YOUR HOUSE

Start A Popular Song Night

That's the BIG IDEA behind the novelty. START A POPULAR SONG HIT NIGHT—backed by such song sensations as produced by Irving Berlin and other nationally known song writers and publishers. Take advantage of the reputation of these BIG successful song writers and the advantage of the popularity of their songs.

Once you get a POPULAR SONG NIGHT started, your patrons will demand this novelty every week.

And when you've got your patrons to a point where they demand a novelty, you've established something of genuine merit, for when people DEMAND, back up their demands by packing the house. So—get busy —communicate with your nearest Universal Exchange. Ask them about this new COMBINATION SONG AND MOVING PICTURE FEATURE, produced now once every three weeks—later on—oftener. Be first to get this novelty in your house. Act NOW if you expect to grab this BIG STUNT first.

Communicate with Your Nearest Universal Exchange for Complete Details -- Rented Prices and Other Information



Ben Wilson, star of "The Voice on the Wire," great Universal serial.

EPISODE NUMBER SIX

BEN WILSON IN "The Voice on the Wire"

"The Death Warrant"

THE mystery serial, adapted from the novel by Eustace Hale Ball and produced by Stuart Paton, builds steadily toward the climax, with a continuation of the series of utterly inexplicable crimes.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis McDonald
Dr. Renolds	Jos. Girard
Carns	Frank MacQuarrie
Cronin	Howard Crampton
Short	Lou Short

WE left the serial in the last episode at the point where John Shirley, played by Ben Wilson, was trying to batter down the door, inside which waited Polly Marion, and the threatened victim of the mysterious force, which had already brought several men to their doom. In Episode No. 6, Eustace Hale Ball, the author, ably assisted by the producer, Stuart Paton, shows John Shirley incapable of protecting the latest victim of "The Voice on the Wire." Then Polly, with whom he has fallen in love, is abducted, and the rest of the chapter is occupied with the chase for her and the criminals.

Shirley finally succeeds in breaking down the door and thus getting into the bedroom to Carns and Polly, who is beating the door and screaming. As Shirley enters, a muffled figure jumps through the window and disappears. Wayne and Dorian, two detectives, watch the house, and from another place "Red" Warren also keeps guard, but soon runs to the window, as do the other men. Shirley bends over the body of Carns and tries to restore him, and, while working, Carns shows signs of returning consciousness. "Red" appears at the window and orders him to throw up his hands. As Shirley moves toward the door, Wayne and Dorian step through. "Red" puts out the lights and a fight is begun in the dark. The detective who has been waiting downstairs now hears the noise of the fight and rushes to the bedroom where he joins in the melee. And while thus struggling the mysterious "Hand" is again working over Carns.

Meanwhile a crook waits in the road by an auto. Wayne grabs Polly and with the help of Dorian drags her off, finally getting her into the auto, where Red joins them in great haste.

Cronin and Short have managed to escape from the empty house, where they were confined by Red's" men, and arrive on the scene as Polly is being put into the auto. Short springs onto the running-board, but is hit by "Red" and knocked off. "Red" shouts: "To the docks, quick!"

Shirley and Reynolds discover that they are fighting each other. Then Shirley looks toward Carns but quickly sees that he is dead.

The house is aflame. Cronin and Short run in, and Short, frantically blowing his whistle, brings other officers, all of whom rush into the burning house. Shirley and Reynolds are soon out and are informed that "Red" has taken Polly to the docks. Suddenly Shirley remembers Carns and dashes back into the building only to find that the corpse had disappeared.

Shirley and the others race to the docks to save Polly, but arrives there just as the steamer is pulling out.

"Red" and his men get Polly, who is now unconscious, on the steamer and lock her in her stateroom. Later "Red" insinuatingly remarks to a crook that she might accidentally fall overboard, and just then the wireless operator hands Warren a message which instructs him to "fix" Polly; that Shirley will be "gotten" on the train. The message is signed by Laschlas. The men smile when they have read it.

Shirley and the others board a train and that night when every one is in bed, Shirley being asleep, the mysterious "Hand" appears and starts down the passage toward his berth and attacks Shirley, who manages to save himself. In the morning he sends word to the ship to guard Polly's cabin.

Jack Becomes a Special Attraction Hero

"MA didn't raise her boy to be a housemaid," is what Jack Mulhall is saying in ineffectual protest as the inexorable foreman of the ranch hands him a broom as an insignia of the only office which young Billy Brooks, the perfume salesmen, is capable of filling, out in the country inhabited by real men.

Jack Mulhall, in the special attraction, called "The Hero of the Hour," which is scheduled for next week, has the best role which has fallen to the lot of the young star so far. An ornament of New York's smart set, he exasperates his rough and ready father to the point of being cut off without the proverbial shilling. It is true that the old man keeps his son's picture on his desk, but that is because every time he looks at it, it makes him so mad that he cuts loose and makes another million. The last straw is Billy's declaration that he is going to take a certain perfume into the homes of the best people. The idea of the only representative of the Brooks family becoming a perfume salesman is too much for the old man, and he schemes to circumvent the sweet-scented career which his son has planned for himself.

So Brooks, Jr., finds himself hauled bodily from the observation platform of the train upon which he is journeying West, and landed neck and crop in the midst of real life, with never a frill on it. A large group of particularly husky cowpunchers takes charge of him, he turns the tables on them and becomes a "hero" after all.



"Here's the only thing you're fit for!" Scene from the "Special Attraction."



Dorothy Phillips as "Flash Fan" in the coming Bluebird, "The Girl in the Checkered Coat."

DOROTHY PHILLIPS TRIUMPHS IN DUAL ROLE.

AN example of the minuteness of detail demanded of the producer of motion pictures nowadays is illustrated by the shop scenes in the next Bluebird photoplay, "The Girl in the Checkered Coat," in which Dorothy Phillips does the finest work of her career in a dual role. The sisters, separated in their early youth by strange circumstance, grow up opposites in everything but appearance. One of them, Mary Graham, is a sweet and lovable girl of the highest principle, and the other, known to her shady associates as "Flash" Fan, is a pickpocket and confidant of criminals.

In the early scenes we are introduced to Flash Fan, as her pal is about to buy her a coat. It is the conspicuously checked garment which catches her fancy, and the "set" in which she buys it, is a complete cloak department in a big store, faithful in every detail to the place itself.

Joseph DeGrasse, a descendant, by the way, of the French commander of the fleet sent to our aid at Yorktown, during the Revolutionary war, directed this picture, from a scenario by his wife, Ida May Park, and produced it with his usual success, and with the prize combination, Dorothy Phillips, William Stowell and Lon Chaney.



"Love and Blazes" with PHIL DUNHAM

L—KO of fire, wire and crooks, featuring Phil Dunham, directed by Vin Moore under the supervision of J. G. Blystone, Director General.

CAST.

Fire Chief.....Phil Dunham
Chief of Police.....Charles Inslee
Mayor's Daughter.....Lucille Hutton
His Stenographer.....Merta Sterling

THEY won't forget the production of "Love and Blazes" for some time at the L-Ko studios. Everybody was thankful when the iris closed for the last time on the scenes which had been specially prepared for the latest comedy, directed by Vin Moore under the supervision of J. G. Blystone, the director general. Phil Dunham was gladder than any of the others, for he declared that he had eaten enough smoke in the course of the picture to qualify in all seriousness for the fire department. And to this, Lucille Hutton said a fervent "Amen." Things happen very fast, but when the smoke of battle has cleared away, we realize that the story has been something like this:

The Fire Chief and the Chief of Police are rivals for the affections and consideration of the fair Lucille, daughter of the Mayor. They are preparing to deliver a knock-out blow to her, at the annual exhibition of the Fire and Police Departments. Phil is conducting a drill at the fire station, in which his four men exhibit their preparedness. At every available moment he consults his instruction book to be sure that he has made no mistake in the regulation way of doing things.

At the police station the Chief is preparing his men. His men are troubled with insomnia, but the Chief has a neat little way of exploding a bomb under their bench, which cures them eventually. The Mayor's fair daughter is the envy of Merta, his stenographer, who is a real man-eater by disposition, only nobody will let her get away with it. She sees Phil and at once succumbs to his manly charms. She follows him into the station, and even climbs the pole to pursue him, but with the help of his trusty firemen he outwits her.

The Chief of Police is holding a burglar drill, with the false front of a house, which he is sure will win the commendation of Lucille, while Phil has prepared a demonstration in response to a fire alarm which is sure to take the prize. At last the day comes, and the police and firemen parade. The Mayor makes a speech, and the police are called upon to drill first. They are wildly applauded, and Phil is jealous. The Chief is directing them with blasts on his whistle. Phil blows his own, and upsets the whole drill. Even the cherished burglar drill is put on the blink.

Then comes Phil's turn. Unfortunately, he sets the fireworks going prematurely, and the fake fire turns into a real one. Phil saves the Mayor's daughter and drives off in a wagon with her. The Police Chief follows in a flivver. The horse balks and the Chief gets the girl. Phil then takes the horse's place, and the flivver balking, too, the Chief hitches the horse to the car, while Phil draws Lucille in the wagon. Up and down a steep hill they go, until they reach home. The Chief goes in with the girl, and Phil calls the police and tells them there is a dangerous criminal with Lucille. They throw a bag over his head and arrest him. Then he is recognized, and, returning sets the house on fire in spite. Phil rushes for his trusty fire laddies. He saves Lucille while the house goes up in smoke.

ADMIRAL BLEECRER VISITS UNIVERSAL CITY STUDIO.

THE general manager of Universal City entertained an old friend, Rear Admiral J. Van B. Bleecker, at the film capital recently. Admiral Bleecker retired ten years ago, after forty-three years of service in the U. S. Navy. He was an intimate friend of the late Admiral Dewey, and during his visit to Universal City related many interesting stories of the hero of Manila Bay.

The admiral's home is in New York, where he lives at the Lambs' Club and the Army and Navy Club, dividing his time between the two organizations when he is in New York. Admiral Bleecker crosses the continent frequently during the winter season. He says he loves to revel in the sunshine of Southern California, where he has many friends whose attentions add to his happiness.

While at Universal City Admiral Bleecker renewed his acquaintance with another old friend—Colonel Jasper E. Brady, a veteran of the Spanish-American war, who is now in charge of the scenario department at the Universal Company's Pacific Coast studios.

"THE INTERNATIONAL SPY" -- The Last Adventure



Scenes from "The International Spy."

THE last adventure of the series "Perils of the Secret Service," written and produced by George Bronson Howard, with Kingsley Benedict starred, is really the best story of them all. It concerns itself with international spying—a subject uppermost in the newspapers of the day, in which the most fantastic fiction is less strange than the truth.

Guy Sterner, a weakling taking no risks himself, but selling the secrets of his country to eke out his slender patrimony, proposes to Beth Bohun, debutante daughter of the Senator, a man of the highest reputation, and is accepted. The Senator finds a Government appointment for his unwelcome son-in-law. Confident of the political influence behind him, Sterner uses his position to obtain information, which he then carries to Carl Ehricke, the international spy, who is wanted by half a dozen governments. Sterner needs the money to supply the rapacious needs of Gloria Steinmetz, a tool of Ehricke's, with whom he has long been in love.

The department discovers the leak of information, and the authorities send for Yorke Norroy to unravel the mystery. Norroy says that he will let them know in a few days. He consults with Huntley, who informs him that Sterner is paying attention to Gloria, and that he certainly cannot afford to do so on his income. Norroy sends Huntley to Mrs. Sterner, who tells him that her husband has no resources but his salary. Norroy then directs the attention of the department chiefs to Sterner, but they demand more evidence before accusing the Senator's son-in-law. So Norroy lays plans to trap him red-handed. He invites Sterner to dine with him at his club, but the man says that he has to go to Baltimore. He admires a curious ring which Norroy is wearing.

Norroy follows Sterner to Baltimore, and sees him enter a certain house. He tells Huntley to go there and rent him a room exactly opposite. They watch through the window shades, and see Ehricke, whom Norroy recognizes. The next day the rough notes of a treaty with South America are missing, and the department is much disturbed. Norroy goes to Ehricke's, and crawls up the stairs, revolver in hand. Ehricke hears him, and, coming out on the landing, attacks him. They fight, and the spy is overpowered. Norroy quickly takes from the man's face the false beard and mustache he is wearing and transfers them to his own. He then lowers the lights, and waits for Sterner. When the man appears, Norroy pretends to have a sore throat, to disguise his voice. Sterner, however, recognizes the ring which Yorke has forgotten to remove. He pulls a gun and holds it to Norroy's head. Norroy, who has arranged the light so that it will go out at a blow on the table, strikes the table and grabs Sterner while it is dark. They fight, and Sterner fires. He hits the body of Ehricke. Norroy removes the false beard from his face and calls the police. They arrest Sterner for the murder of Ehricke, but he shoots himself. Later Norroy tells the broken-hearted wife that Sterner died in the prosecution of a dangerous mission for the government.

THE last adventure is the best of all the seven stories, written and produced by George Bronson Howard, which have set a new standard for this form of screen series.

CAST.

Yorke Norroy.....Kingsley Benedict
Carson Huntley.....Jay Belasco
Guy Sterner.....M. K. Wilson
Beth Bohun.....Violet Schramm
Senator Bohun.....Seymour Hastings
The International Spy....Harry Mann
Gloria Steinmetz.....Muriel Parker

THE WAYS OF THE "HEATHEN CHINESE."

MILLARD K. WILSON, who plays the leading role in the Red Feather, "The Flower of Doom," recently engaged in a game of checkers with Ah Wing, a Chinese actor, who has a part in the production.

Wilson declares, however, that the Chinaman took an unfair advantage of him, as there was a group of other Celestials behind him who continually offered advice in their native language to the original player, and Wilson was unable to understand. Consequently, he was beaten. Hereafter he says he is willing to play against one Chinaman, but not against a crowd.



A marvelous opportunity for those Exhibitors who do not care to show a serial photoplay is presented in that notable series, "The Perils of the Secret Service," featuring the popular Universal star, Kingsley Benedict, and directed by the author, George Bronson Howard. This famous series founded on the popular stories published in a leading magazine under the title of "Yorke Norroy," consists of—

Seven Great Two-Reel Dramas Each Complete in Itself. . . .

Mr. Howard, who has written many successful plays and books, is also the author of "God's Man," the sensation of the year. The absorbing adventures of Yorke Norroy, Diplomatic Agent of the Secret Service, will bring your patrons back week after week. There is no lost patronage possible, because each story is complete in itself. Get full particulars from your nearest Universal Exchange, or

UNIVERSAL FILM MFG COMPANY,
CARL LAEMMLE, President.
"Largest Film Mfg. Concern in the World"
1600 Broadway,
NEW YORK.

BLUEBIRD IDEAS
FOR
"A Jewel in Pawn"

AS the story of the delightful Bluebird production, "A Jewel in Pawn" takes place for the greater part in a pawnshop, some of the loan broker atmosphere may be advantageously woven around the advertising. One way of boosting business on this picture is to fix up your lobby as a pawnshop. Set three large balls at each side of the lobby near the street and between them stretch a banner reading:

ELLA HALL
as
"A JEWEL IN PAWN"
A delightful Bluebird Photoplay
Here on (date)

Another money-maker may be worked up along these lines: Have cards printed to resemble pawn tickets and numbered consecutively. Distribute them around town or send them to the people whose names are on your mailing list. Select two or three numbers on each of the two or three days preceding the showing of the picture. Display them in your box office window and flash photos of them on your screen. Redeem the tickets as they are presented. The cards should read as follows:

If the number on this ticket corresponds to one of the numbers on display at The (name) Theatre, this ticket is
REDEEMABLE FOR TWO ADMISSIONS
to the performance of
ELLA HALL as
"A JEWEL IN PAWN"
on (date)
Come around now and see if you have the lucky ticket.

If you contemplate raising your admission price, or if you want to build up your attendance at the matinees, distribute tickets that are good for a reduction of five cents from the usual price. The tickets should be printed in the form of pawn tickets. They should read as follows:

THIS TICKET
and (xx) cents
REDEEMABLE FOR ONE ADMISSION
to the (matinee or evening) performance of
"A JEWEL IN PAWN"
The latest Bluebird Photoplay
at the (name here) Theatre
on (date)

Have your printer multigraph the attached letter and send it with a pawn ticket to the names on your mailing list.

Mr. Exhibitor:

Here's a novelty that will attract considerable attention. Get a blank pawn ticket and where the broker usually inserts his own name, fill in the name and address of your house. Then write "One Girl—Nora Flynn" in the space left blank for the description of the article pledged.

This done, ask your printer to have a line cut made of the pawn ticket. The cost won't be great. If you are located in a big city the chances are that it contains a photo-engraver. By giving him the job direct, you will save the extra cost that the printer will tack on the job. For that matter, your Bluebird exchange manager will glady put the line cut through for you without extra cost. After the line cut has been finished you can have your printer run off as many pawn tickets as desired.

Distribute the pawn tickets as you would any circular. Or you might enclose them with a letter reading as follows:

Dear Friend:

Yes, the attached pawn ticket IS genuine!

In fact, it is the ticket which old Aaron Levovitch made out when Mrs. Martin pledged her daughter for $15.

Heartless transaction?

Well, perhaps it was—but the whys and wherefores will alternately bring tears to your eyes and laughs to your lips when the details are revealed on (day and date here) when the Bluebird production

"A JEWEL IN PAWN"

is presented at the (name of theatre and address).

COME!

Cordially yours,
(Manager's Signature).
Manager.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

IF ever Exhibitors had a chance to "put over" good pictures, it is now. Such a wealth of good stuff as the Universal is now offering you has never been equalled in the history of films.

Take a look at the program—the Universal Program—the Exhibitor's one best bet. The meal ticket that never fails. You will find not only the strongest and most attractive one, two and three reel dramas, educationals, comedies and novelties, but there are the Universal Animated Weekly, the Universal Screen Magazine, Comic Cartoons, and an endless succession of novelties that need only to be advertised to prove their pulling power.

Then there are the great serials—"Liberty," "The Purple Mask," and "The Voice on the Wire"—any one of which will do for you all that they have done for other Exhibitors.

Book what you think will please your patrons from the material the Universal offers you every week—AND THEN TELL YOUR PATRONS WHAT YOU HAVE TO OFFER. THEY ARE NOT MIND READERS AND IT DOESN'T MATTER HOW GOOD YOUR SHOW IS IF YOU DON'T TELL THEM THEY CERTAINLY WILL NOT COME 'ROUND ASKING YOU.

THE advertisement of the Universal comedies—Nestor, Joker and L-Ko—appears on this page, and suggests stunts for putting over the three laugh-getters of these brands which appear on the program for the week of April 23.

First the Nestor, on Monday. It is called "The Home Wreckers," and in it those ingenious young men, Eddie Lyons and Lee Moran open a bureau for the dissolution of domestic partnerships. You can't do better than copy the sign which they put out in front of their office, and which reads: "Home wrecking bureau. Homes wrecked while you wait. Trip to Reno unnecessary. We do everything but the work of the jury. We never fail. Terms easy. Give us a trial. All work guaranteed." Have this carried by an old-fashioned sandwich man up and down the streets, with the address of your theatre prominently displayed on it, and the date.

THE L-Ko for April 25th is called by the sylvan title of "Little Bo Peep," with Dan Russell, sans mustache, in the name part. In one of the scenes, Dan takes his entire family, consisting of six boys, with him when he goes to overtake his wife, who has eloped with the proprietor of the Rushville Hotel. Put a man in country clothes, and a little cap let six boys, dressed in overalls, and ragged straw hats follow him through the town, or line up in front of the theatre, with posters of the picture to draw attention to them. The boys should range in size from a tiny one to a fifteen-year-old, and they should be dressed exactly alike.

THE Joker for April 28th is called "The Leak," and it is a story of a bone dry town, and the search instituted by the marshal for the booze, of which he sees evident effects. When Bill Franey arrives by the side-door Pullman route, he undertakes to trace the stuff to its lair, and he finds it in the barber shop disguised as bay rum and other things essential to the tonsorial trade. Have a pile of broken bottles plainly marked "Bay rum," "Hair tonic," "Shampoo mixture," "Liquid Soap," etc., in your lobby, with a dog tied beside them, and a placard to say that all this was found in the barber shop by this booze hound. Above have the posters of the picture, "The Leak."



STORIES OF THE ONE REEL PHOTOPLAYS

"IT HAPPENED IN ROOM SEVEN."

Victor Comedy.

Written and Produced by Capt. Peacocke.

CAST.

Phil Foster.....Al McKinnon
Violet .....Violet Lind
Attorney .....Eugene Walsh

Violet Foster engages a new maid and Phil becomes greatly enamored of her. Violet finds the two embracing. She secures a divorce and is awarded alimony, which Phil says he will never pay.

He travels in Europe and has a very gay time, while Violet is eking out a meager existence in one of the large cities. Phil hires a lawyer when he returns and the attorney gives him his wife's address on a card.

Later he meets the maid and she gives him an address similar to Violet's. Phil leaves the card on the table. The next day he goes to Violet's address by mistake. He goes to sleep while waiting. She sees a fat bill book protruding from his pocket and takes it, leaving him a receipt for the alimony.

"CHUBBY TAKES A HAND."

Laemmle Drama.

Story by E. Magnus Ingleton.
Scenario by Harvey Gates.
Produced by William V. Mong.

CAST.

Mark Frawley.....Wm. V. Mong
Darson Selby.....Dan Leighton
Rose Selby.....Betty Schade
Mary Hanley.....Violet Schramm
Chubby .....Zoe Rae

Chubby, waiting at the station for her father, is lost and begins to cry. Rose Selby comforts her and gives her a card with her address on it. Chubby is deeply impressed with her kindness. In their new cottage Chubby and her father are very happy. The little girl discovers that her father loves Mary Hanley, the daughter of their neighbor, who is trying to make the girl marry Darson Selby, an apparently rich man. Mary is much under her mother's influence, and Chubby resolves to interfere.

She sends a note, which is hardly intelligible, to Rose, who responds that she will come at once. When she appears, Chubby takes her next door, where Darson is making love to Mary. With a cry of astonishment, Rose recognizes her own husband, who has been robbing his business partner and is now planning to desert his wife. Mrs. Hanley, told of the reputation of the man to whom she has wished to give her daughter, is overcome. Chubby's father leads Mary away, and Chubby serenely tells her doll that Mary is going to marry her Daddy.

"A GOOD STORY ABOUT A BAD EGG."

Powers Animated Cartoon Split Reel.

A bird has been sitting on some eggs in the stump of a tree for six months, without result. It decides to strike, and flies away. A bear comes along and eats some of the eggs, but one escapes him and rolls away. Then the six-months'-old egg has a series of adventures, which take it all over the place. A snake eats it, but decides to return it again to the light of day, and does so. Then it rolls into a cheese factory and beats the cheeses at their own game. The cheese maker sniffs the delightful aroma, and says that if he can locate it, he will make the strongest cheese known to civilization. He does so and puts the precious object in the safe. Rats sniff it from afar and are trying to nibble their way into the safe, when the whole thing explodes.

"FOLLOW THE TRACKS."

Nestor Comedy.

Written by C. B. Hoadley and F. A. Palmer.
Produced by Louis Chaudet.

CAST.

Eddie .....Eddie Lyons
Lee .....Lee Moran
Eddie's Wife.....Edith Roberts
Lee's Wife.....Gertrude Aster

Eddie and Edith are newlyweds and very affectionate; Lee and Gertrude have been married a long time, and she is very stern with him. The boys go to a banquet and outstay all the other guests. At last they start for home, finding a Flivver which they induce to run by dropping a coin into the radiator. It runs wild with them, and they cannot find the way home until they have the happy idea of following the tracks. When a turn comes in the track, Eddie sees the milkman, and thev follow him.

Gertrude has gone over to Edith, who is frightened and thinks that something dreadful has happened to her husband. When the boys arrive together, they shout to Edith to come and pick out her husband. She receives Eddie with joy, but Gertrude goes for Lee with a rolling pin.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE SORCERESS."

Rex Drama.

With Cleo Madison and Herbert Rawlinson.

The colonel is a fine type of English country gentleman. While visiting a Glasgow inn with a friend, the colonel learns that his nephew, Lieutenant Pritchard, is mixed up in an unwholesome affair with a woman. Under the threat of cutting him off, the colonel compels the nephew to give the woman up. Later the nephew leaves for the front in South Africa.

The colonel advertises for a housekeeper. Nina, the adventuress, secures the position, and later marries the colonel. The colonel is ignorant of the girl's past. David recognizes his uncle's wife with horror. The colonel is informed, but refuses to believe when his wife denies ever knowing the nephew. Later, the colonel learns the truth; he writes a note and shoots himself. The adventuress tries to implicate the nephew, but dies through drinking a glass of poisoned wine discarded by the colonel.

"TAKE BACK YOUR WIFE."

Joker Comedy.

Produced by William W. Beaudine.

CAST.

John Henpeck.....William Eraney
His Wife.....Gale Henry
Chief Ranson.....Charles Conklin
Marion, His Sweetheart,
Lillian Peacock
Ketchem, His Lieutenant,
Milburn Moranti

Henpeck and his wife arrive at the hotel in the mountains, not knowing that the country is infested with bandits. Marion, the beautiful sweetheart of the terrible chief, sees Henpeck and lures him to her. Mrs. H. locks him up in his bedroom, but he gets out and goes after Marion. She takes him to their lair in the mountains, and he licks the whole band, to her admiration. Mrs. H. is captured by the bandits, and a note is sent to Henpeck demanding a large sum for her ransom. She, in the meantime, has fallen violently in love with the chief, and has insisted upon sweeping out their cave and making such a dust that they are nearly choked. When word comes from Henpeck that they are to keep her, they are desperate. Finally they send Henpeck a huge bag of gold, which shall be his if he will only take back his wife. But he is adamant. At last Gale discovers a switch, which sets off an explosion. She pulls it and is thrown into the air. She lands on top of her hubby, and in the confusion the chief grabs both his money and his sweetheart, leaving Henpeck with Gale.

"INTIMATE INDIA."

Powers Educational Split Reel.

"Intimate India," taken by Doctor Dorsey, shows the agricultural population at some of their domestic pursuits. Their primitive housekeeping is revealed, and their method of making palm wine and other things from the products of the country.

"THE BLAZING SECRET."

Imp Drama.

CAST.

Erickson .....Frank Smith
His Son.....King Baggot
His Daughter.....Leah Baird
The Spy.....Howard Crampton

Erickson, the inventor, dies, leaving the formula of a new and deadly explosive hidden in a peculiar diagram. Foreign spies attempt by fair means and foul to gain the secret, but fail. The inventor's son accidentally sets fire to the diagram with his cigarette. The ashes of the burned paper reveal the coveted secret.

"THE PACE THAT KILLS."

Big U Drama.

Written and Produced by Raymond B. Wells.

CAST.

Husband .....Malcolm Blevins
Other Man.....Jay Belasco
The Woman.....Claire McDowell

Out in No Man's Land—far beyond the pale of the law—there came a husband and his wife, and the other man, making in all an unequal equation of nature. So the inevitable happened.

While the husband is absent from the rudely constructed camp to obtain provisions, the other man is making love to the wife. She encourages him and submits, weakling that she is. So absorbed are they in each other that they do not notice the return of the husband until after he makes his presence known. Then the two men silently, taking their guns and a shovel, leave the camp. In a sequestered spot they pace off a few feet, and then shoot. The other man is killed, and the husband buries him. Then he returns to the woman for whom he had killed one of God's creatures.



Timely Cartoon by Hy. Mayer for Universal Animated Weekly.

THE SCREEN MAGAZINE No. 15



On the terrapin farm. *Making Rockwood pottery.* *Mrs. Andrea demonstrates kitchen helps.*

THE SCREEN MAGAZINE is scoring a great and deserved success. It is taking the place that its sponsors wished. The Animated Weekly must serve up the news as a daily newspaper does, hot from the oven, and as quickly as possible. There are many interesting subjects for the camera which have no place in the news reel, as there are many topics of popular interest which cannot be dealt with in the daily paper. For these, the reader turns to his magazine, and it is encouraging to see how many exhibitors are turning to their "Universal Screen Magazine" for just such material.

Issue No. 15 is as varied and as entertaining as the others, and that is saying a great deal. It begins with a demonstration of the caterpillar tractor, which was invented by a Chicago man, and of which thirty are in use at the present time on the Allied battlefronts. This baby tractor hauls guns and supply wagons over the roughest roads, is balked by no obstacle, and seems to possess an almost human intelligence. It is easily turned in its own length.

When we think of rare and costly foods our minds revert to terrapin, that superior and expensive dish which so many citizens have never tasted. Some of them don't even know that terrapin is a rich relation of the humble mud turtle. So the Screen Magazine shows us a government hatchery of the valuable creatures, which were rapidly nearing extinction on account of the high price brought by their meat. We see a thousand prospective plates of soup taking their daily bath—tiny crawling turtles, as big as the top of a man's thumb, but already with the characteristic marking on the shell. We see them nesting in the sand, and then several sizes together, representing different generations of turtledom, up to five years of age. We see them being fed in their tank, and in their winter quarters, and at the end of the study, we are introduced to Big Ben, the huge daddy of the flock.

How they deliver milk in Tampa, Florida, without a penny of "overhead" expense, is demonstrated amusingly. The cows are led from door to door, and the consumer pays four cents a quart for the strictly fresh product, which is milked on the spot into his own can.

The manufacturing of Rookwood pottery is a fascinating study. We see the older, and far more picturesque method, by which the artist models the vase on a swiftly whirling turn-table, from a simple lump of clay, using only his skilled fingers and a tiny stick. The new method, by which the clay is poured into molds is quicker and requires far less skill, but it lacks the fascination of the older way. The baking ovens are shown to us, with the rows of vases inside, and then the glazing and decorating of the beautiful forms, ready for the adornment of our homes.

Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, then demonstrates for us some of the modern inventions which save time and waste in the up-to-date kitchen. She has a little invention for the coring and slicing of apples in a flash, instead of the lengthy hand way. The same device prepares potatoes for French frying, almost without labor. Then she shows a little scoop for making potato balls, and a patent vent for refilling a tea kettle, without burning one's fingers in the hot steam. A nest for boiling several eggs at once, without danger of cracking, and an egg slicer for the preparation of hard-boiled eggs for salad and garnishes are also shown.

That the humorous side of life may not be forgotten in the importance of the world's work and the world's food, a comedy called "Trench Warfare in the Sahara," by J. R. Williams, is included, with which Issue No. 15 comes to an end.

CANADIAN NOTES.

By W. A. BACH.

TORONTO, Ont.—Mr. George Perkins of the Perkins Electric Company has just announced the consummation of a deal which will have widespread effect on the motion picture business of Canada. He has purchased outright the machine and stock departments of Charles Potter & Co., which was his only opposition in this territory. Mr. Brown, who was in charge of this department, will probably take charge of one of his branch office. Perkins Electric Co. now has offices in Montreal, Toronton and Winnipeg, and is sole agent for practically all the well known standardized motion picture machines and accessories.

Exhibitors in Ontario were somewhat surprised to receive letters from all the exchanges operating in this territory, stating that on and after May 1st all return express charges will have to be paid by the exhibitor. The exchanges claim that this is the outcome of the rapid increase in the cost of maintaining film exchange service and of the addition of the department to look after sales and advertising assistance to the exhibitor. These have greatly increased the overhead expense. They claim that the return charge is a small matter when considered with the viewpoint of each individual exhibitor, but from the exchange's side, it means a matter of hundreds of dollars every week. The Exhibitors' Association has not yet taken any action.

The Exhibitors' Association has also just lately notified the Exchange Association that they have decided to oppose the paying of advance deposits on films. At present the Monarch Film Co., Mutual and the Kleine Edison are about the only exchanges receiving advance deposits of any sort.

Mr. Robson of the Strand Theatre announces that the week of April 16th he is going to run a Bluebird week, in all probability using "The Jewel in Pawn," with Ella Hall and "The Girl in the Checkered Coat," featuring Dorothy Phillips. This idea is copied from the Regent Theatre of Ottawa, which conducted a similar week some time ago with great success.

It is reported that the Ontario Censor Board were considering the perforation of films, instead of using Censor Tags, but the very evident disadvantages of this system were pointed out by several of the exchangemen. For instance, the fact that after a film had been perforated by the Censor Boards of the several provinces, there would not be much room left for the story of the film. Also that the performation spoilt the title or scene where it was put on, and was not at all a permanent affair. Therefore it is believed that the Censor Board are going to abandon the idea and look for something better and more suitable for all parties concerned.



The most fascinating subjects chosen from the most interesting things throughout the whole world appear in animated form in the weekly release of the Universal Screen Magazine. You see the latest inventions; the progress of science, industry and manufacture; cooking lessons and beauty hints; how things are made; how to do things—exactly as you love to read about them in a big popular magazine. This greatest of all one-reel features is released

On the Regular UNIVERSAL Program Or You Can Book It Separately

It is a sure tonic for any dull day's business. There is something for every fan in your neighborhood, to inform, instruct, amuse and entertain. Send to your nearest Universal Exchange for free booklet, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

Mr. Louis Jacobs, business manager of the L-Ko, gave a farewell dinner to Mr. Carl Laemmle, president of Universal, on the eve of his departure from the coast to New York. The affair took place at the Log Cabin.

R. H. Cochrane, first vice-president of the Universal Film Company, was paying a visit to Universal City, and enjoying the sunshine immensely. He was warned by one of the inhabitants to look out for sunburn.

"I should not mind it at all," he answered. "I'll take a good tan back to New York and add a little more color to Broadway."

New Palace Theatre Co.

OFFICE
NEW PALACE THEATRE BUILDING

NEW ASTER

MINNEAPOLIS, MINN. March 20,1917

Mr. Julius Bernheim, Manager,
Bluebird Photoplays, Inc.,
719 Hennepin Ave.,
Minneapolis, Minn.

My dear Mr. Bernheim:-

Having just exhibited "HELL MORGAN'S GIRL", I think it will interest you to know that this picture is one of the best we have ever exhibited at the New Aster Theatre, - speaking especially from a financial standpoint.

We have run quite a few of your BLUEBIRD pictures, and we are well pleased with them and can highly recommend them to any exhibitor who is desirous of exhibiting your pictures.

At this time I wish to express to you my sincere thanks for your many kind favors, and wishing you continued success, we remain

Yours very truly,

NEW ASTER THEATRE
Jno. H. Koch, Mgr.
Manager

This is the letter.



Inside of the beautiful New Aster Theatre, Minneapolis.



Garrick Theatre, Leased by Bluebird.

The Garrick Theatre, Los Angeles, where "Hell Morgan's Girl" played two weeks to capacity business and justified the Bluebird Company's guarantee of a record run.

BLUEBIRD OPINIONS

BLUEBIRDS AND COMEDY.

Bluebird Photoplays, Inc.,
New York City.

Dear Sir—On Junuary 22d I ran your Bluebird "Love's Lariat," and did $22.50 on it. I rebooked it and ran it last Saturday night, February 17th and we took in $75.00. If the producers would give us more good clean comedies like "Love's Lariat," the picture game would soon get back to where the exhibitor in the small town could make some money. This picture has put the words "Bluebird" and "Comedy" in everybody's mouth. A great many of my patrons who saw it in January came back on the repeat date. Did they do any mouth to mouth advertising? Say! They haven't stopped yet. Give us more like this and we will play repeats on all of them.

CARL LOWENSTEIN.
The Princess Theatre.
White Hall, Ill.

HEADS THE LIST.

THE following is a sentence taken from a letter received from the Fullerton Theatre, Fullerton, Cal:

"By the way, Bluebird heads the list for the program—a good starter.

"G. A. CAMIEN,
"Fullerton Theatre."



Lobby display used for "Hell Morgan's Girl" by New Aster Theatre, one of the finest of all Minneapolis Theatres.

ADVERTISES BLUEBIRD.

THE Moving Picture Weekly takes pleasure in commending the manager of the Strand Theatre, Rochester, New York, for his advertising in the daily papers. The advertising in question was published in the Rochester Herald on Sunday, March 4th. On Sunday and Monday the Strand advertised Marjorie Rambeau in a feature, on Tuesday and Wednesday and Thursday "The Man Who Took a Chance," Bluebird feature starring Franklyn Farnum was presented, and on Friday and Saturday a Henry B. Walthall subject. In addition to running "The Man Who Took a Chance" three days, whereas the others were only run on two, the owner of the Strand Theatre advertised it as a Bluebird. No credit whatever was given to the organization whch produced either the Rambeau picture or Walthall one. Their titles only were used in the advertising. All of which proves again the theory which Mr. Rothapfel has found to be correct, that the name Bluebird has a definite and well-established drawing power of its own.

PATRIOTIC ADVERTISING DRAWS CROWDS TO THEATRE.

IT is not only in the large cities that enterprising campaigns are put over by wike-awake exhibitors. The Star-Palace, of Patchogue, N. Y.—a small town in upper New York State —owes its popularity and success to its wike-awake manager, who knows where, when, and how to advertise, and the proper films to show at the proper time. Last week he ran "The Eagle's Wings," and in order to attract especial attention, he gave a Red Cross benefit in connection with the picture. This naturally attracted the attention of the newspapers, and together with the patriotic, spacious advertisements which he inserted in the local papers, he had the entire town talking about "The Eagle's Wings," and the Star-Palace. No one missed the show. Any man would have felt like a sinner to have missed it. That's the kind of advertising the Star-Palace did.

PHENOMENAL RUN.

THE California Film Exchange, in order to show "Hell Morgan's Girl," leased the Garrick Theatre in Los Angeles for two weeks, and opened on Sunday, March 11th. The production was well advertised, and the results were almost phenomenal, Sunday's net being over $700, and Monday, the poorest day of the week, well over $500. Quarter and half-page ads in the Los Angeles papers preceded the opening, and prepared the way. "Hell Morgan's Girl" is having a phenomenal run.

ARE PRETTY GOOD.

Bluebird Photoplays, Inc.,
Des Moines, Iowa.

Gentlemen—In regard to your plays will say they are pretty good. The last one, "Behind the Lines," was great. I received more comments from my patrons on it than any I ever ran.

Yours very truly,
J. S. MEURER.
Exira, Iowa.

ANOTHER THEFT VICTORY FOR UNIVERSAL.

FOR some time past, the Universal, in common with many other producing companies, has been subjected to much annoyance, and thousands of dollars worth of actual damage through theft of its films, particularly its serials. Some little time ago the greatest annoyance was experienced through the fact that no direct prosecution for theft could be entertained, and that the cases had to be fought under the copyright law. Stanchfield and Levy have prosecuted these cases for the Universal, and have just won another substantial victory which will put a terrible crimp into the operations of the gang of sub rosa exchangemen who have been building up a very profitable traffic to themselves in films to which they could prove no title. The difficulty was that the real owners of the film could not prove their own title to it on account of the inadequacy of the law.

The case which has just been won is the action which the Universal instituted through Stanchfield and Levy against one Edward Mortorell whereby the attorneys have obtained from the United States Marshall for the Universal the complete copy of the serial "Graft," which was seized by the marshall from the defendant. In addition to obtaining possession of this serial, which has been in the United States Marshall's office ever since he seized it, a degree has been entered in the action enjoining Edward Mortorell as the defendent from infringing the Universal's right to the motion picture serial "Graft," and granting to the Universal the possession of the seized copy. By following the same legal procedure as that adopted by Stanchfield and Levy in this case, all of the companies, which include the greater number of those now producing, will be enabled to get back their films which are being unlawfully marketed and rented by persons who are not entitled to handle them. The Universal's victory, and the victory of its attorney, is the victory of the entire trade in this respect, and it is expected that following this court action, thousands of dollars worth of motion picture films will be restored to its lawful owners.



"TIT FOR TAT."

Victor Comedy-Drama.

CAST.

The Girl	Ethel Grandin
The Boy	Hobart Henley
The Mother	Mrs. Robinson
The Doctor	Charles Eldridge

Ethel is a spoiled, high-spirited society girl with a fiery temper. She is wooed and wed by Horace Gray, a wealthy young fellow. After marriage, she leads him to a merry dance, and he finds it impossible to curb her temper. He tries by kindly methods without avail. At last he consults a specialist, who advises him to treat his young wife with the same tactics that she has been pursuing. He does so. Ethel is alarmed, and in her turn consults the specialist regarding Horace. The specialist tells her that Horace must never be thwarted in any way. Ethel becomes a devoted wife, lending every effort to satisfy the whims of her stricken husband. Horace, under this care, gets rid of his ailment.

"THE TELLTALE CLUE."

(*Continued from page* 16)

cabin where she cares for him. Near Richard's body Molly finds the heelplate of a man's boot. Richard raves continuously about the Livingstons, so she goes to their camp and finds that the plate belonged to Livingston's boot. She tells her grandfather and the lumbermen, and they overtake the Livingstons on their way to the train. The men start to string him up, when Richard, regaining consciousness and becoming aware of their intent, stops them, telling the men that it was an accident. So the Livingstons are allowed to continue on their way, and Molly finds happiness with her lover.

THIS WEEK'S PROGRAM

APRIL 16, 1017.

SPECIALS.

02337 RED FEATHER—"The Flower of Doom" (5 R. Dr.) (Wedgwood Nowell and Gypsy Hart). 1-3-6
02338 NESTOR—"Follow the Tracks" (Com.) (Lyons, Moran and Edith Roberts). 1
02347 IMP—"The Perils of the Secret Service" (No. 7, Final 2 R.) "The International Spy" (Kingsley Benedict). 1-3-6
02348 UNIVERSAL SCREEN MAGAZINE—Issue 15. 1
02351 JOKER—"Take Back Your Wife" (Com.) (Gale Henry-Wm. Franey). 1
02342 L-KO—"Love and Blazes" (Com.) (Dunham). 1
02353 POWERS—"Good Story of a Bad Egg" (Com. Cart.) "Intimate India" (Dorsey) (Ed. Split). 1
02355 SPECIAL SERIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. "The Death Warrant" (Episode No. 6) (2 R. Dr.) 1-3-6

REGULAR RELEASES.

02339 GOLD SEAL—"For Lack of Evidence" (3 reel dr.) Tina Marshall). 1-3-6
02340 VICTOR—"It Happened in Room 7" (Com.) 1
02341 LAEMMLE—"Chubby Takes a Hand" (Dr.) (Wm. V. Mong and Zoe Rae). 1
02343 UNIVERSAL ANIMATED WEEKLY—Weekly No. 68. (News).
02344 VICTOR—"The Topsy Turvy Twins" (2 R. Com.) (Carter De Haven). 1-3-6
02345 BIG U—"The Pace That Kills" (Dr.) (Claire McDowell). 1
02346 REX—"The Sorceress" (Dr.) (Herbert Rawlinson and Cleo Madison). 1
02349 VICTOR—"Tit for Tat" (C. dr.) (Hobart Henley). 1
02350 BISON—"The Tell-Tale Clue" (2 reel dr. of the woods) (Molly Malone). 1-3-6
02352 IMP—"The Blazing Secret" (Dr.) (King Baggot-Leah Baird). 1
02354 BIG U—"Her Great Mistake" (2 reel animal dr.) (Marie Walcamp). 1-3-6

NEXT WEEK

APRIL 23, 1917.

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6
02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—"The Leak" (Comedy)-(Wm. Franey). 1
02372 POWERS—"Under the Big Top," (Vaud.) "In the Heart of China" (Dorsey Ed.) 1
02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Episode No. 7) (2 reels). "The Marked Room." 1-3-6

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.
02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1
02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1
02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1
02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

The WEEK AFTER

APRIL 30, 1917.

SPECIALS.

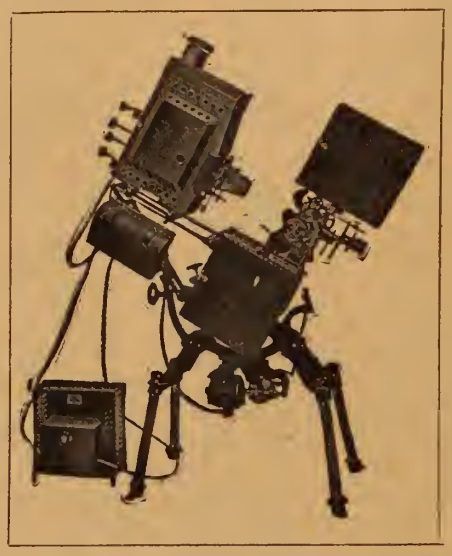
02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1
02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—Title not decided. 1
02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 8). 1-3-6

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1
02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1
02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—"True to Their Colors" (2 reels) (Grace Cunard). 1-3-6

"SEVENTEEN YEARS OF KNOWING HO"

SERVICE -- IS THE TRUE MEASURE OF -- WORTH



The Superior Service

RENDERED

THOUSANDS

OF

POWER'S CAMERAGRAPHS

PRACTICALLY SINCE THE BEGINNING OF THE INDUSTRY

CONCLUSIVELY DETERMINES WORTH WITHOUT COMPARISON

IN THE FIELD OF

Motion Picture Projection

WRITE FOR CATALOG U

NICHOLAS POWER COMPANY, Ninety Gold Street, New York

MUSICAL PROGAM TO "A JEWEL IN PAWN," SPECIALLY SELECTED AND COMPILED BY M. WINKLER

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
THEME	A THOUGHT, BY CHAS. J. ROBERTS		THEME
	Opening	2 Min. & 5 Sec.	Heloise, Iutermezzo by Langey
T	Nora's Mother	2 Min. & 10 Sec.	Heart to Heart, Melody by Trinkaus
T	The Bully of the Neighborhood	1 Min. & 40 Sec.	..... Agitato
	to action pp or ff		
S	Mother Looking at Her Ring	3 Min. & 15 Sec.	Memories of Kuessner
T	In the Pawnshop...	3 Min. & 45 Sec.	..... Theme
T	A Few Days Later..	4 Min. & 45 Sec.	Nocturnal Piece by Schumann
	ff during short struggle		
T	I'm Going to Pawn Everything	4 Min. & 30 Sec.	..... Theme
T	Good Byes	6 Min. & 50 Sec.	Ein Maerschen, Fantasia by Bach
	to action pp or ff		
T	The Mother Arrives At Her Old Home	2 Miu. & 35 Sec.	Dawn of Love by Bendix
T	John Dane, Who's Heart, etc.	2 Min. & 50 Sec.	Dawn of Hope by Casella
T	Jimmy Is Now the Proprietor	1 Min. & 50 Sec.	Sweet Revery by Tschaikowsky

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
S	Mesh Bag On Sidewalk	2 Min. & 35 Sec.	Intermezzo by Arenski
T	In the Juvenile Court	5 Min. & 5 Sec.	..... Orchestra Rest
	Organ or Piauo—improvise to action (neutral scenes)		
T	So Jimmy Joined the Family	2 Min. & 25 Sec.	....Souvenir by Drdia
T	I Dou't Want Your Money	1 Min. & 5 Sec.	Pathetic Andante by Margis Berger
S	At News-Stand	2 Min. & 20 Sec.	Berceuse by Delacour
T	The Next Morning..	6 Minutes	Romance sans Paroles by Goens
T	After Three Years...	1 Min. & 10 Sec.	.....Alita by Losey
T	Jimmy Under Heudricks, etc.	2 Min. & 20 Sec.	Canzonetta by Godard
S	At Cashier's Cage in Pawnshop	1 Min. & 5 Sec.	....Continue to action
T	Nora Entertains at Tea	5 Minutes	Cupids Caress, Valse Lento by Roberts
S	At Table in Sitting-Room	3 Min. & 15 Sec.	Rosemary, Revery by Barton
T	The Old Shop Smiles	2 Min. & 40 Sec.	Oriental Roses, Waltz by Ivanovici
T	Mazeltoff	20 Seconds	Jewish Popular Melody "Mazeltoff"
S	On Street, Limousine in View	3 Min. & 55 Sec.	..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Music to "The Flower of Doom"

WEEK OF APRIL 16, 1917.

Chinese Serenade, by Puerner, is the Theme.

1. "*Theme,*" until "Faithful to his charge. 2. Continue—watching shots, until "Big Tim Hogan," etc. 3. "*Sieste,*" by Laurens, until "The rat hole." 4. "*Good Rag,*" until Jacob Sarinski a gentleman," etc. 5. "*Reverie,*" by Vieuxtemps, until "The police are baffled." 6. "*Mauresque,*" Caprice, by Boccalari, until "Sarinski has interests," etc. 7. "*Hawaiian One Step,*" until "Girl stops dancing." 8. "*Valse Lente,*" by Schuett, until "Through the channels of the underworld." 9. "*Love's Conflict,*" by Tobani," until "Since the day when first." 10. "*Theme,*" until "The powerful influence," etc. 11. "*Daisies,*" by Bendix, until "Dancing scene." 12. "*Good Trot,*" until the fight." 13. "*Short Agitato,*" until "Inner recesses of Chinatown," etc. 14. "*Chinese Characteristic,*" by Verdi, until "The whirl of Bohemia." 15. "*Eldorey,*" by von der Mehden, until "Morning." 16. "*Pansies,*" by Lorenberg, until "Chinatown." 17. "*Chinese Characteristic,*" by Hosmer, until "Prison scene." 18. "*Vision Characteristic,*" by Blon, until "Arn Fun, guardian of Tea Rose." 19. "*Theme,*" until "Interior of underworld quarters." 20. "*Solitude,*" by Czibulka, until "Nightfall is friendly," etc. 21. "*Creepy Creeps,*" by Taylor, until "Meanwhile in the headquarters." 22. "*Chinese Allegretto,*" by Winkler, until "Ambitions shattered." 23. "*Theme,*" until "Sarinski awaits Neva." 24. "*Elegie,*" by Czibulka, until "You no see Tea Rose again." 25. "*Agitato*" to action, until "After the fight. 26. "*Theme,*" until end.

NESTOR—"Follow the Tracks".....(Comedy)

1. "*Home From the Club Characteristic,*" by Laurendeau. 2. "*Pansies Intermezzo,*" by Lovenberg, until end.

GOLD SEAL—"Lack of Evidence".....(Three Parts)

REEL I.

1. "*Ein Maerchen Fantasia,*" by Bach, until "A month later." 2. "*Prelude Du Deluge,*" by Saint Saens, until "Harding meets the one girl." 3. "*Rose Blushes,*" by Brill, until "On the watch for the girl." 4. "*Albumleaf,*" by Kretschmer. until "Follow that taxi." 5. Continue ff until end Reel 1.

REEL II.

6. "*Love in Idleness,*" by Macbeth, until "I am not understood," etc. 7. "*Dramatic Tension,*" by Winkler, until "The following night." 8. "*I Love Thee Song,*" by Grieg, until "Young man on fire-escape." 9. "*Good Mysterioso*" to action, until "This is probably the same," etc. 10. "*Berceuse,*" by Iljinsky, until end of Reel 2.

REEL III.

11. "*Romance Sans Paroles,*" by van Goens, until "A night to remember." 12. "*Creepy Creeps,*" by Taylor, until "The fight." 13. "*Good Agitato*" to action until "If we can get the goods," etc. 14. "*Dramatic Tension No.* 1," by Reissiger, until "Tie them up." 15. "*Agitato No.* 45," by Tobani, until "You're up against the U. S. Government." 16. "*Last Spring,*" by Grieg, until end.

VICTOR—"It Happened in Room 7"

1. "*Love Is So Fickle,*" by Kruseman. 2. "*Le Secret,*" Intermezzo, by Gautier, until end.

JOKER—"Take Back Your Wife".....(Comedy)

1. "*Jasmine,*" by Kretschmer. 2. "*Two Thomas Cats,*" a funny characteristic until end.

VICTOR—"The Topsy Turvy Twins".....(2-R. Com.)

REEL I.

1. "*La Rose,*" Intermezzo, by Ascher. 2. "*The Trout,*" by Eilenberg, until end Reel 1.

REEL II.

3. "*Affaire D'Amour,*" Intermezzo. 4. "*Coquette,*" by Arenski, until end.

IMP—"The Perils of the Secret Service," Adventure No. 7, "The International Spy".....(Two Reels)

1. "*Fantasia,*" by Bach, until "Telephoning." 2. "*Sieste,*" by Laurens, until "A few months later." 3. "*Yelva Overture,*" by Reissiger, until "Luckily Yorke Norroy was in Washington." 4. "*Esperanza,*" by Johnstone, until end Reel 1.

REEL II.

5. "*Adieu,*" by Karganoff, until "The next day." 6. "*Dramatic Tension,*" by Winkler, until "Yorke breaking door." 7. "*Mysterioso Agitato,*" by Becker, until "The fight." 8. "*Good Agitato*" to action, until "After the fight." 9. "*Reverie,*" by Rissland, until "The fight." 10. "*Short Agitato*" to action, until "After the fight." 11. "*To Spring,*" by Grieg, until "He said he would phone." 12. "*Melody,*" by Kretschmer, until end.

LAEMMLE—"Chubby Takes a Hand"

1. "*Serenade,*" by Widor. 2. "*Reverie,*" by Rissland, until end.

BISON—"The Telltale Cue".....(Two Reels)

REEL I.

1. "*Sieste,*" by Laurens, until "And so often," etc. 2. "*Lullaby,*" by Kjerulf, until "The camp across the stream." 3. "*Itnermezzo,*" by Myer Helmund, until end Reel 1.

REEL II.

4. "*Fantasia,*" by Bach, until "The boy's dead." 5. "*Dawn of Hope,*" by Casella, until Scene—Exterior tent. 6. "*L'Adiu,*" by Faranger, until end.

BIG U—"The Pace That Kills"

1. "*Souvenir,*" by Drdla. 2. "*Sweet Ponderings,*" by Langey, until end.

HELL MORGAN'S GIRL



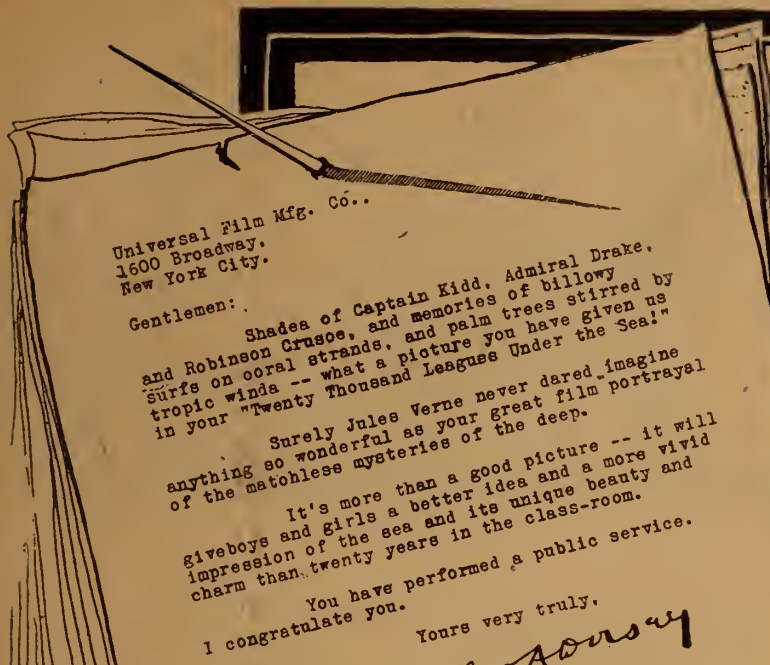
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"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allan Holubar, featuring Allan Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.

These two pages are the most important in this magazine

Blue Ribbon

Feature Releases in the Universal Program of Two Weeks from this Week

"The Flower of Doom," with Gypsy Hart and Wedgwood Nowell. Written and produced by Rex Ingram.

64th Red Feather Production—5 Reels
April 16

"For Lack of Evidence," with Tina Marshall. Story by Blair Hall. Produced by Stevens.

Prize Gold Seal Secret Service Story
April 17—3 Reels

"Love and Blazes," with Phil Dunham. Produced by Vin Moore under the supervision of J. G. Blystone.

Prize L-KO Stop-at-Nothing Komedy
April 18—2 Reels

"The Topsy Turvy Twins," with Carter De Haven playing both twins. By Walter Woods. Produced by Stanton.

Prize Victor Two Dromios Story
April 19—2 Reels

Feature Releases in the Universal Program of Three Weeks from this Week

Jack Mulhall in "The Hero of the Hour." Written and produced by Raymond Wells. With Fritzie Ridgeway.

The First 5-Reel Special Attraction
April 23

"The Townsend Divorce Case," with Gretchen Lederer, Roberta Wilson and Jean Hersholt. By Bess Meredith.

Prize Rex Surprise Drama
April 26—1 Reel

"The Rogue's Nest," with Edith Roberts and Lee Hill. By Constance Crawley and Arthur Maude.

Prize Imp Crook Drama
April 27—2 Reels

Jack Ford in "The Trail of Hate." Written and produced by Jack Ford.

Prize Bison Army Post Story
April 28—2 Reels

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Hero of the Hour." With Jack Mulhall, Fritzie Ridgeway and Wadsworth Harris. First Five-Reel Special Attraction. Directed by Raymond Wells. Released April 23. Billy Brooks (Jack Mulhall) was a bally blooming butterfly, and his dad was a millionaire. The old man kept Billy's picture in his office. Said every time he looked at it he got so mad he tore loose and made another million. Billy knew a girl. Her father made perfumery. Billy decided to become a business man. He pestered his society friends to buy perfumery he became a nuisance. Then he was sent on the road. When he got out West at a certain station a bunch of cowboys pulled him from the train and put him "through a course of of sprouts." They made a man of him. Then Billy and the bunch and Fritzie (oh, you bet there was a girl there), put up a job on dad, who was responsible for the doings to Billy. They wired him a message that brought him on a special to the ranch. What they did to him makes one of the most interesting finales you ever saw in a picture, and the climax is fully as satisfying. Here is a distinctly different type of picture—and it is the clean, wholesome kind the public is clamoring for. It is the kind that sends every patron from your theatre pleased with the picture, with your theatre, with himself and with the whole world. Book this and boost it hard. It will stand all you can give it. Go to it.

"The Townsend Divorce Case." With Jean Hersholt, Gretchen Lederer and Roberta Wilson. One-Reel Victor Heart Interest Drama. Directed by H. D'Elba. Released April 26. It isn't often you get a one-reel subject so big that itis worthy of a special review. This one is. Don't get the idea that this is like anything you have ever seen which the title might suggest. It is a distinct novelty. Mrs. Townsend is suing her husband for a divorce. He is placed on the witness stand and his testimony is told in pictures. Roberta is the co-respondent, and the story that is told will keep your audiences on the edge of their seats. Remarkable acting, directing and photography make this a marvelous one-reel subject.

"The Rogue's Nest." With Lee Hill and Edyth Roberts. Two-Reel Imp Crook Drama Directed by Donald McDonald. Released April 27. A crook, his wife and his sister, leading a somewhat mysterious existence in a fashionable apartment house are nearly at the end of their resources, when they receive a letter from a distant cousin of the girls, who wants to come and live with them. She has some money which they take for "safe keeping." They become acquainted with Lee, a wealthy young man with a passion for collecting pearls. They enter his apartments in his absence, and then Edith, the country cousin, discovers their true character. They lock her in her room, and how she escapes from their clutches, and they escape the law, while Lee finds a new variety of pearl for his collection, makes one of the most fascinating pictures you've seen in a long time.

"The Trail of Hate." With Jack Ford and Louise Granville. Two-Reel 101 Bison Western Drama. Directed by Jack Ford. Released April 28. The stirring scenes in this virile picture are laid in the West at an army post. Louise is an orphan, whose parents are killed in an Indian raid. Jack is a favorite with his troops, and he it is who rescues Louise, and is good to her. Captain Holden makes ugly remarks about them, and to protect Louise, Jack marries her. Then she becomes desirable to the captain, and he eventually wins her from Jack. In a tremendous climax, laid in the far away Philippines, we see the outcome of this rivalry and the actions and plot development will make your audiences gasp. A strong picture that your patrons will enjoy.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
1—*Inbad, the Sailor*.....(Com. Cart.) & (Ed.)
5—*Hackenback's Wild Animals*.....(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan*.....(Com. Cart.) (Educ.) and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*.....(Com. Cart.) and *On the Streets of India*.....(Ed.) (Split R.)

REX.

MARCH—
24—*The Boyhood He Forgot*.....(Drama)
APRIL—
1—Snow White.....(3 Reels)
Elsie Albert.
12—Uncle John's Money.....(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man*.....(Drama)

APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal".....(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim".....(2 Reels)
with Neva Gerber.

UNIVERSAL SPECIAL FEATURE.

9—"The Purple Mask" (Episode 16), "The Prisoner of Love".....(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand".....(2 Reels)
Neva Gerber.

VICTOR.

MARCH—
27—*Never Too Old To Woo*.....(Com.)
30—*Prodigal Papa*.....(Com.)
APRIL—
3—*Please Be My Wife*.....(Comedy)
5—Somebody Lied.....(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*.....(Comedy)
13—*Stop Your Skidding*.....(Comedy)

LAEMMLE.

MARCH—
28—*Is Money All?*.....(Drama)
29—*The Mask of Love*.....(Drama)
APRIL—
4—The Star Witness.....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*.....(Drama)
12—*The Silent Prisoner*.....(Sea Dr.)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
21—*Animated Weekly, Vol. 2, No. 64*.....(News)
28—*Animated Weekly, Vol. 2, No. 65*.....(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*.....(News)
11—*Animated Weekly, Vol. 2, No. 67*.....(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
16—*Universal Screen Magazine. Issue No. 10.*
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*

BIG U.

MARCH—
25—*The Rebel's Net*.....(Drama)
APRIL—
5—*The Dawn Of Decency*.....(Drama)
8—The Terrors of War.....(2-R. Drama)
Grace Cunard.
11—*The Bugler*.....(Drama)
12—*The Desert Ghost*.....(Drama)

GOLD SEAL.

MARCH—
27—The Startling Climax.....(3-R. Drama)
Gertrude Aster.
APRIL—
3—The Magpie.....(3-Reel Drama)
Tina Marshall.
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.

IMP.

MARCH—
30—Perils of the Secret Service.....(2 Reels)
No. 4 "*The Crimson Blade.*" *Benedict.*
APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk" *Benedict.*.....(2 Reels)
13—The Perils of the Secret Service, No. 6, "The Signet Ring" *Kingsley Benedict*.....(2 Reels)
15—The Eyes in the Dark.....(2-R. Drama)
Leah Baird.

BISON.

MARCH—
24—Harry Carey in "Goin' Straight"....(Two Reels)
31—Steel Hearts.....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride.....(2-Reel Drama)
Marie Walcamp.

L-KO.

MARCH—
28—Dan's Dippy Doings.....(2-Reel Comedy)
Dan Russell.
APRIL—
4—*Nabbing a Noble*.....(Comedy)
8—*Crooks and Crocodiles*.....(Comedy)
11—Ring Rivals.....(2-Reel Comedy)
Dan Russell.

RED FEATHER PRODUCTIONS.

MARCH—
26—Harry Carey in "The Fighting Gringo" (5-Reel Drama)
APRIL—
2—The Bronze Bride.....(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)

JOKER.

MARCH—
24—*Whose Baby?*.....(Comedy)
31—*What the ——?*.....(Com.)
APRIL—
7—*A Boob For Luck*.....(Comedy)
14—*The Careless Cop*.....(Comedy)

NESTOR.

MARCH—
23—*In Again Out Again*.....(Comedy)
26—*Shot in the West*.....(Com.)
APRIL—
2—*Mixed Matrimony*.....(Comedy)
9—*Under the Bed*.....(Comedy)

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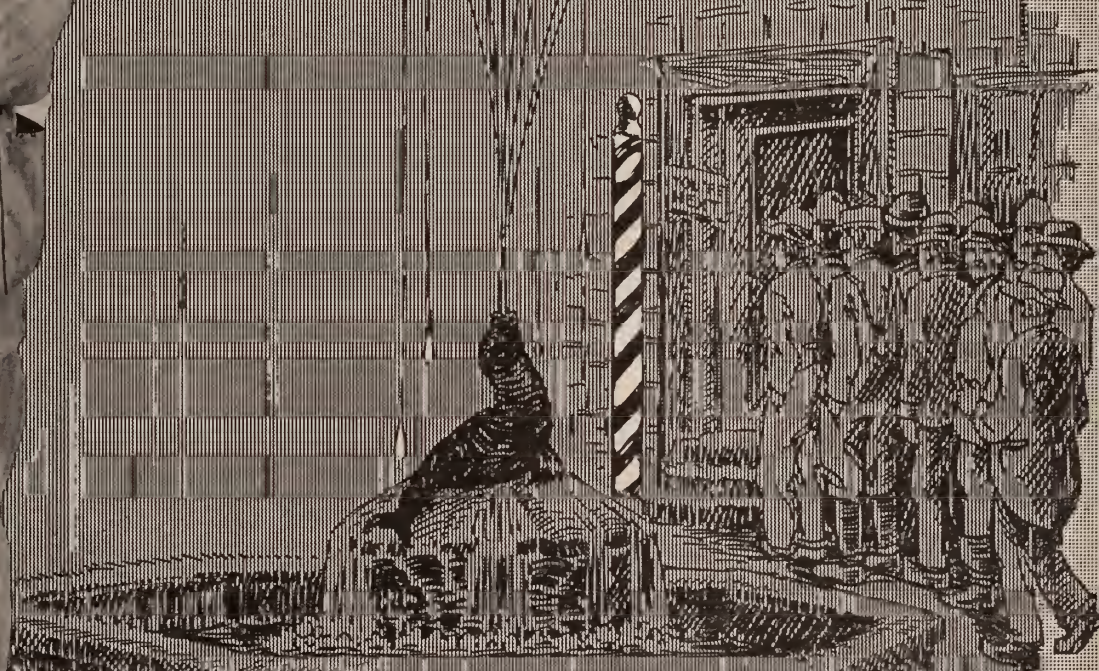
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VOL. 4, NO. 10 APRIL 21, 1917

THE MOVING PICTURE WEEKLY





WILLIAM FRANEY

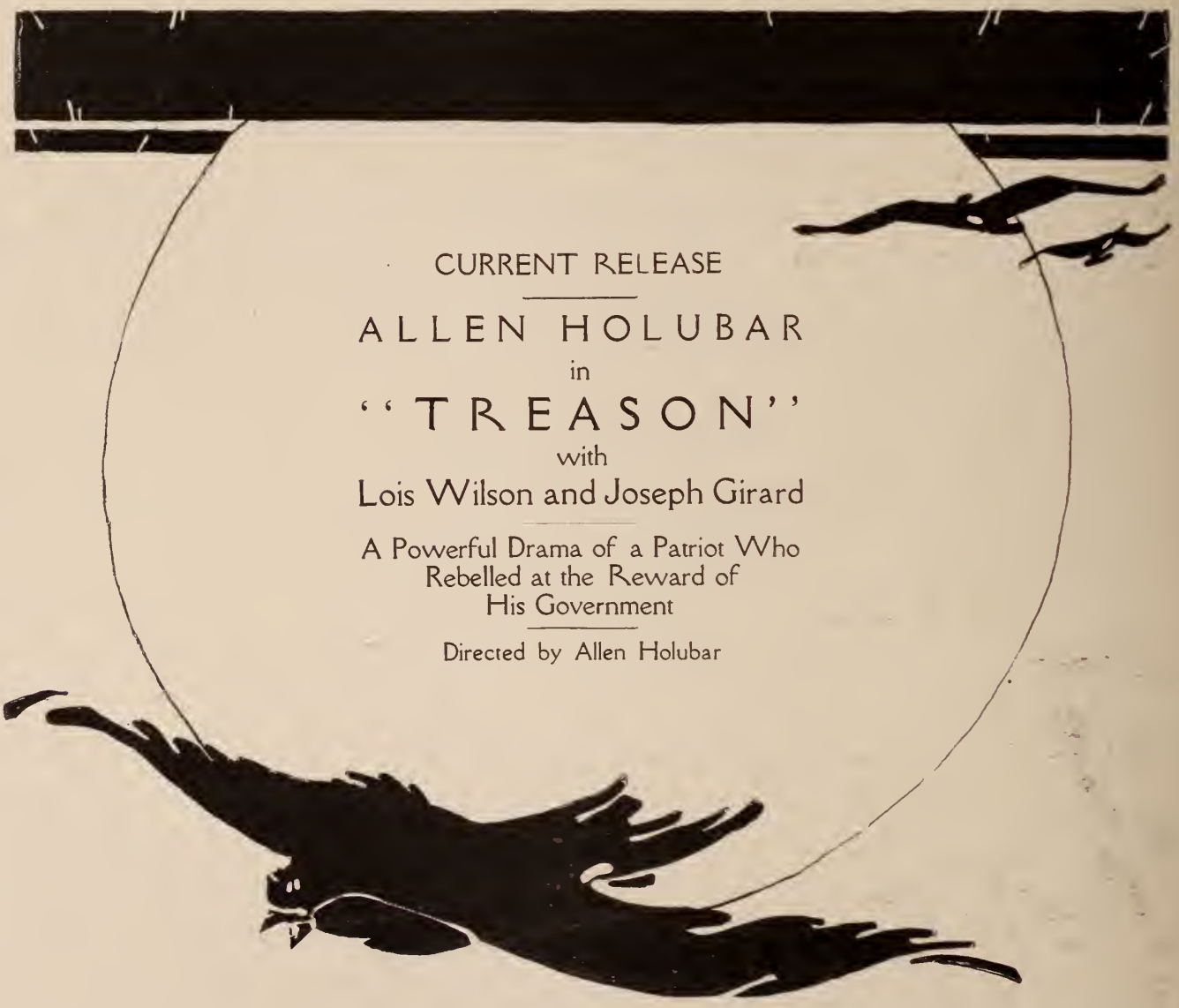
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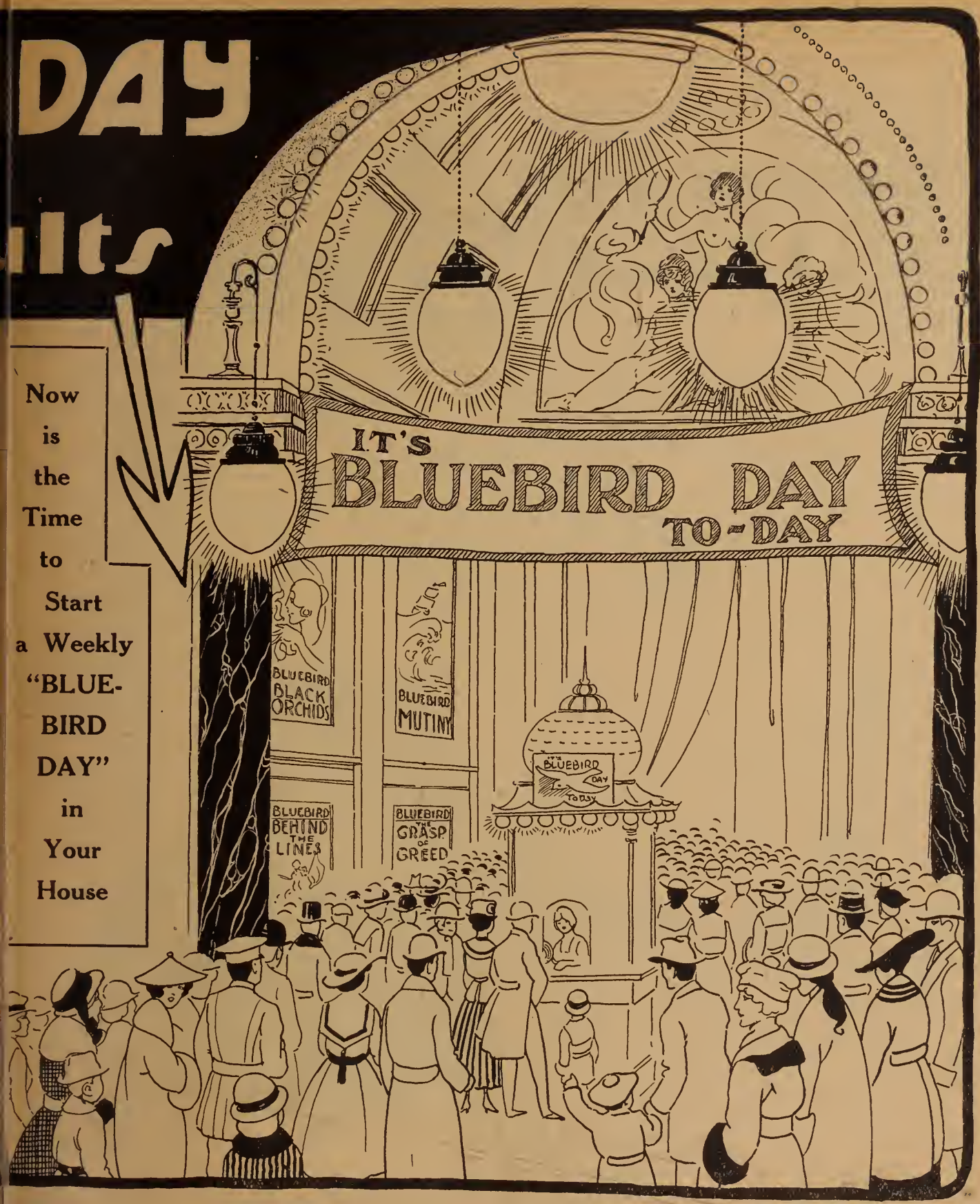
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"Like Wildfire"

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PICTURES

THE BIGGEST THING

Our Victory Saves

(No. 173. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

(Written April 10th, 1917.)

YESTERDAY the Supreme Court of the United States put the finishing touch on the most important law-suit in the history of the moving picture business when it decided in favor of the Universal Film Manufacturing Company and against the Motion Picture Patents Company in the famous "Latham loop" case.

This is the biggest and best thing that has ever happened to the exhibitors of the United States in all time, and it is a matter of supreme pride for me to announce that THE UNIVERSAL ALONE fought the fight which insures freedom to the exhibitors of this country!

The Universal financed the fight year after year and through court after court without a dollar's worth of help from any other producing company, any other exchange or any exhibitor on earth! At one time we issued a general appeal to all other producers to chip in and help stand the terrific expenses, BUT NOT A DOLLAR WAS FORTHCOMING.

If the Universal had not defended the case with all the power at its command, if we had been caught off our guard at any time, if the Patents company had won, you and every other exhibitor in the country might now BE USING ONLY SUCH PICTURES AS THE PATENTS COMPANY PERMITTED YOU TO USE! You might be the body-and-soul slave of the tightest monopoly that ever monopped in the land of the free and the home of the brave!

At one time during the long court fight it was suggested to us by a trickster that we purposely let the Patents company win the case if we could arrange with that company to let us in on their monoply! While this never interested us for a minute, we might have made dishonest millions by doing it and we could now be telling you where to get off, what kind of pajamas to wear and how to part your hair! We would have NO COMPETITION WHATEVER and you would either take the films we offered you at the price we demanded or you'd have to quit the theatre business!

We had not a dollar to gain by spending our money in fighting the Patents company. All we had to gain was the glory of insuring freedom for the exhibitors and for ourselves.

IN FILM HISTORY

You from Slavery

If we had formed a legal combination with the Patents company, not a single producing company now doing business would be able to market a dollar's worth of film without paying tribute to us!

We had the choice of making millions of dollars in profit with dishonor, or paying thousands upon thousands out of our pockets in court and attorney's fees—with honor! We chose the latter course and now some of our film acquaintances grin at us and say, "Now that you've won, what has it GOT you?"

It has GOT us just this:

First, it has got us the joy that comes from a clean fight, cleanly fought and cleanly won!

Second, it has got us the clear conscience which results from doing the right thing, THE AMERICAN THING, in the right way, REGARDLESS OF COST.

Third, it has not got us a dollar of profit, but has got us into a wad of expense—but thank God, dollars are not the only things that constitute the joy of living or the reward of work!

Fourth, it has got us the fun of telling you what regular humdingers we are; and it has given us this new opportunity to toot the very gizzard out of our own horn!

Do you remember that about two years ago you received notice from the Patents company telling you that you must not use any but licensed films in your projection machines? And do you remember that thousands of you came running to our exchange in a panic and asking what to do? And do you remember that THE UNIVERSAL told you not to worry but to go home and go to sleep and forget it because WE WOULD PROTECT YOU? Well, we've done it—and you can go back to sleep again if you like.

Gentlemen, you are now free to run your own business as you please and if any attempt is made in the future to enslave you in one way or another, you can rest assured that the Universal will still be on the job to fight your fight and win it!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - - New York


"Scenes from
The BIRTH of
PATRIOTISM"
FEATURING
IRENE HUNT &
LEO PIERSON



Three scenes from "Her Wayward Parents."

JANE, the heroine of this little Victor comedy drama, had apparently never heard the proverb, "You can't teach an old dog new tricks." Otherwise she would never have tried to modernize her parents, with the disastrous results to her own peace of mind, which are unfolded in the story which was written by Clover Roscoe and produced by Norval McGregor. Things happen, when Jane comes home from college, in the following delightful succession:

Father and Mother Lennox are a contented old couple, until daughter Jane comes home from college imbued with a passion for hygiene and an unswerving sense of duty toward them. With a book, "Old People and Their Care," as her guide, she puts them through a course of exercising "sprouts"; orders hygienic meals; throws wide the windows to cold winds, and upsets their well-ordered comfort. After a period of submission they plan to run away, and climb from their window like two eloping lovers. Jane finds a note left by them and is almost distracted. Hoping for their return, she restores the house to its former old-fashioned comfort.

Meanwhile, her parents rent a bungalow on the border of a large estate. Billy Harrison, the owner, hearing of them from his ranch superintendent, drops in to see if he can be of service. In his rough outing clothes he is taken for the hired man by the old couple, who give him a dollar and set him doing the chores. He good-naturedly lets them lord it over him and becomes a great favorite.

Jane, learning of their whereabouts, arrives at the bungalow just as father Lennox, triumphantly returning from a hunting trip with Billy, shows his successful bag. He and mother Lennox are proud as peacocks, but Jane's appearance effectually dampens their spirits. Billy conspires with them to punish Jane by a siege of snubbing . With a maternal heartache, mother Lennox is persuaded to ignore Jane, and both flatly refuse to return home. Billy is resentful of Jane's treatment of her parents, and Jane is jealous of the hired man's influence over them. Later his ire changes to pity when he sees that their snubbing has made her cry. Thought of her begins to fill his own lonely life, and he realizes that he would enjoy her "bossing."

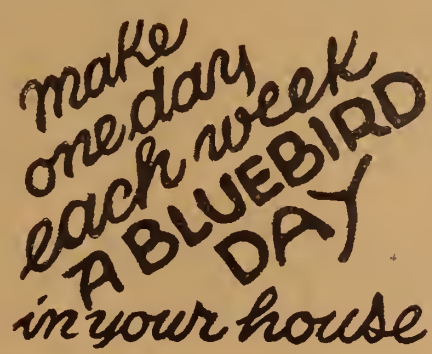
Anxious to atone and longing for her parents' love again, Jane resolves to buy the little bungalow with her small inheritance. To this end she seeks the owner, and is amazed to find that Billy is host at the ranch house, and not merely the hired man.

He listens to her plan, but refuses to sell the bungalow unless Jane will take the job of bossing him. Thinking him sarcastic, she leaves angrily. He follows and pleads his cause. Through binoculars Billy's guests on the terrace see Jane's antagonism to kissing, as unsanitary, vanish with her surrender.

VICTOR two reel comedy drama written by Clover Roscoe and produced by Norval McGregor. A story which proves that you can't teach an old dog new tricks.

CAST.

Jane	Babe Otto
Father Lennox	Daddy Manley
Mother Lennox	Mother Benson
Lennox Servant	Pearl Cunningham
Billy Harrison	Jay Belasco



NO DOUBLE FOR "KEWPIE."

HORACE ("Kewpie") Morgan is probably the champion heavyweight at Universal City—he tips the scale at 340 pounds—and recently he was selected to play an important part in Director Henry McRae's production, "Dropped From the Clouds," the story of which required him to ride in an aeroplane and be precipitated through a roof and into the pool of a Turkish harem.

"Kewpie" took a look at the aeroplane and another one at the pool and then he started shouting to McRae: "I want a double—none of this drop stuff for 'Kewpie.'"

"Double for you?" replied the director, "nothing stirring—no such thing ever was born unless I go down to the back ranch and get Charlie, the elephant."



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Recruits Defend Station—Chicago, Ill.



Students at Occidental, California—Unique Celebration.



British Warship in U. S. Port.



Naval Militia Leaves New York City.



N. Y. "Yankees" in Military Drill.



Filipinos Doing Their Bit.

ALL THE WORLD'S BEST NEWS FIRST EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

ANIMATED WEEKLY, No. 68.

Spontaneous Response To President's Proclamation.—The manhood and womanhood of the United States and our possessions are united. From all points of the compass come reports of preparedness.

Naval Militia Is Called.—Detachment quits headquarters aboard training ship and leaves on secret mission.—*New York City.*

Joan Of Arc Stirs Mid-West.—Society girl, posing as the immortal liberator, helps recruiting officers to enthuse youth.—*Chicago, Ill.*

Coast Patriotic Fires Kindled.—Great patriotic parade results in hundreds applying for enlistment in the Army and Navy.—*Los Angeles, Cal.*

Recruits Swamp Officers.—Response to call so heavy that tents are required to shelter embryo sailors.—*Lake Bluff, Ill.*

Dixie Shares the Burden.—Georgians are primed to join with their compatriots in war.—*Savannah, Ga.*

Our Gunners To Man Seized Ships.—U. S. torpedo boat destroyer reaches Florida with marksmen assigned from Navy.—*Key West, Fla.*

Filipinos Doing Their "Bit."—Sailors who are natives of our insular possession reach California en route to League Island Navy Yard.—*Los Angeles, Cal.*

Repelling the Enemy.—Recruits at Chicago successfully defend their home station from attacking marines in mimic war.—*Chicago, Ill.*

America's Battlefield.—New York "Yankees," schooled in military tactics, open baseball season with the World's Champion Boston "Red Sox."—*New York City.*

Sub-Titles.—Gen. Leonard Wood reviews them. He tosses out first ball. San Francisco ushers in season.

Knocked Silly.—Doped with laughing gas, students celebrate football victory in unique manner.—*Occidental, Cal.*

British Warship In U. S. Port.—Cruiser "Leviathan" is first Allied fighting craft to visit this country since war began.—*Hampton Roads, Va.*

Teuton Sailors Are Interned.—German and Austrian crews of merchantmen seized by United States are sent to Deer Island.—*Boston, Mass.*

Yale Oarsmen Lead Pennsylvania.—Old Eli shows way to Quaker rivals in season's first boat races.—*Philadelphia, Pa.*

Greatest Air Battle In History.—Hundreds of airplanes engage in deadly combat among clouds on Western front in European war. Scores of Allied and German birdmen are downed in the conflict.

Zeppelin Destroyed By French.—German air raider tries to attack Paris on return from cruise over England, and is destroyed 30 miles outside French Capital.—*Compiegne, France.* (French Official War Pictures.)

Cartoons by Hy. Mayer, World Famous Caricaturist.

RESPONSE TO THE PRESIDENT.

THE Animated Weekly, No. 68, is mainly concerned with the nation-wide response to the President's proclamation. From North and South, from the Philippines to Alaska, come reports of preparedness.



The current showing of the Universal Animated Weekly at the Rialto, Broadway's newest and finest moving picture palace, was marked by a riot of enthusiasm. True to its reputation, the U. A. W. scored another beat by showing the President in the act of signing the War Message. With two machines, Manager Rothapfel caused this picture and the telegraphic message announcing the event to be shown simultaneously; then the orchestra played the national anthem and the thousands of people present went wild with enthusiasm. The release was patriotic from end to end. Soldiers, sailors, battleship practice; the latest U. S. Submarine preparedness activities all over the country (shown by permission of the National Publicity Committee), brought forth round after round of applause. This is what the U. A. W. will do for you, Mr. Exhibitor. It will get business when nothing else will. Book through your nearest Universal Exchange, or the UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.

"The Girl in the Checkered Coat"



Effective scenes from the Bluebird masterpiece starring Dorothy Phillips in a dual role.

BLUEBIRD Photoplay written by E. Magnus Ingleton, adapted for the screen by Ida May Park, and produced by Joseph De Grasse, with Dorothy Phillips starred in a dual role, in which she does the finest work of her career.

THE Girl in the Checkered Coat" is a very remarkable photoplay, even in the series of Bluebird photoplays, for it has a three-fold claim to distinction. In the first place, the story written by Mrs. E. Magnus Ingleton, and adapted for the screen by Ida May Park, is quite out of the ordinary run of film stories. The production by Joseph De Grasse surpasses even his high standard, while the acting, in the hands of Dorothy Phillips, William Stowell, and Lon Chaney—a trio who are practically invincible—is one of the finest achievements of the screen. Dorothy Phillips fairly outdoes herself in the dual role of Mary Graham, and her unknown sister, Flash Fan. By her work in this exacting task, she takes her place among the elect of the screen. She has been developing rapidly since her sojourn at the Coast, and in these roles she accomplishes effects which prove her inalienable right to the title of "star." The very unusual story is outlined as follows:

It was the day before Christmas. Mary Graham had been working behind a ribbon counter during the r[illegible] season, but exhausted from the strenuous labor and from hunger, she suddenly fainted and was surrounded by the curious shoppers. Near this counter was standing Flash Fan, a pickpocket and crook. While the confusion was at its height, Fan grabbed the purse of a woman nearby and with Jim, her accomplice, she furtively made her way to the cloak department. There she fell in love with a flashy, large-checked coat, and though Jim implored her not to wear a wrap so conspicuous, she bought it. While looking at other coats, she surreptitiously slipped the bills from the purse to the man and then put the purse in the pocket of a coat on the rack. The house detective forced Fan and Jim to the manager's office and had them examined, but there was no sign of the purse stolen and they were dismissed after a profuse apology from the manager.

Christmas Eve, as Fan stood watching the wealthy people leaving the city's most popular cafe, she snatched



Hector sees his inheritance is threatened.

CAST.

Mary Graham..... Flash Fan.....	Dorothy Phillips
David Norman	William Stowell
Hector Maitland	Lon Chaney
Jim	David Kirby
Ann Maitland	Mrs. Witting
Landlady	Countess Du Cello
Slavy	Jane Bernoudy

a silk bag from the lady who was with Hector Maitland, a noted waster. But a plain-clothes man saw the act and followed the girl to her room in a tenement house.

Realizing that she was pursued, Fan slipped from her room into the one adjoining, which was occupied by Mary, who from weakness and illness, was lying unconscious on the floor. Quickly the crook clothed Mary in the checked coat and dragged her into the other room. When the detectives entered the room, they found Mary, still unconscious, wearing the tell-tale coat.

The matron of the city jail sensed that Mary was not a criminal and sent for David Norman, an attorney for the poor, to defend her case in the court. Mary's trial was brief, for with the testimony of both detective and landlady to prove it a case of mistaken identity, she was released.

Meanwhile, the woman from whom Flash Fan had stolen the silk bag, had phoned Hector very early the following morning, that he must find her jewels before her husband discovered the loss. At the court he was given the bag, but Fan had kept the jewels.

Miss Ann Maitland, a spinster, whose heir Hector hoped to be, spent much for charity, but left this work in her nephew's hands. She knew nothing of the man's real self.

Mary and David became very good friends. One day she told him the story of her life, and of the letter and picture which her father, when dying, had given her to take to Miss Maitland after his death. She had gone to Hector with the message, but he had turned her from his office. She had never tried to deliver the letter again. David asked permission to take the letter and picture to the spinster himself and the girl joyfully consented.



"I got the stuff," said Flash Fan to Hector.

Accidentally in a cafe Hector had noticed a hand on which was the ring belonging to the stolen jewels. Gripping the hand, he pulled Fan into view and then forced her to lead him to the hiding-place of the rest of the jewelry. Thus the two crooks, of different standards, became acquainted.

After reading the letter brought to her by David, Miss Maitland had insisted that Mary come to live at her home. She soon came to love the girl as her own daughter, and turned over to David the entire care of her charity work.

Hector was enraged and frightened at the coming of Mary, for he saw that his inheritance was threatened. He therefore schemed to get Fan into the service of the household as Mary's maid, with the purpose of protecting his own interests.

Some time later, Fan stole all the spinster's jewels and hid one of them in an ebony box treasured by Mary. Then sneaking from the house, she was burying the rest of the gems in the garden, when she was seen by David, who was just leaving the house.. As soon as she had left, he hastily dug up the treasure and carried it away with him. Then Hector and Fan endeavored to prove Mary a thief, but were thwarted by David, who produced the stolen jewels. Fan was again taken prisoner by the law.

Later Mary and David, now married, saw a ragged woman on their doorstep and Mary, touched by the sight of such misery, dropped a coin in the scrawny hand. They did not recognize the woman as Fan of former days. Soon a policeman stopped by the huddled mass and ordered her to move on.



"Here are my jewels in your box," said Miss Maitland.

The MOVING PICTURE WEEKLY

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To New York Exhibitors

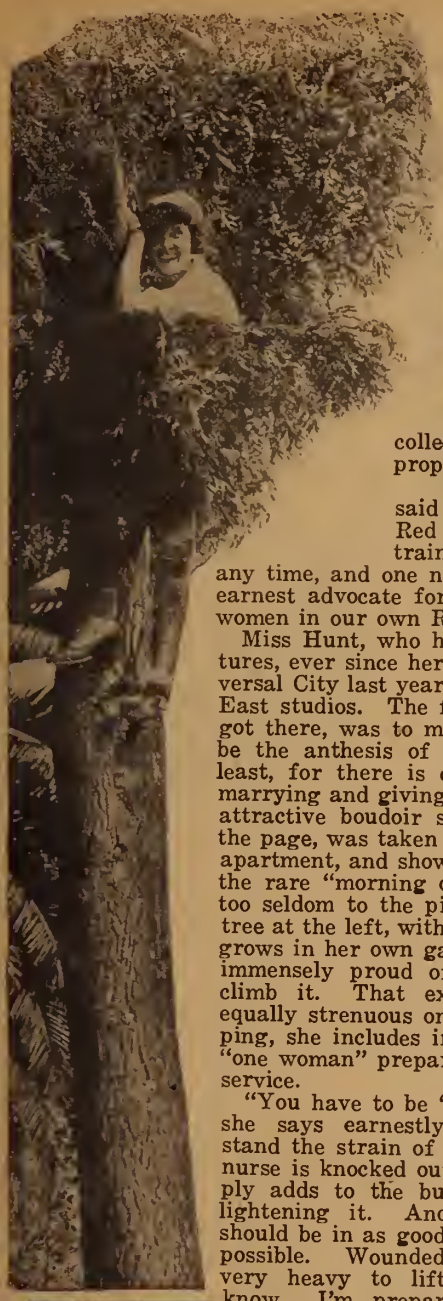
Defeat the Wheeler Taxation Bill!

ON Thursday, April 19, a delegation of 300 strong went to Albany to DEMAND of the legislature that this treacherous and pernicious bill be killed. If it passes, every show in the State will have to double its prices or go out of business. Write or telegraph to your senator and representative AT ONCE what YOU think about it. Then get your patrons to do the same. THE WHEELER Bill must not become a law.

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Miss Irene Hunt, Preparedness Apostle



IRENE HUNT, the featured player of the Universal Special Attraction, "The Birth of Patriotism," was delighted with her role in that stirring play, for she is one of the most sincere advocates of preparedness. She is of the opinion that there is fully as much for the women to do in order to make ready for hostilities, as for the men. For a long time she has been particularly interested in the American Red Cross, and has all the necessary diplomas to qualify her for active service, should she be needed. She has been instrumental in collecting a large part of the funds required for the erection and equipment of the proposed Naval Red Cross Hospital at Los Angeles.

"Nurses will be badly needed if we are actively to participate in the war," she said recently; "I believe there are only something like 285,000 members of the Red Cross in the whole country, while in Japan there are over a million. The training is invaluable for peace as well as war time. Accidents may happen at any time, and one never knows when expert help at the right moment may not save life. I am an earnest advocate for the enrollment of all American women in our own Red Cross."

Miss Hunt, who has been on the stage or in pictures, ever since her fourth year, went out to Universal City last year, with the big exodus from the East studios. The first thing she did when she got there, was to marry. Universal City must be the anthesis of heaven in one respect at least, for there is certainly a great deal of marrying and giving in marriage there. The attractive boudoir scene at the bottom of the page, was taken in the little lady's own apartment, and shows the way she spends the rare "morning off" which comes all too seldom to the picture player. The tree at the left, with the strange fruit, grows in her own garden, and she is immensely proud of being able to climb it. That exercise and the equally strenuous one of wood-chopping, she includes in her scheme of "one woman" preparation for active service.

"You have to be 'fit' and strong," she says earnestly, "in order to stand the strain of nursing. If the nurse is knocked out easily she simply adds to the burden instead of lightening it. And your muscles should be in as good a condition as possible. Wounded men are very heavy to lift, you know. I'm preparing in every possible way for it," said Miss Hunt.





"The Voice on the Wire" No 7



Shirley confronts "Red."





"I'll stand by you to the end!"

EPISODE number seven of the great mystery serial adapted from the novel by Eustace Hale Ball and produced by Stuart Paton is called "The Marked Room."

CAST.

John Shirley	Ben Wilson
Polly Marion	Neva Gerber
"Red" Warren	Francis MacDonald
Dr. Renolds	Jos. Girard
Capt. Cronin	Howard Crampton
Short	Lou Short
Wayne	Willard Wayne
Dorian	Charles Dorian

EPISODE number seven of the big serial, which was adapted from the novel by Eustace Hale Ball by Stuart Paton and is being produced by him, with Ben Wilson starred, is called "The Marked Room," and intensifies the mystery to an almost unbearable pitch. The one gleam of relief in this chapter is Shirley's declaration of his love for Polly Marion, but as she is immediately afterward spirited away from him, we have scant comfort in that.

At the end of the last episode Polly Marion was in her cabin on board the steamer, where orders had been received to allow no one access to her. Red Warren tries to enter her room and is stopped by the guard. He claims to be her husband, but the man refuses to be intimidated.

On the dock, waiting for the steamer, Shirley is haunted by visions of the night. He cannot make up his mind whether he has dreamed the attack of the "Hand." He realized that his nerves are shot to pieces. Then he sees the steamer approaching in the distance. He is also seen, and the three crooks set out in the launch to signal "Red" that Shirley is waiting for them. The ship's officers see that the guarded men are being warned from the launch and start after them to make the arrest. Red runs to the upper deck, and jumps into the sea, while the two other men follow him. They manage to dodge the shots fired after them by the officers, and are soon picked up by the men in the launch.

When the ship docks, Shirley rushes on board to find Polly, and, entering her stateroom, takes her in his arms and kisses her. The officers are amused by his disregard for them, and when Renolds and the others arrive, Shirley asks for congratulations upon his engagement. Cronin, however, will not shake hands, as he says that he believes Polly warned the crooks. He declares that he will clear up the mystery alone.

Several hours later, as the crooks sit around a table, the Hand appears at the phone. When Warren answers it, he hears that Shirley is at the Imperial Hotel, and the number of his room, also the number of Polly's.

make one day each week A BLUEBIRD DAY in your house

Shirley has led Polly to the door of her room. Later he is startled by the ringing of his phone. The mysterious voice says that James Welsh will be the next victim, but not the last, and that he is to watch for the dawn. He exclaims: "The Voice on the Wire here!" When he asks the girl at the switchboard who called, she says that his phone is out of order.

In a room in a house behind the hotel there is a light. Shirley sees it and watches it. We see a muffled figure in the corridor, which sneaks along and then fades until only the Hand remains. It makes a mark on Shirley's door. Shirley in his room is unable to sleep. He starts up when he hears Polly scream. He goes to her room and finds the bed unrumpled and no sign of the girl. He wonders if he is mistaken in thinking that she was there. Then all the lights go out. He calls on his phone, and when at last he is answered the girl says that all the lights are out there, too. He descends and asks if they have seen anyone leave the hotel. They say that no one has passed out. Polly's name is crossed out in the register. Shirley, bewildered and dazed, goes upstairs again. He hears groans from Dr. Renolds' room. He enters, and finds the doctor clutching his heart and muttering. "The Hand!" He says to him: "Polly is gone, and we were to have been married tomorrow!" The doctor promises to stand by him to the end.



Bartine saves the stranger. *Over the cliff.* *Bartine sees a wood pigeon.*

"The Forest Nymph"

GOLD Seal three-reel drama photographed in one of the beauty spots of America, the canyon of Malibu River, and featuring Bartina Burket.

THE canyon of the Malibu River has been chosen for the locale of this Gold Seal, which features a name new on the Universal program—Bartina Burket. Many of the scenes have been tinted and toned to give them almost the color of nature, and the strong story is played with a background of some of the most wonderful scenic shots seen in recent films. The story runs as follows:

Bartine lived in Malibu Canyon, her only friends the wild things and a half-witted mountain boy, called Bennie. They played together. One day she stole his clothes while he was in bathing, leaving him her ragged frock; but his overalls were very dirty, and she promptly went in bathing, too, while he came up and made the exchange. While they were playing, a man was hiding among the trees to escape the Sheriff, and Luke, a bad character of the neighborhood, had seen the girl reflected in the water and desired her. He went to the girl's drunken father, armed with a bottle of mountain whisky, which he had adulterated with water, and asked for Bartine for a wife.

Bartine was playing with the flowers she had gathered, when the sheriff passed, asking her if she had seen a stranger. She shook her head, and he passed on, when to her surprise the stranger crawled out of the undergrowth behind her. She asked him what the sheriff wanted with him, and he told her that he had killed a man who had wronged his sister Jane, so that she had taken her own life. Bartine resolved to save the stranger.

She lead him to a retreat that she alone knew, hidden among the cliffs at the side of the river. He was hungry and she went home to get him food, dodging questions from her father. The next morning she went again with food to the stranger, who plainly showed that he was attracted by her innocent charm.

Luke meanwhile visited her father to ask again for his daughter. As he was armed with a present, the old man was quite willing. Luke overtook Bartine coming from the cliff and pursued her. He chased her to her home, and she hid from him in the breadbox. That night the stranger came to her in her home and she gave up her room to him. The sheriff arrived to search the house, but Bartine hid the stranger under her mattress, and then lay on the mattress in such a way that there appeared to be no one there. In the morning Luke, peering through the window, discovered the girl as she went in to the bedroom to wake the stranger. He stole into the room, found the stranger's gun on the table and removed the cartridges. Then when the man and girl were in the living room together, he entered and offered to show the stranger the trail to Azusa, where he said that he was going.

They set out together. Luke shoots the stranger in the back before they have gone far. He pretends to be more hurt than he is, and when Luke bends over him, the two struggle together on the edge of the cliff.

Bennie has followed them at a distance, and as he sees the stranger hanging over the cliff, with Luke clinging to him, he helps the man to pull himself up, and Luke falls to his death. Then Bennie fetches Bartine, who gladly runs to the stranger.

make one day each week A BLUEBIRD DAY in your house

STEWART BACK AT BIG U.

ROY STEWART, one of the best-known actors of the screen, has returned to Universal City and will appear under the direction of Jack Conway. Stewart, who formerly was with the Universal Company and appeared under the direction of the Smalleys, says upon his return to Universal City he saw the big key hanging outside and he was delighted to turn the lock and walk in again to be welcomed by a host of friends.

Final Victory Scored by Universa

SUPREME COURT HANDS DOW

MOST IMPORTANT DECIS FILM LITIGATION IN THA TURE EXHIBITOR FRO PREME COURT DECIS BROUGHT AGAINST UNI THE PATENTS COMPANY THE BATTLE OF THE IND A FORTUNE EXPENDED I THE INDEPENDENCE OF CISION ESTABLISHES PR

THE great battle for the independence of the motion picture exhibitor has been won. The last redoubt has been taken. The forces of monopoly and of absolute dictation have been routed. The new Fourth of July of the motion picture industry is April 10th. It should be a Red Letter Day in the calendar of every motion picture exhibitor, for on April 10th, 1917, there was handed down by the Supreme Court of the United States at Washington a decision of more vital interest than any in which the industry has yet figured in the great national tribunal of this country. It is the final decision, after two years of litigation in the famous Latham Loop case, and it was won by the Universal Film Manufacturing Company, fighting not only for itself, but for every independent manufacturer and exchange and every exhibitor in the United States. There is no getting behind a Supreme Court decision, and this decision is final. It means that there is no longer the danger of any man or group of men saying to exhibitors, "You run our films or you don't run any films."

This decision marks primarily the final and glorious victory of the Universal Film Manufacturing Company in the famous Latham Loop fight, but it has a far wider and more significant meaning than this. It means the final deliverance of the motion picture exhibitors of America from a despotism as absolute as that of the late Czar. The Declaration of Independence was no more important to the original thirteen States than the decision of the Supreme Court in the case of the Motion Picture Patents Company versus the Universal Film Manufacturing Company et al, to the exhibitors of the United States; the Emancipation Proclamation was no more necessary to humanity as a whole than this final deliverance of the motion picture industry in the famous case of the Latham Loop monopoly.

On August 31st, 1914, the reissued patent No. 12192 (this was a reissue of part of the original Edison patent No. 589168, one of the basic patents of the art, and covering one of the most universally used parts in motion picture machines) expired, and the entire industry expected that some ingenious plan would be devised whereby the Motion Picture Patents Company could continue to exercise the boasted licensing power over all of the exhibitors, distributors and manufacturers of motion pictures in the United States. In anticipation of the patent running out, they had entered into an agreement with the Precision Machine Company, whereby they licensed it to use in the manufacture of their machine the patents which they owned and controlled, and to sell the machine with certain restrictions as to its use. One of these restrictions was as follows, and it is taken from the plate which showed the letters patent under which the machine was licensed. It read as follows:

"The sale and purchase of this machine gives only the right to use it solely with moving pictures containing the invention of reissued patent No. 12192, leased by a licensee of the Motion Picture Patents Company, the owner of the above patents and reissue patent, while it owns said patents, and upon other terms to be fixed by the Motion Picture Patents Company and complied with by the user, while it is in use and while the Motion Picture Patents Company owns said patents. The removal or defacement of this plate terminates the right to use this machine."

The first intimation which the film world had of this further attempt to perpetuate a monopoly which they had previously enjoyed, and by which they had forced thousands of exhibitors to pay them a royalty on their right to run a moving picture show, came in the shape of a letter to an exhibitor who was using Universal service. This letter read as follows, and was dated January 18th:

January 18th, 1915.

To the 72d St. Amusement Co.,
Mr. L. Bolognino.

Gentlemen—We are informed that you are using without our license at the above address one or more motion picture projecting machines embodying the inventions of United States Letters Patent No. 707,934 (Latham), dated August 26, 1902, owned by us. Such use constitutes an infringement of said patent and makes you liable to a suit for an injunction and an accounting of profits and damages, and we hereby notify you to desist from such infringement."

At the same time a letter was sent to the Universal Film Exchange which had supplied the Seventy-Second Street Amusement Company with the film to which the Motion Picture Patents Company took exception. These two letters and similar ones sent to other exhibitors, caused consternation in the trade. In case the Patents Company had the right to demand that exhibitors run on their machine only the film which met the approval of the Motion Picture Patents Company, their business was founded upon sand, and subject to the whim of an autocrat, the beck and call of a despot, instead of upon their own judgment, and the desire of the patrons of the theatres they ran. Letters poured in by thousands upon the Universal, and the Universal told every one to sit tight, carry on the business as it had previously been carried on, and that it, the Universal, would see that every exhibitor was protected in his rights. The next move was a letter to the Universal Film Manufacturing Company itself, which letter is here quoted:

"March 3, 1915.

"Universal Film Manufacturing Co.,

"Gentlemen—We are informed that at the following places one or more motion picture projecting machines embodying the invention of United States Letters Patent No. 707934 (Latham), dated August 26, 1902, are being used without license from us as owners of said patent:

"72d Street Playhouse, 350 East 72nd Street, New York City.

"We are informed also that motion picture films for use on such machines are being supplied by the Universal Film Exchange of New York, Inc., and that you are supplying to the Universal Film Exchange of New York, Inc., the motion picture films which it is supplying for use on such machines, and you are thereby aiding and contributing to such infringing use of such machines.

"We hereby notify you to cease such supply; otherwise we will be obliged to enforce our rights by a suit asking for an injunction and an accounting of profits and damages."

On March 18th a bill of complaint

in Famous Latham Loop Case

F UNITED STATES
'HE DECISION

EVER HANDED DOWN IN SAVES THE MOTION PIC- BSOLUTE SLAVERY—SU- ENDS FAMOUS SUIT AL AS A TEST CASE BY IE UNIVERSAL FOUGHT RY ABSOLUTELY ALONE. EFENDING THE CASE AND IE FILM INDUSTRY—DE- DENT.

was filed by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange, and the Prague Amusement Company, which leased the Seventy-second Street premises, charging them as defendants jointly with "having made, used and sold, and caused to be made, used and sold, and now continues jointly to make, use and sell, and to cause to be made, used and sold, motion picture apparatus which embodies the invention or discovery described and claimed in the patent in suit." The plaintiff, the Motion Picture Patents Company, charged at the trial that the defendants committed a joint act of infringement in that the Universal Film Manufacturing Company made and supplied film to the Universal Film Exchange, which in turn supplied it to the Prague Amusement Company, which used it "without license" on a machine containing the invention of Claim 7 of the patent in suit.

Judge Hough, before whom the original case was brought, directed that the complaint be dismissed on the ground that the limitation on the use of a patented article sold in the manner above set forth is invalid, and when the plaintiff filed a petition for rehearing, Judge Hough further added to the objections already set forth, the following: that it is "specifically bad in that it attempts not only to confine the use of the machine once sold and delivered, to a particular kind of film, but further seeks to render that use subject to any and every restriction or regulation which the patent owner may from time to time choose to make or vary."

Twice the Universal had been successful in defense of its position, and in its championship of the thousands of exhibitors who were running independent film, and when it was apprised that the Patents Company again intended to appeal to the Circuit Court of Appeals, a request was sent out broadcast to the various independent film companies for assistance in fighting this case, the failure of which meant the failure of thousands of exhibitors, and the enslavement of all.

There was absolutely no response to this appeal.

No company or person came forward with an offer of assistance, or a dollar in cash, to fight the case through. The Universal came to the conclusion that it was necessary to fight it alone, and it has done so ever since, to a victorious conclusion, but through the expenditure of thousands and thousands of dollars, and in the face of distrust, uncertainty and unwillingness of many in the trade to anticipate the outcome of the litigation.

The U. S. Circuit Court of Appeals affirmed the decree of Judge Hough. The petitioner then filed a petition for rehearing in the Court of Appeals, in which it was argued that the Prague Amusement Company had infringed by not complying with the conditions of "other terms to be fixed" contained in the notice. The petition was again denied.

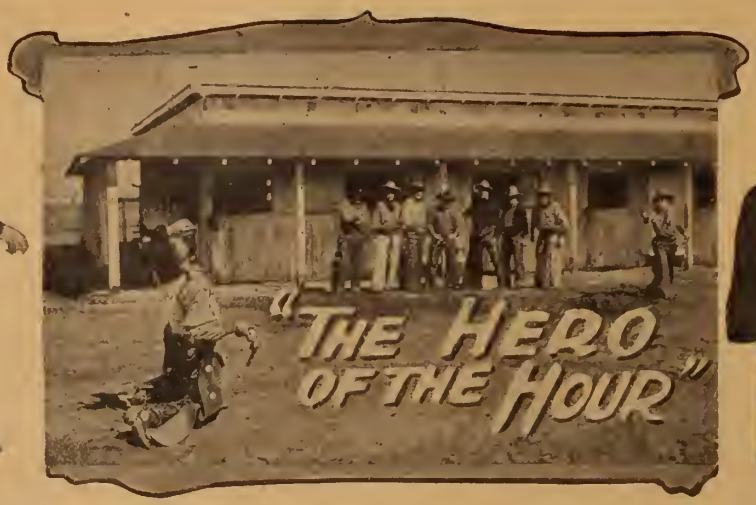
It is worthy of note at this point that prior to the filing of the bill of complaint in the original case at bar, the United States had brought suit against the Motion Picture Patents Company and others for alleged violation of the Sherman Act in the U.S. District Court for the Eastern District of Pennsylvania, and that it had won its case, and forced the Patents Company to dissolve as a trust. With this encouragement the Universal undertook the defense of the next move in the case. For, although they had already won in the highest Federal Court of the circuit, and their victory had been hailed by the papers and by legal authority as a convincing one, grounds were found for bringing this case before the Supreme Court on a writ of certiorari to the Circuit Court of Appeals for the second circuit. The arguments were heard at the October term of the Supreme Court, 1916, and the decision of this court was filed and made public on April 10th, 1917.

And now the fight is over. The Supreme Court has made its ruling on a question which has been the subject of several more or less conflicting decisions. This case seems destined to establish a precedent by which a number of other cases not at all concerned with motion pictures will have to be decided. The decision is a momentous one, not only for the Universal, but for the entire motion picture industry as well. The cost has been tremendous, and every penny of it has come from the treasury of the Universal Film Manufacturing Company. Its attorneys, Stanchfield and Levy, and Wetmore and Jenner, fought the case from the start in the face of the best and most expensive legal talent the Patents Company could employ, and they have been uniformly successful. They have not made a single mistake in the masterly conduct of one of the most famous cases in moving picture annals. And they have secured a decision which cannot be overruled and cannot be appealed. The case is closed.

The other side of the story is interesting, too. Suppose the Universal had lost—what then? Unless its attorneys had found some other way to prevent it, it seems logical to suppose that every moving picture company started since 1914 would either have been forced out of business, or compelled to conduct that business under the dictation, and pay tribute to the Motion Picture Patents Company. Where would have been the Triangle, the Paramount, Goldwyn, Fox, World, International, Art-Dramas, Ince, Metro, Frohman Amusement Company, B. S. Moss, Artcraft, Selznick Pictures, Famous Players, Lasky, Pallas, Morosco, and all of the companies recently started by motion picture stars? Every one of them would have to ask, "Please may I do business? And how much must I pay you for the privilege?" And what of the older companies who were not connected with the Motion Picture Patents Company? How much money would they have had to pay to the monopoly in profits and damages on the basis of half of a cent a foot? Estimate, for instance, the weekly output of the industry to be 140,000 feet of negative a week. The tax on this alone would be $700 a week, or $36,400 a year. This on raw stock alone. Multiply that by the number of prints which go out, and you will find the amount which the Patents Company fondly hoped to tax the industry in commissions alone. The amount of damage which they sought to claim was another gigantic figure. The Universal has saved the industry all this. It is content.



Billy Brooks.



Westernized Billy becomes a "hero."



An ornament of the smart set.

ONCE in a while a five-reel picture is produced which is a real "feature," in the true sense of that much abused term. The word implies something unusual, out of the ordinary run, something which sticks out and makes itself noticable. "The Hero of the Hour" is a picture of that calibre, and that is why it is issued, not only as a feature, but as a special feature. Eugene B. Lewis wrote the story and made the screen adaptation, and then Raymond Wells took charge of the production, with Jack Mulhall as his principal assistant. Jack will certainly add thousands to the list of his friends when this picture is shown. He not only has the best part in his career, but he gets away with it to the King's taste. Here is a synopsis of the good story:

Billy Brooks, a popular young member of New York's Smart Set, is a

UNIVERSAL Special Attraction in five reels. Story and scenario by Eugene B. Lewis and produced by Raymond B. Wells with Jack Mulhall starred in the best role he has ever had.

CAST.

Billy Brooks	Jack Mulhall
Brooks, Sr.	Wadsworth Harris
Mildred Nebeker	Fritzi Ridgeway
Juanita	Grace MacLean
Indian	Noble Johnson
Foreman	Fred Burns
Mexican	M. K. Wilson
Nebeker	Eugene Owen

super-refined character, æsthetic to the point of effeminacy. His father is a rugged-self-made man, a native of the far West, who cannot reconcile himself to his son's butterfly existence. He has a picture of Billy in the office, because, as he tells his associates, every time he looks at it, it makes him so hot that he tears loose and makes another million.

At a party, Billy discovers an exquisite perfume and, learning from the young lady that her uncle manufactures it, though there is no demand for it, Billy conceives the idea of introducing the perfumery into the homes of the best people. His father is so angered by this news that he turns him out. He had offended many society women by breaking in on intimate drawing-room teas to sell the perfume. The father receives complaints of Billy's actions and accordingly calls up Billy's boss and threatens to put him out of business if he doesn't send Billy away from New York.

While waiting on a train which has stopped at a water tank, Billy is unceremoniously pulled off by a company of cowboys. Thrown onto a horse, he is taken to a distant ranch, run apparently by Mildred. That night at the table Billy is disgusted by the table manners of the cowboys. His attitude is so critical that one of the men hits him in the face with some mashed potatoes. A general fight follows.

The next morning Billy is forced to do house-



The tempo becomes somewhat swifter.



The finale is played con amore.



Mildred assumes the reins of government and Billy tamely submits.

work, but seeing the humor of the situation, pitches into it. He accidentally discovers a letter written by his father to John Nebeker, the proprietor of the ranch, an old pal of Brooks, Sr. The letter explains that the old friend is to put Billy through a course of sprouts on the ranch.

Billy sees through the whole scheme, engages the cowboys in a private conversation, and buys himself a handsome cowboy outfit. There follow several events, in which Billy apparently shoots and wounds a number of the cowboys. The cattle are missing, which has never happened before. If any one says "Boo!" to Billy, he shoots him down. Mildred is astounded to discover her mistake in Billy, but is forced to believe her eyes. She wires to his father to come and get his son, who has turned bandit and is shooting up the place. Mildred's father is then in Brooks' office. They are discussing the remarkable success the girl has had in managing Billy. Brooks, being prepared to believe almost anything of his son, decides to leave for the West at once in company with Nebeker.

As Mildred and the foreman start off with Brooks, Sr. and Nebeker in a buckboard, a band of masked cowboys sweeps down on them and carries them to a cave in the hills . A guard is left over them, while the masked men are outside fighting the posse which is supposed to have pursued them. The party in the cave finally makes their escape and sees the ground strewn with the dead. They finally arrive at the ranch house, which they find brilliantly lighted. A dance is in progress, and the hoax is apparent. Billy goes up to the roof with Mildred and succeeds in pacifying her natural resentment at the deception.



Protestations are of no use—Billy becomes a housemaid.



But petticoat governments do collapse sometimes.

make one day each week A BLUEBIRD DAY in your house



Edith Roberts featured in "The Rogue's Nest."

"THE ROGUE'S NEST"

IMP Two-Reel Drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

CAST.

Janet Barker .....Edith Roberts
Harry Cartwright.....Lee Hill
James Hovey.....Hayward Mack
Lucile Hovey.....Nellie Allen
Edith, her sister.....Mina Cunard

EDITH ROBERTS is featured in this clever Imp drama, written by Constance Crawley and Arthur Maude and produced by Donald McDonald.

James Hovey, his wife, and her sister, lead a somewhat mysterious existence in a fashionable apartment house. They receive a letter from a distant cousin, Janet Barker, saying that she is alone in the world, her last near relative having died leaving her only $500. Lucile wires to her to come at once, for they decide that they can easily find a use for the money.

Below them in the same house lives Harry Cartwright, a rich young man, known far and wide as a collector of rare jewels. One pearl of his is especially famous. The Hoveys determine to gain access to his apartment.

Janet proves to be a pretty, unsophisticated girl, and they easily persuade her to give them her money. The three women are passing through the hall outside Cartwright's door when Lucile pretends to faint. Edith calls Cartwright to their aid, and he carries Lucile into his apartment and lays her on the couch. When she recovers, they talk about the jewels, and Harry shows them the pearl. Thus they locate the wall safe where his treasures are kept. Harry does not suspect them, but he does not care for them.

The women tell Hovey of their success, and the next day Lucile again pretends to have a fainting fit. Edith rushes down to ask Harry's aid, and while he is gone, Hovey enters and takes the pearl. As he is showing it to the women, after Harry has left, Janet enters suddenly. She has felt that something was wrong, but she now denounces them, and says she will tell Harry the whole thing unless his property is returned at once. Hovey turns on her, and carries her into her room, where he ties her to the bed. She is left for many hours alone.

The next day Cartwright makes inquiries for her, but is told that she has gone on a visit. Janet manages to free herself, and writes several notes on slips of paper, saying that she is a prisoner, which she forces through the crack of her window. One of them falls into Cartwright's window. He reads it, and immediately goes to her room, breaking in the door. She tells him everything, and he takes her to his apartment.

When the Hoveys return from the theatre, they find the door broken down and a note from Harry which says that he and Janet are married, and that they are welcome to the pearl, an imitation of the real thing which is reposing safely in the vault at the bank. They hastily leave, passing out of Janet's life forever.

"DAVID CRAIG'S LUCK"

REX TWO-REEL DRAMA.

CAST.

David Craig.....Matt Moore
Viola Morton.....Jane Gail

MORTON is the owner of the iron works, where the men are striking with right upon their side. The man are led by Ben Shoreham, who is stirring them up to violence. David Craig, on the other hand, though sympathizing with the workers, preaches restraint and tolerance to them. Ben challenges him to fight, and after the encounter Craig, who is victorious, leads a delegation of the men to see the iron master, Morton, and talk over their differences.

Morton, unless he can make delivery on a certain contract by a fixed date, is threatened with ruin. It is in his interest to grant the demands of the men, but he cannot bring himself to give in to them. During the heated argument which ensues between him and the delegation, his daughter overhears part of the conversation, and her sympathies are aroused on the side of the men. Craig welcomes her co-operation, and takes her to the homes of her father's laborers, showing her the conditions under which they live, the result of her father's cupidity.

Meanwhile, Morton's troubles increase. The date of the forfeit clause in the contract draws near, and only the ending of the strike can save him. His daughter, unaware of this, has sold her jewels to furnish the men with funds to continue the strike. Craig discovers her sacrifice, and promises to do what he can to save her father. At this time the great teacher, Rossini, passes away, and for the first time, Craig learns of his identity. The teacher was Count di Rossini of Tuscany, and Craig is his son. He inherits a legacy of $250,000.

Craig goes to the iron master and asks him if it is true that the continuance of the strike will ruin him financially. Morton grimly admits it. Craig shows him Rossini's letter, offering to buy an interest and settle the strike, if the demands of the men are met. Morton agrees, and later the spirit of Rossini is seen with David and Viola.

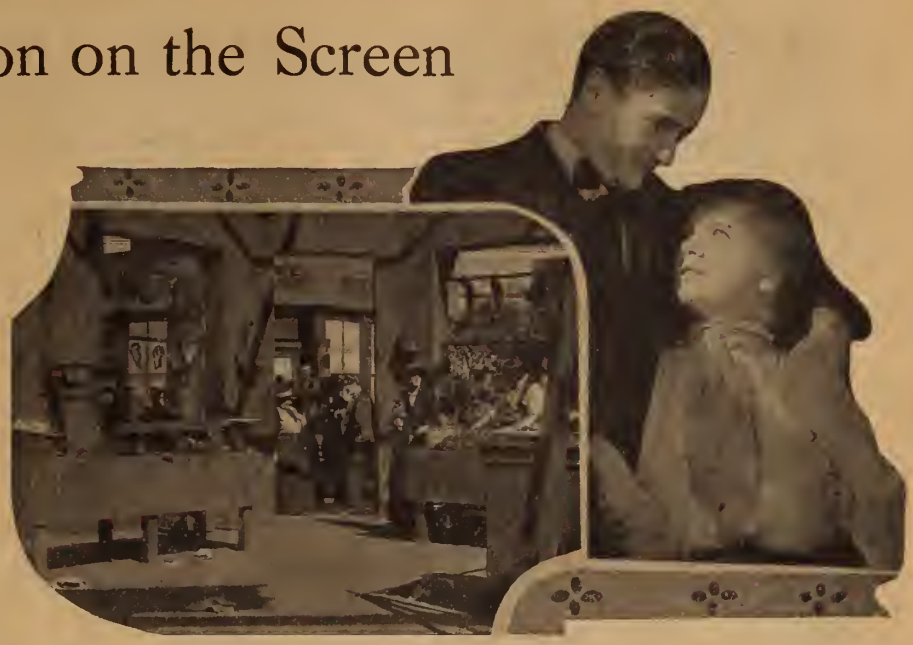
THE superintendent of the Universal City zoo reported to the general manager on Friday of this week that he had another baby on his hands.

"Congratulations to you, George, and the madam," said the boss of the big plant, shaking him warmly by the hand.

"Oh, it's not mine, chief, oh, no!" exclaimed the supe. The new baby belongs to Baldy, one of the camels."

Wartime London on the Screen

FOR many years London was the favorite Mecca of American tourists, before the war put an end to all pleasure travel across the pond and set them to "seeing America first." Though we may no longer explore the "city," lunch at the Cheshire Cheese, and take a stroll down Regent Street, at least we may have the pleasure of recalling these varied delights when the Special Attraction, "The Birth of Patriotism" is shown on the screen. The scene of the play is London, not the London of the tourist, but that of the Cockneys who, since the outbreak of the great conflict, have been proving their worth on a foreign soil, and dying as cheerfully as they used to live in the heart of their metropolis. The intimate pictures which this splendid picture gives of their life before the war clouddarkened England, and then of the splendid way in which they responded to the call of their country, make a visit to the theatre which is running this picture almost as good as a real trip to London.



London butcher shop and two players in "The Birth of Patriotism."

Mrs. E. Magnus Ingleton, who adapted and produced the story, which was written by I. A. R. Wylie and published in the Saturday Evening Post under the title of "In the Wake of the Storm," is an Englishwoman by birth and knows whereof she speaks. She is particularly well qualified to stage a war picture, for she has seen the grim reality in person. She was in South Africa all through the Boer war, nursed wounded men in the field dressing station, such as she reproduced in this picture, and received the commendation of the government for her services.

WEARS PYJAMAS IN PUBLIC; SWIMS IN SWALLOWTAIL

NO end to the queer things that you are asked to do when you join the ranks of the picture players," said Franklyn Farnum, whose Bluebird Photoplay, "The Clock," had just been completed. "Queer, I mean, from the point of view of the 'legitimate' player. For example, while we were making this picture, I had to spend one whole day in the open air, wearing nothing in the way of clothes but a suit of pyjamas, and as it was a February day, in which, though the sun was very bright, there was a perceptible chill in the air. We traveled out in automobiles to the house which had been selected for the filming of the scenes, in which a burglar tries to steal my precious clock. We had permission to use the veranda and the front door, and that was all; so I had to wear pyjamas out there, with an ulster over them, of course. The usual spectators were lined up to watch the scene, for, though you would think that the inhabitants were used to movie-making by this time, there are always some who seem never to have watched one before. I must confess to a slight sensation of embarrassment, when I had to take off the enveloping ulster, and proceed to do stunts in such very sketchy attire. I shall never forget how cold the stone walk felt to my bare feet when I had jumped from the veranda roof, landed on the burglar, and was conducting him to a telephone in the interior of the house.



Double exposure trick in coming Bluebird photoplay "The Clock."

"Later in the same picture I had to take a swim in the far from warming water of the Pacific, while wearing full evening dress. First I had to wear too few clothes in public and then too many. Wow! but that water was chilly! After the first plunge it was all right."

"The Voice on the Wire"



The UNIVERSAL'S Great Surprise Serial

WITH

BEN WILSON

SUPPORTED BY

NEVA GERBER and a Great Cast

This magnificent production is crowding theatres from Maine to California and from Canada to the Gulf through sheer fascinating mystery; big scenes; splendid acting; brilliant direction and the baffling plot which brings the crowds back for each succeeding episode. Proof comes from the box-offices of thousands of theatres which report record-breaking business whenever "The Voice on the Wire" is shown.

Mystery - Romance - Thrills

The wonderful story is adapted from the popular novel of the same name by Eustace Hale Ball, author of "Traffic in Souls," another notable success. It is directed by Stuart Paton, who produced the Universal's stupendous spectacular drama, "20,000 Leagues Under the Sea," and shows his wizardy in every episode. If you want fifteen straight weeks of capacity serial business, write or wire your nearest Universal Exchange today, or direct to the Home Office of the Universal, 1600 Broadway, New York.

A Great Novelty Series

For the Exhibitor who does not care to run a serial, that great series, "The Perils of the Secret Service"—seven masterly two-reel dramas, each complete in itself—affords an unusual opportunity. The series was founded on the popular stories which appeared in a magazine of huge circulation recently under the title of "Yorke Norroy—Diplomatic Agent." Each drama features Kingsley Benedict, the popular Universal star, who is assisted by a brilliant company with a different woman star for each story.



Kingsley Benedict

Written and Directed by GEO. BRONSON HOWARD

No series in recent years carries the punch and the interest the dramatic power and the crowd-getting qualities of this novel release. It is fascinating in the extreme; it shows the inner workings of the Secret Service when great matters of State must be handled in a diplomatic way. It has swift action, strong climaxes and the element of a wide popular appeal. Written by George Bronson Howard, author of the book sensation of the year, "God's Man," one of the most popular playwrights and authors of the day, "The Perils of the Secret Service" will be greeted enthusiastically by every fan in the land.

7 MASTERLY Dramas each complete in itself

Here is an opportunity to get continuous business without booking a serial. Here is a chance to add to the popularity of your theatre and to greatly increase your net profits. You need this smashing series, no matter what kind of a show you are running. Write or wire your nearest Universal Exchange for full particulars today, or address the Home Office. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"The Perils of the Secret Service"

Hurrah! HERE ARE Butterfly Pictures

WITH the coming of spring it was possible to launch Butterfly Pictures which had been slumbering in their winter caccoons preparing their beauty and care-free message for the American people. May 7th has been chosen as an auspicious date for their debut, and on that day the first Butterfly Picture will be released under the title, "Eternal Love."

One reason for this is that the same week will also mark another memorable occasion. It will witness the fifth anniversary of the founding of the great Universal Film Manufacturing Company, and the entrance upon its sixth year of life with prospects of a still more wonderful success than that which has already crowned its banner.

In offering Butterfly Pictures, the Universal has a number of objects in view. In the first place, a standard has been set for Butterfly Pictures, and this standard will be religiously adhered to in all of the future productions released under this brand. This standard has been made by three features already set and announced, and by four more which have been selected, but which have not been announced, and the names of which have not as yet been definitely determined. They are, however, fully up to the mark which has been fixed upon as necessary for Butterflies.

For the further productions under this brand, well-known stories are being bought, original scripts from well-known authors are under consideration, and a number of directors and players have been assigned to Butterflies which will assure the excellence of all future productions.

Above all else, however, Butterfly Pictures have determined that never will a weak or uninteresting picture be released under that brand. In case a picture, upon trial showing, does not come up to the required standard it will not be released. Other disposition will be made of it.

In the second place, the brand will strive to secure wide variety of appeal for its pictures. This variety is well illustrated in its first three productions. The release of May 7th, "Eternal Love," is a beautiful story of Springtime in Brittany and Paris; of an artist's love of a simple peasant girl, and the wonderful abiding adoration with which she follows and finally rescues him from the surroundings which engulfed him in Paris. The release of May 14th, "The Phantom's Secret," is a totally different kind of story, and one in which excitement, suspense, thrill, and strong drama, have full play. "The Phantom's Secret" is a story of the daughter of a nobleman who was really a thief, and who had, as a means of protecting himself and his name, promised his daughter's hand in marriage to his first assistant in case he should die. The terrible situation of this girl just out of boarding-school caused her to grasp an opportunity to seize the identity of another; to form a new circle of acquaintances, in which the phantom's terrible secret is finally exposed.

The third release, that of May 21st, is as different from the other two stories as could possibly be imagined. It is entitled "Like Wildfire," and is a rapid fire comedy-drama of the lightest texture and most amusing and entrancing vein. It is all about a brave little country storekeeper, a girl of courage and sufficient resourcefulness to meet the competition of a syndicate of ten-cent stores. It chances that the heir apparent to the ten cent corporation is a youth of impetuosity and effervescent ideas. These qualities did not appeal at all to his father, but made a wonderful impression on the sorely tried little storekeeper, and finally solved the problem of competition in the little town of Winton.

Thirdly, the Butterfly Pictures, while they present an infinity of variety, will always be clean,

(*Continued on page 27*)

Announcement Extraordinary

BUTTERFLY

MAY 7.

"Eternal Love"

with

Ruth Clifford and Douglas Gerrard

MAY 14.

"The Phantom's Secret"

with

Mignon Anderson, Hayward Mack and Molly Malone

MAY 21.

Herbert Rawlinson in Stuart Paton's Romance of Love and Audacity

"Like Wildfire"

By LOUIS WRITZENKORN

with Neva Gerber

PICTURES

NATION-WIDE RESPONSE TO PRESIDENT'S PROCLAMATION.

THE Universal Animated Weekly, Number 68, concerns itself mainly with the encouraging response all over the country to the President's proclamation. Manhood and womanhood from all sections of the United States and our island possessions, are reporting for service. The Naval Militia is shown leaving its training ship in New York harbor and departing on a secret mission. We see them marching down Fifth Avenue, while the 47th Infantry of New York, is also seen departing for "Somewhere in New York State." Out in the Middle West, a girl posing as Joan of Arc, the great liberator of France, is winning recruits to the colors, by arousing enthusiasm in the youth of Chicago. Away off in California a great parade held in Los Angeles resulted in hundreds of enlistments, and Governor Stephens was caught by the Animated Weekly camera as he lead the procession. At Lake Bluff, Illinois, outside Chicago, the response to the call for men for the Navy has been so heavy that tents were required to shelter the would-be sailors. All other accommodation was rapidly exhausted. From down in Dixie comes a strip of film showing how the Georgians are responding to the call; while the arrival of a contingent of native born Filipinos, who arrived in California on their way to League Island Navy Yard to be made into U. S. sailors, shows that even our island possessions are aroused. A mimic conflict by Chicago marines, shows how far the recruits have progressed already in their training. And all these are only part of the subjects which make the Animated Weekly No. 68 a record number.

BUTTERFLY PICTURES.

(*Continued from page* 26)

wholesome and free from any suggestion of vice, sex problem, and crime—for-crime's-sake plots. Don't get the impression that Butterfly plots are going to be insipid. They are not. They are just as full of snap, human ambition, and human frailty as they are of the milk of human kindness. The place of the evil-doer is admitted by every story writer, and every good act is inestimably heightened by the contrast of a bad one. But in Butterfly Pictures the bad will not be over-emphasized at the expense of the good.

Here's a little "Dope" on the first three Butterflies released as follows: "Eternal Love," May 7, "The Phantom's Secret," May 14, Herbert Rawlinson in "Like Wildfire," May 21.

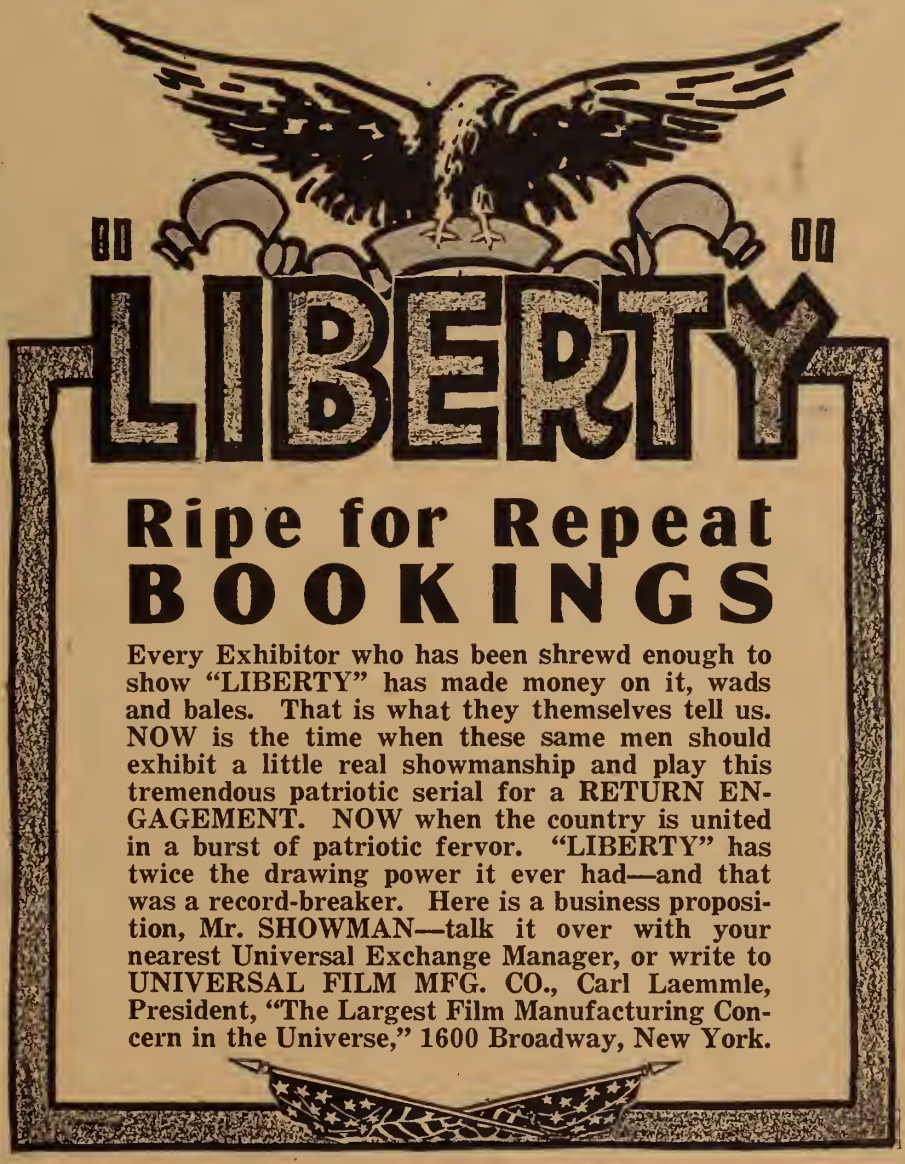
"Eternal Love" was written by E. Magnus Ingleton, producer of "The Birth of Patriotism," and features beautiful little Ruth Clifford and Douglas Gerrard, who produced it. "The Phantom's Secret" was written by J. Grubb Alexander, and produced by Charles Swickard, with Mignon Anderson in the role of the phantom's daughter, and Hayward Mack as the first lieutenant whom she is forced to marry. Molly Malone, Marc Fenton, L. C. Shumway, Fred Church and Nanine Wright present a cast which is seldom equalled in one picture.

Herbert Rawlinson is starred in "Like Wildfire," with little Neva Gerber playing the role of the Winton storekeeper. The story is by Louis Writzenkorn, well-known writer of magazine stories. It was produced by Stuart Paton, director of "The Voice On the Wire," and must have served as a very pleasurable antidote from the heavy drama of this wonderful serial, for it is as light, airy and amusing as the other is mysterious and thrilling.

Here's to Butterfly Pictures. May they live long, and prosper.

PORTO RICAN GIRL LIKES EDDIE LYONS.

THE fame of Eddie Lyons has spread to Porto Rico, as a young lady has written him that she and many of her friends enjoy his work on the screen more than that of any other actor. "You are a fine comedian," his admirer writes. The Nestor favorite has sent her a letter of appreciation in reply, and in addition one of his photographs autographed. His latest release is entitled "The Home Wreckers."



"LITTLE BO PEEP"



Dan sees the new vamp.



Rushville prospers. Fifteen men from a Ford machine.

Dan's olive branches. Six of them.



L—KO Komedy in two spasms, directed by Noel and Dick Smith, under the supervision of J. G. Blystone, and featuring Dan Russell in a guileless guise. The shepherd boy marries the vampire and becomes the father of six.

CAST.

The Shepherd Boy.....Dan Russell
The Vampire.....Lou Bolton
The Hotel Keeper.....Robt. McKenzie
His Daughter.....Gladys Roach

THIS touching tale of the taming of a vampire by a simple shepherd boy was perpetrated by Noel and Dick Smith and by Director-General J. G. Blystone, as accessory after the act, or something like that. Dan, still mustacheless, is a riot as "Little Bo Peep," and here's what happens to him:

Dan was the shepherd at Rushville, in charge of all the peaceful flocks. Gladys was the Rushville beauty, the daughter of the hotel proprietor, whose house, alas! had been guiltless of guests since Washington and his staff stopped there, and charged their account. Every day the hotelkeeper went to meet the guests who never came, and he grew very sad.

At last came a happy day when a guest really did arrive on the four o'clock train. She was a vampire, but the proprietor did not know that. He rushed her into the old wagon and drove at top speed to the Rushville House. Gladys was sent upstairs to dust off the furniture in the guest room, and the lady was ushered into her apartment by the full staff. She was given a cow bell with which to make her wants known, and when she sat in the rocker, which promptly went over backwards with her, she rang it furiously. Then Pa disguised himself as the bellboy and gladly answered her ring. She was registered as La Belle Petroleum, a Heel Dancer, but when Dan saw her practising in the woods in a Ballet Russe costume he thought it would have been more accurate if she had spelled heel with a double ll. Dan had an awful time rescuing his flock from contamination, and the black lamb was determined to attach himself to the dancer.

Pa invited his guest to drive with him, and Dan was very jealous. The horse balked, standing right on the railroad tracks, with an engine coming rapidly nearer. Only Dan's presence of mind in lighting a fire under the carriage prevented a tragedy. Then Dan and Pa had a fight, and Dan, being victorious, went off with the dancer, while the wagon burned slowly to ashes in front of the hotel.

Years went by. La Belle Petroleum had become a family drudge, with six husky boys. The hotel had flourished, and Pa had set up an auto. But he had never forgotten the lovely dancer, and one day he just got into the buss wagon, drove off to her house, and asked her to elope with him for old times sake. This she was delighted to do. and managed to elude Dan and the children. When they found that she was gone, they set out to follow her, the youngest one carrying his lamb. The elopers got stuck in a mud puddle and abandoned the car, which Dan and his husky boys managed to set going again . They rushed after the train, and just succeeded in catching it. Then they threw Pa off with one mighty heave, and the family were reunited at last.

"THE TRAIL OF HATE"



Lieutenant Brewer.



Brewer's wife attracts the Captain.



Captain Holden.

BISON two reel military drama in which Jack Ford, younger brother of Francis, is author, director and star.

JACK FORD is encroaching rapidly upon the territory of his brother Francis. Ever since July, 1914, Jack has written "Assistant Director" after his name, and has worked to produce the serials of that famous combination, Ford and Cunard. Whenever there was a particularly hazardous stunt, which the hero could not do because he was risking his life at another point at the time, Jack stepped into the breach, and risked his own with so much nonchalance that one might suppose he had a cat's allowance. This is the second time he has been given a company and told to go ahead and do something with it. What he accomplishes in "The Trail of Hate" is quite worth while.

Lieutenant Jack Brewer of the Sixty-Seventh had risen from the ranks, but he was adored by his men. Some of his brother officers, notably the West Pointer, Captain Dana Holden, did not share this opinion. Madge and her father were on their way to the great West, traveling by stage. Road agents held up the stage, and the 67th were called out to get them. In the skirmish which ensued Madge's father was killed, leaving the girl alone in the world. The only one who is good to her is Lieutenant Brewer, and Holden remarks cynically, "I suppose she will reward you by becoming your wife," while Brewer answers, "Perhaps, I'll ask her."

CAST.

Lieut. Jack Brewer.....Jack Ford
The Swede.....Jack Lawton
Madge .....Louise Granville
Captain Dana Holden.....Duke Worne

Jack Brewer has a month's furlough, and when he returns he is uproariously welcomed by his troop. He finds that Madge has been made a servant at the fort, and in company with all the others that she has made preparations for his home-coming. He has brought her some civilized clothes, as she is in rags, but he hardly knows how to offer them to her. He finally gives her the boxes, and she gleefully retires to put on the new things. When she enters he looks at her, sighs, and says: "You're all wrong." He then gets an idea, and goes to the general's wife for help. He borrows her curling iron, returns and tries to curl Madge's straggly hair. Holden looks through the window and sees the little domestic scene, putting the worst construction possible on it. He says to one of his brother officers: "Of course Brewer is not buying her clothes for nothing." This is reported to Jack who promptly marries the girl to stop the talk.

Once safely Brewer's wife, Madge begins to behave badly. She cares nothing for Jack, who she thinks has married her only out of pity. She carries on a flirtation with Holden, and sends him a message to say that she will meet him at seven that evening when Jack goes on duty. Now that she has become the well-dressed wife of another man, she suddenly seems attractive to Holden, especially as Jack is the man. Jack leaves for duty at seven, but returning for something forgotten, finds them together. A fight takes place between the two men.

A few years later we see Jack as the captain of a Constabulary in the Philippines. There is trouble with the Moros, and Jack and his troops are sent into the interior. Jack is informed that Holden and his former wife are traveling in the interior. It is true, and Holden has left his wife at the post while he goes on scouting duty. He is cut off from his men, and to save himself abandons his wife and the post and tries to make his way to Manila. The Moros make an attack on Fort Craig, and one of Jack's scouts finds Holden wounded, and takes him to the office of the Constabulary. Jack saves Madge from the Moros, and returns with her. There they find Holden. Madge begs Jack to continue to protect her, but he turns aside in disgust, throwing her off forever.


THRILLING:
PATRIOTIC:
"The BIRTH of PATRIOTISM"
With IRENE HUNT & LEO PIERSON
The Drama of a Man's Soul Reborn
From the Sat. Eve. Post Story by I.A.R. Wylie
DIRECTED BY E.M. INGLETON

CANADIAN NOTES.

By W. A. BACH.

MONTREAL, Que.—Mr. Bernstein, formerly one of the representatives of the Universal Film Co., has been reappointed manager of the Globe Theatre in Montreal. Mr. Bernstein resigned from the management of this theatre to work for the Universal Film Co., and it was only upon a demand of the patrons of that theatre that he has resumed his duties there. We can now look forward to the Globe Theatre as being one of the live show houses of Montreal, due to Mr. Bernstein's extraordinary ability and the Universal Service.

TORONTO, Ont.—The Department of the Treasurer for Ontario, Canada, has made the following statements in reference to the collection of war tax tickets:

"The department will be satisfied to accept payment of the amusement tax cash, based upon the certified joint statements of treasurers of releasing companies and managers of leading local theatres as to house recepits," stated Mr. T. J. White, solicitor to the Provincial Treasurer, in discussing the plan to do away with amusement tax tickets at the principal theatres and other important places of amusement.

The Exchangemen's Association of Manitoba has been making plans for some time for the construction and consolidation of the various Exchangemen's Associations throughout Canada, into a Dominion body, the idea being that the exchangemen will be better able to protect the industry and themselves, with the National body, which would deal not only with National questions but also give assistance in local and Provincial troubles. One of the first things in their plans is a National Convention to be held next fall, either in Winnipeg or Toronto. Winnipeg would appear a logical point, as it is about the centre of the Dominion.

Exchange Associations are now organied in St. John, N. B.; Montreal, Que.; Toronto, Ont. and Winnipeg, Man., and Calgary and Vancouver are on the way, and it would not be very difficult to consolidate all these Provincial Associations into one large body.

The Garrick Theatre, College and Bovercourt Road, is Toronto's newest house, or rather one should say one of Toronto's oldest houses made new. As a matter of fact the Garrick has been nameless ever since its construction, it being built but never operated. However, one of the local theatre syndicates has secured it and is remodelling and equipping the house to open very shortly. There is no doubt that it will present a most attractive appearance.

The Motion Picture Bulletin News Service is a new organization working in conjunction with the Motion Picture Bulletin. The Canadian film trade paper is procuring news of the film world in Canada for use in the American trade papers as well as the bulletin. The News Service claims to have representatives in all of the cities of Canada, as well as in the producing centres in the United States for co-operation purposes. W. A. Bach, who is the managing editor of the Motion Picture Bulletin, will also be in charge of the News Service.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 16.

A modern health farm is the first subject shown in the Universal Screen Magazine, Issue No. 16. We see the tired business man, and the woman who is run down, at wholesome work and exercise in the great

Then we are shown the making of cigarettes, in which modern machinery has supplanted the slower and more expensive hand methods of Europe. A machine producing three hundred smokes a minute is seen. "Aunt Jinny," a Florida nicotine lover, has been amusing tourists for years by her expert manipulation of a big black cigar.

An interesting new invention is demonstrated by a vaudeville performer, who lost a leg in an accident, and yet is more proficient as a dancer with his artificial limb than most people with two natural ones. The leg is made of compressed paper and weighs only twenty-four ounces.

Nature studies in New York's famous Aquarium, showing many of the fish gathered from the Seven Seas, come next, and the reel is completed by a clay cartoon by Willie Hopkins, the sculptor, who shows us an animated clay picture of the U. S. as a united nation.



STORIES OF THE ONE REEL PHOTOPLAYS

"THE TOWNSEND DIVORCE CASE."

Rex Drama.

Story by Bess Meredyth.
Produced by H. D'Elba.

CAST.

Mr. Townsend.....Jean Hersholt
Mrs. Townsend.....Gretchen Lederer
Mary Warren.....Roberta Wilson
Grandmother.....Martha Maddox
Joe .....Ernest Shields
Judge .....L. M. Wells

Amy Townsend is suing her her husband for a divorce, naming Mary Warren, a young girl, as co-respondent. The case comes up, and Mr. Townsend asks permission to defend himself. He tells the story of his meeting with Mary, who has an invalid grandmother dependent upon her, while he was collecting the rents from a block of tenements, in which Mary made her home.

The girl, when she saw herself about to be deprived of the refuge for her grandmother, had offered herself to Townsend on his own terms. At first disgusted, he realized at last that she was inspired by the highest spirit of sacrifice. He gave her a position as stenographer, and came to be very fond of her, regarding her in the light of a daughter. His wife's detectives had discovered his visits, and refused to believe that his motives were pure. Mary is brought to the stand and breaks down. She tells the court that she has been engaged to Joe for years, and that they have recently been secretly married. Mrs. Townsend realizes her mistake. The case is dismissed, and Mr. and Mrs. Townsend reunited.

"THE WARRIOR'S BRIDE."

Big U Drama.
With Wallace Reid.

Sunbeam, most beautiful of princesses, is sold by her father to Fang, a mighty war chief. Willow, beloved of Sunbeam, steals her from her husband, who goes forth immediately with his fighting men to rescue her. Willow's braves are prevailing when the two armies meet, and it appears as though the young warrior will continue to hold the bride he stole. Fang, however, rather than see his bride in the arms of her lover, kills Sunbeam. Then Willow kills himself, and the Indian haranguers say that the souls of the lovers still wander together through the Valley of Shadows.



Unfortunately we cannot reproduce the full value of this cartoon, again demonstrating the advantage of the film over printed matter. The striking cartoon was made by Hy. Mayer for the Universal Animated Weekly.

"THE LEAK."

Joker Comedy.

Story by Catherine Cook.
Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

The Marshall.....Milburn Moranti
The Justice.....John Cook
Lillian .....Lillian Peacock
The Tramp.....Wm. Franey
The Barber.....Milton Uhl

The limbs of the law in Hicksville are worried; they are unable to find the place from whence comes the booze, for though Hicksville is a dry town, there continue to be many drunks.

A stranger has come to the village—a tramp. He meets Lillian and informs her he is a Secret Service man in disguises. The tramp and the marshal proceed to find the liquor.

In the barber shop the tramp takes a shave; the barber brings a hot towel squeezes it into the tramp's mouth, and is ready for the next customer. The tramp proclaims that the barber is the one who distributes the booze. The marshal is shocked, for the barber is the justice's son. When the judge sees his own son, he slyly slips the tramp some money. The marshal loses his "star" and the jury pronounces the barber "Not guilty," and the barber continues his peculiar shaving tactics.

"THE THOUSAND DOLLAR DROP"

Victor Comedy.
Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Rupert .....Ralph McComas
His Wife.....Eileen Sedgwick
Svengali .....Milton Sims

Rupert is henpecked and sent out to look for a job. He meets Svengali carrying a heavy sack. The stranger hypnotizes him and makes him carry the burden. When Rupert finds out what he has done, he asks the man to hypnotize him so he can boss his wife. However, Eileen does not fall for it, and sets out to do up Svengali. He is forced to flee for his life. While wifie is in his office, she sees from the window that the man again has her Rupert under his spell. She drops the heavy sack out of the window on his head. Then she slides down the fire-rope after it. A policeman is attracted by the commotion, and recognizes the Counterfeit King in Svengali. The reward is given to Rupert, but Eileen takes charge of it.

STORIES OF THE ONE REEL PHOTOPLAYS

"THE HOME WRECKERS."

Nestor Comedy.

Written by C. B. Hoadley and Fred Palmer.
Produced by Louis Chaudet.

CAST.

Eddie .....Eddie Lyons
Edith .....Edith Roberts
Lee .....Lee Moran
Mr. Lemon.....Fred Gamble
Mrs. Lemon.....Lydia Yeamans Titus

Eddie and Lee are broke, but reading in the paper of the prevalence of divorces, they decide to open a Home Wrecking Bureau. They meet Edith, with the fruits of a recent divorce, and engage her as stenographer. They do a rushing business, until a colored couple nearly upsets the office.

Mr. and Mrs. Lemon go separately to consult them. Mr. Lemon engages Eddie to go to their home and flirt with his wife. While Mrs. Lemon engages Lee to send their most seductive vampire to "vamp" Mr. Lemon. Edith refuses the job, so Lee has to play it himself. They arrive at the Lemon home and all goes well until the boys arrange for elopements with the pair. Lee takes off his wig, and settles down to a cigarette.

"THE WOODS ARE FULL OF 'EM."

Victor Comedy.

Written by Harry Wulze.
Produced by P. C. Hartigan.

CAST.

Col. Gruff.....O. C. Jackson
Bess .....Yvette Mitchell
Lord Helpus.....Ernie Shields
Billy Dare.....Eugene Walsh

Colonel Gruff sends for Lord Helpus to come to his country place and take Bess away from Billy Dare, of whom he does not approve. The sheriff reads that a dangerous lunatic, whose mania is proposing to women, is at large, and when he sees Lord Helpus proposing to Bess, who does not enjoy it, he takes him for the madman . Billy chases Helpus away from Bess, and when the rubes arrive they chase Billy as a lunatic. The sheriff returns and pursues Helpus with a shotgun. Bess tells her father, who phones the next town that the woods are full of lunatics. The sheriff sees the colonel trying to restrain Bess from going after Billy. He arrests the colonel as the lunatic. Both Billy and Helpus have been caught by the rubes. Billy is released, but Helpus is thrown into the shed with the Colonel. Bess and Billy elope, leaving a note which says that Helpus is to blame.

"TWIXT LOVE AND DESIRE."

Written by E. Magnus Ingleton.
Produced by Ruth Ann Baldwin.

CAST.

Nanette .....Irene Hunt
Arthur .....Richard Ryan
Jean Chevigny.....Leo Pierson

Jean is a poor student and Arthur a rich one. They share a studio in Paris, and both love Nanette, a little Grisette whose idea of life is to take what she can get. It is the night before Christmas, and she demands a new gown for the party. Jean has received the money for his return to the country from his parents. At this moment he gets a telegram, asking him to come home at once, for his mother is ill. But when Nanette begs for her gown, Jean yields and gives her the money. The gown is torn to ribbons at the party, and in the morning Jean hears that mother is dead. Nanette tries to comfort him, but he looks at her torn frock and puts her aside in disgust. He is away from Paris for two weeks. When he returns he finds Nanette has been posing for Arthur, who has given her a necklace. He begs her to return to him, as he has sacrificed everything for her, but she puts her arm around Arthur's neck and goes out with him, leaving Jean in despair.

"A WOMAN OF CLAY."

Laemmle Drama.

CAST.

Marjorie Lowery.....Leah Baird
Robt. Marvin, Janitor.Hobart Henley

Marjorie Lowery feels herself neglected by her husband, a prominent physician, and allows young Robert Marvin to supply the companionship she needs. Doctor Lowery returns late from a banquet at which he has been presented with a loving cup, and finding Marvin still at his house, orders him to discontinue his visits. Marjorie leaves her husband, and their child, a delicate little thing, does not recover from the shock of losing her mother. Some time later, Marvin, Sr., is taken ill and his daughter calls in Doctor Lowery, who operates successfully, Marvin, Jr., is grateful, and tells the doctor that his wife has always remained a good woman.



This film cartoon by Hy. Mayer for the Universal Animated Weekly appeared at the Rialto Theatre, (N. Y.), for a whole week. Unfortunately the drawing shows only the final aspect.

UNIVERSAL PROGRAM

The GREATER Program

IT is not necessary to say the greatest Program on earth, because the Universal Program is GREATER in quantity and quality than all competitive services combined. When you see listed the releases on the regular Universal Program you are seeing the cream of the film world, not only in short subjects but in varied interest, and in that scientific balance that keeps up the interest throughout the week, getting more repeat admissions than any other form of entertainment now available anywhere. For convience in booking an "open" program the regular program is divided into "specials" and "regular" releases. Read below,

Special Releases Week of May, 7th

BECAUSE these specials are the pick of the program's bunch of novelties they lend themselves readily to the needs of every Exhibitor who wants to bolster up a weak program; help out a weak feature performance, or strengthen his entertainment generally. And because they are such "specials" in the truest sense of the word, they cost you a slight advance. They are worth it. With them you can get the crowds, no matter what competition you have.

BUTTERFLY—"ETERNAL LOVE" (Five-Reel Drama) Ruth Clifford, Douglas Gerrard
NESTOR—"THE LOST APPETITE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Edith Roberts
GOLD SEAL—"THE GRIP OF LOVE" (Three-Reel Drama) Allen Holubar and Louise Lovely.
L-KO—"TOM'S TRAMPING TROUPE" (Two-Reel Comedy) Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling
JOKER—"THE MAN WITH A PACKAGE" (One-Reel Comedy) Gale Henry and Wm. Franey
UNIVERSAL ANIMATED WEEKLY—No. 71.
UNIVERSAL SCREEN MAGAZINE—Issue No. 18

The two lists above comprise the complete Universal Program Service for an entire week. Constantly growing in popularity, the Universal Program is bringing success to thousands of Exhibitors throughout the country, many of whom it has saved from feature failure.

Regular Releases Week of May, 7th

THE regular releases include those sterling one, two and three-reel dramatic and comedy subjects which constitute the backbone of the mighty Universal Program, and which have given it the reputation of setting the standard for all competitors. Look them over and remember that—like the "specials"—they can be booked separately if desired.

VICTOR—"BASEBALL MADNESS" (One-Reel Comedy) Billy Mason, Gloria Swanson.
VICTOR—"SWEARING OFF" (One-Reel Comedy) Eileen Sedgwick.
IMP—"FLAMES OF TREACHERY" (One-Reel Drama) Lois Wilson and Lee Hill.
IMP—"THE GIRL IN THE GARRET" (Two-Reel Drama) Jack Nelson and Molly Malone.
BISON—"ONE WILD NIGHT" (Two-Reel Drama) Gypsy Hart and Kingsley Benedict
LAEMMLE—"THE DOCTOR'S DECEPTION" (One-Reel Drama)
BIG U—"CAPTAIN MARJORIE' S ADVENTURE" (Two-Reel Indian Drama)

Wire or write your nearest Universal Exchange today for full particulars, or address the Home Office of the Universal as above.

UNIVERSAL

CARL LAEMMLE, President.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

BLUEBIRD IDEAS

For "The Girl in the Checkered Coat"

THE story of "The Girl in the Checkered Coat" tells of the unjust arrest of a young girl. A detective discovers a notorious pickpocket in the act of taking a woman's handbag. He follows her home and makes the subsequent arrest solely on the fact that the culprit wore a checked coat. This lends itself to advertising of the "teaser" type. For newspaper advertisements use the following copy inserted in the lost and found columns:

FOUND! Four ladies' handbags recently taken from persons in this community. These and other valuables found on "The Girl in the Checkered Coat" may be had upon identification at the (name here) Theatre on (date).

Use these announcements in the display columns:

WHICH IS YOURS?
Among the articles recently taken from residents of (town) are——
5 ladies' handbags
2 emerald rings
1 brooch
1 necklace
These have been found on "The Girl in the Checkered Coat," and will be returned to the owners at The (name) Theatre on (date).

HAVE YOU LOST
any article of value?
If so, your property may have been found on
"The Girl in the Checkered Coat."
Upon identification it will be returned to you at
The (name here) Theatre
on (date)

Another stunt along these lines is to obtain from a local dealer a number of ladies' handbags. Stretch them across your lobby with a placard below them reading:

WHICH IS YOURS?
These are but a few of the bags found on
"The Girl in the Checkered Coat"
This masterful Bluebird Photoplay shown on
(date of showing)

The dealer will gladly let you have the bags if you will place a small sign on the display stating that they are loaned through his courtesy.

A dog plays a part in the photoplay, and this may be brought out by this method: Obtain a large dog (preferably a bloodhound), and by means of two straps thrown across his back have a sign with the following copy hang from each side:

LOOKING FOR
"The Girl in the Checkered Coat"

On the day of showing change the signs to read:

FOLLOW ME AND SEE
"The Girl in the Checkered Coat"
The masterful Bluebird Photoplay
at The (name here) Theatre

TO-DAY

Try to get a local newspaper to hold a contest giving a prize for the best article on the topic, "Does heredity or environment mould a person's character?" Tell the newspaper editor that you will give his paper publicity on your screen by announcing its name in connection with the contest and that you will furnish the prizes. Also get the Woman's Club to co-operate with you.

WE'RE SORRY, TOO.

Middleport, Ohio,
Bluebird Film Exchange,
Cincinnati, Ohio.

Gentlemen—Received paper O. K., for Thursday program the "Mutiny," and one regret is that it is only possible for me to use one Bluebird a week, for the reason that for service, system and all around reliability you surpass all others and will say in your behalf that any theatre of any size that don't use Bluebirds at least one night out of a week is certainly turning down the best service on the market to-day.

Wishing you all the success in the future, and thanking you for past favors and service, I remain,

WALTER J. JONES,
Mgr. Gem Theatre.

"The PURPLE MASK"

Has aroused the curiosity of five million fans. It has played to capacity wherever shown. Exhibitors tell us so. You can profit by the experience of your brother showmen by booking this supreme mystery serial and assuring yourself of sixteen weeks of capacity business.

Grace Cunard & Francis Ford the Two Greatest Serial Stars on Earth Get the Money for You

Every episode night the fans will crowd into your theatre to see these popular stars who have made more money for Exhibitors than any other serial stars on earth. Don't gamble with the serials of unknown producers. Book this superb UNIVERSAL serial on its marvelous record. Get in touch with your nearest Universal Exchange immediately.





Great Subjects that are Demanded By the American People TODAY

The Exhibitor who has been sitting up nights trying to figure out what his patrons want, can go to bed right after the last performance these days. The PEOPLE WANT PREPAREDNESS PRODUCTIONS. Never in the history of the United States have the people been so thoroughly of one mind, as since the publication of President Wilson's last message. The newspapers use more than half their space for war news—not what is going on abroad—important as that is, but about WHAT IS GOING ON AT HOME. If you could gauge the public's taste and desires as closely as the big newspapers, you would be playing to capacity all the time. HERE IS YOUR OPPORTUNITY ALL READY MADE FOR YOU. Now is the time to cash in on business that will storm your doors on the first announcement of your showing of these magnificent Preparedness Productions. Communicate immediately with your nearest Universal Exchange, or with UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

The Universal's smashing big 20 week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp —Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"UNCLE SAM AT WORK"

Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"THE WAR WAIF"

Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae, and Claire McDowell. A crackin' fine war picture in two exciting reels.

"THE WHITE FEATHER VOLUNTEER"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"COURT MARTIALED"

A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Walsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"IF MY COUNTRY SHOULD CALL"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

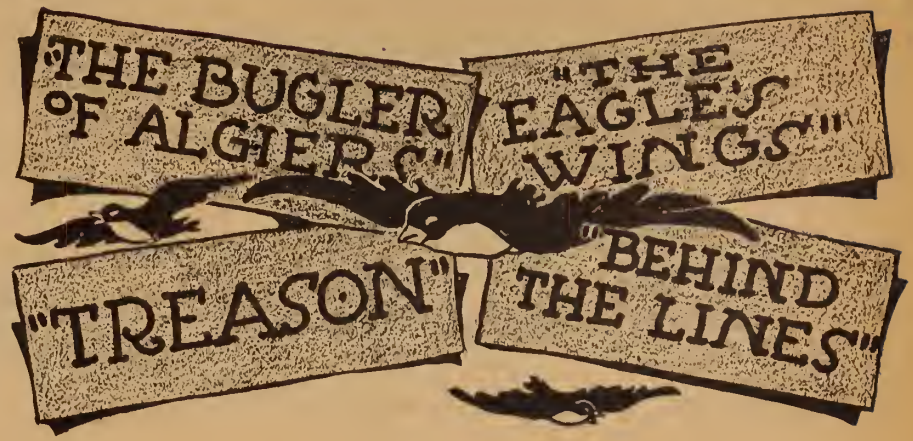
Here are presented four of the biggest Preparedness Productions and War Subjects ever released. "The Eagle's Wings," for instance is so far beyond the average subject of this class that there positively is no comparison. It was released as BLUEBIRD Extraordinary—it his created a sensation wherever shown. It is timely, patriotic and American through and through. You can put it over big. The other BLUEBIRDS listed here are as great in their way as is "The Eagle's Wings." They are among the most successful of the many tremendous box-office triumphs released under the BLUEBIRD Brand. Book these through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 B'way, New York.
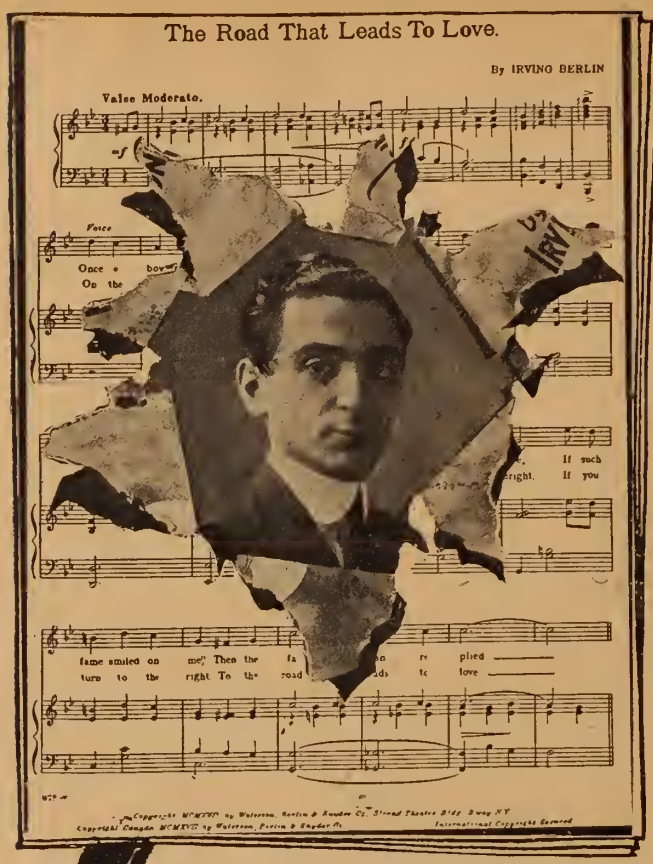
"THE EAGLE'S WINGS" The most unusual picture on the market today. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with Industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"THE BUGLER OF ALGIERS" Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An Inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"BEHIND THE LINES" Harry Carey in "Behind the Lines," supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present day conditions, and has played to capacity houses wherever shown. A BLUEBIRD with a big punch.

"TREASON" A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situations. A picture that will crowd your house for more than one showing.





The Latest "HIT" In Filmdom

Song Hits In Photoplay

Beginning May 8th the Universal will release a series of 500 foot novelty films which will be known as "Song Hits in Photoplay." The biggest New York houses are drawing capacity crowds with this new novelty. Any Universal Exchange will be able to give you information as to where singers can be secured, etc., etc.; dope about the special posters, slides, copies of the song, etc. The first song is Irving Berlin's great hit—

"THE ROAD THAT LEADS TO LOVE"

Sung—whistled—hummed and played up and down Broadway. At the 5th Ave. Theatre it was a sensation and went over big. All the big hits will be filmed, and should a longer footage than 500 feet be found best suited, longer footage will be provided. Such famous song writers and such famous stars will be featured in these song hits, as

FAY TEMPLETON
BELLE BAKER
FANNIE BRICE
MAY IRWIN
E. RAY GOETZ
GUS EDWARDS
GRANT CLARK
WILLIAM JEROME
THEODORE MORSE
BLOSSOM SEELEY
GLADYS CLARK
NORA BAYES
IRVING BERLIN
VICTOR HERBERT
GEORGE MEYER
HARRY CARROLL
JEAN SCHWARTZ
A. SEYMOUR BROWN
HARRY WILLIAMS
FRANCIS WHITE
SOPHIE TUCKER
CHARLES KING
ERNEST R. BALL
EDGAR LESLIE
BALLARD McDONALD
EARL CARROLL
BERT GRANT
HENRY MARSHALL

Here's an array of talent that would cost you all you could beg, borrow, or steal, to get into your house—YET YOU CAN HAVE THEM ALL at modest rates every week. All you have to do is to procure the singer which each Universal Exchange will arrange for every house that books this novelty. Don't get this mixed with the old time illustrated songs. This novelty wins because it brings you STARS you can advertise to draw people to your house. Communicate with your nearest Universal Exchange for complete facts and figures.

UNIVERSAL FILM MFG. CO.,

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 B'way, New York.

THIS WEEK'S PROGRAM





APRIL 23, 1917.

SPECIALS.

02356 SPECIAL ATTRACTION—"The Hero of the Hour" (5 R. Com. Dr.) (Jack Mulhall). 1-3-6
02357 NESTOR—"The Home Wreckers" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02361 L-KO—"Little Bo Peep" (2 reel Com. (Dan Russell). 1-3-6
02364 REX—"The Townsend Divorce Case" (Drama) (Gretchen Lederer-Roberta Wilson). 1
02367 UNIVERSAL SCREEN MAGAZINE—Issue 16.) 1
02370 JOKER—"The Leak" (Comedy) (Wm. Franey). 1
02372 POWERS—"Under the Big Top," (Vaud.) "In the Heart of China" (Dorsey Ed.) 1
02374 SPECIAL SERIAL—Ben Wilson in "The Voice On the Wire," with Neva Gerber. (Epsode No. 7) (2 reels). "The Marked Room." 1-3-6
02362 UNIVERSAL ANIMATED WEEKLY—Weekly 69.

REGULAR RELEASES.

02358 GOLD SEAL—"The Forest Nymph" (3 Reel Mountain Dr.) (Bartina Burkett). 1-3-6
02359 VICTOR—"The Thousand Dollar Drop" (Com.) (Eileen Sedgwick). 1
02360 LAEMMLE—"Twixt Love and Desire" (Drama.) (Irene Hunt-Leo Pierson). 1
02363 VICTOR—"Her Wayward Parents" (2 R. Com. Dr.) (J. Belasco). 1-3-6
02365 BIG U—"The Warrior's Bride" (Dr.) (Wallace Reid). 1
02366 IMP—"The Rogue's Nest" (2 R. Crook Dr.) (Lee Hill-Edith Roberts). 1-3-6
02368 VICTOR—"The Woods Are Full of 'Em" (Com.) (Ernie Shields). 1
02369 BISON—"The Trail of Hate" (2 R. Western Dr.) (Jack Ford). 1-3-6
02371 LAEMMLE—"A Woman of Clay" (Dr.) (Leah Baird). 1
02373 REX—"David Craig's Luck" (2 R. Dr.) (Matt Moore-Jane Gail). 1-3-6

NEXT WEEK

APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1
02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—"A Barnyard Nightmare" (Cart.) 'Industrial China" (Dorsey) (Ed.) 1
02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Epsode No. 8). "High Finance." 1-3-6
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1
02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1
02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—"True to Their Colors" (2 reels) (Grace Cunard). 1-3-6

The WEEK AFTER

MAY 7.

SPECIALS.

02392 BUTTERFLY—"Eternal Love" (5 reels) (Douglas Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—"The Lost Appetite" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts.) 1
02394 GOLD SEAL—"The Grip of Love" (3 reel Mountain dr.) (Allen Holubar-Louise Lovely.) 1-3-6
02396 L-KO—"Tom's Tramping Troupe" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly 71.
02401 UNIVERSAL SCREEN MAGAZINE—Issue 18. 1
02404 JOKER—"The Man With a Package" (Com.) (Gale Henry-William Franey.) 1
02406 POWERS—Cartoon and Educational. 1
02408 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Epsode No. 9) (2 reels.) "A Stern Chase." With Neva Gerber. 1-3-6

REGULAR RELEASES.

02395 VICTOR—"Baseball Madness" (Com.) (Billy Mason-Gloria Swanson.) 1
02398 VICTOR—"Swearing Off" (Com.) Eileen Sedgwick.) 1
02399 IMP—"Flames of Treachery" (Dr.) (Lois Wilson-Lee Hill.) 1
02400 IMP—"The Girl in the Garret" (2 reel dr.) (Jack Nelson-Molly Malone.) 1-3-6
02402 VICTOR—"Signs of Trouble" (Com.) (Jenny Nelson-Paul Panzer.) 1
02403 BISON—"One Wild Night" (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict.) 1-3-6
02405 LAEMMLE—"The Doctor's Deception" (dr.) (Leah Baird.) 1
02407 BIG U—"Captain Marjorie's Adventure" (2 reel War dr.) 1-3-6

MUSICAL PROGRAM TO "THE CLOCK"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

THEME — CHANSON D'AMOUR BY SAAR — THEME

Note—Watch for effects—such as "Alarm Clocks," shots, etc.

	SUB TITLES, ETC.	TIME	NAME OR COMPOSITIONS
	Opening	2 Minutes	...Good Popular Song
T	Good Night, Ladies.	45 Seconds	Good Night, Ladies, Song
S	At Gate—On Drive..	2 Min. & 15 Sec.	....Violeta by Herman
T	Vivian Graham, Jack's Fiancee	2 Min. & 10 Sec.	....Continue to action
T	Bob Barrett, Jack's Rival	3 Minutes	Canzonetta by Godard
T	And the Next Evening	3 Min. & 15 Sec.	..... Theme
T	The Next Day	2 Min. & 55 Sec.	After Sunset by Pryor
T	Mr. Morgan's Large Interests	2 Min. & 45 Sec.	Clair De Lune by Thome
T	The Bachelor Dinner	3 Min. & 10 Sec.	Illusion, Intermezzo by Bustanoby
S	On Beach	3 Minutes	Silvery Brooks by Braham
S	Wireless Station	1 Min. & 45 Sec.	....Siesta by Lansens

Note—Watch effects of Wireless Tickers, etc.

S	Ship in Distance....	3 Min. & 10 Sec.	..... Theme
S	In Bedroom	3 Min. & 40 Sec.	..S..erenade by Widor
T	Graham Offers Jack, etc.	40 Seconds	..... Theme
T	On His Way Home..	50 Seconds	..... Piano Solo

improvise to action

S	The Fight		Good Agitato to action
T	Brandon to the Rescue	3 Min. & 10 Sec.	Serenade by Czerwonky

ad. lib. Tympany Rolls during fight

T	Several Days Later..	3 Minutes	Berceuse by Karganoff
T	In the Country.....	1 Min. & 10 Sec.	Lunita, Intermezzo by Loraine
T	That Evening	4 Min. & 25 Sec.	Dawn of Love by Bendix
T	And That Night.....	3 Min. & 5 Sec.	In Cupids Net by Armand
T	Jack's Early Morning Job	3 Min. & 50 Sec.	..Dolorosa by Tobani
T	And Then, As His Business	5 Minutes	....Souvenir by Drdla
S	Burglar Comes On..	1 Min. & 10 Sec.	.....Good Mystetrioso
S	The Fight	45 Seconds	..... Good Agitato
T	Please Don't Call, etc.	40 Seconds	..... Continue pp
T	Half An Hour Later	6 Min. & 25 Sec.	.....Fantasia by Bach
T	Regular Little Cupid	1 Min. & 10 Sec.	..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music

"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"THE BIRTH OF PATRIOTISM."

THE Special Attraction of April 30 is exactly the sort of a picture to draw big houses in these stirring times. It is called "The Birth of Patriotism," and is all about the response to the call for soldiers which went out in England at the beginning of the war. With our own country faced with the necessity of raising an army, such a heart-gripping photoplay as this, dealing with the same problem, should appeal to your patrons as nothing else could. That is, if you let them know about it.

Do any of the many possible things to give a martial atmosphere to your theatre. Have men in uniform stationed as sentries in the lobby—perhaps a soldier on one side and a sailor on the other. You know from the papers that one of the best stimulants for recruiting in England was the poster campaign. Use them lavishly for this picture. Two cadets playing the fife and drum outside the theatre would be a splendid stunt if you can get them. Your cashier would attract notice if you put her in khaki cap and uniform coat, or in Red Cross nurse dress.

If you want to be generous you could distribute tiny flag badges with the ticket of admission. And use your mailing list to let the folks know that you have a wonderful patriotic photoplay to show them. The picture will not disappoint them.

THE SCREEN MAGAZINE.

DO your patrons, particularly your women patrons, realize that on the day when the Universal Screen Magazine is released that they have an opportunity for a cooking lesson from an expert who has won gold medals at the biggest expositions in this country?

Not only do they have the unequaled entertainment of a selected program of Universal pictures, but a cooking demonstration, so clear that a child could follow the directions, thrown in for good measure. On May 4, Issue No. 17 of the Screen Magazine will include a demonstration of paper-bag cookery—one of the newest and most original culinary wrinkles—by Mrs. A. Louise Andrea, the expert. Announce this cooking lesson by means of special posters in your lobby, or have some cards printed with the announcement: "Dear Madam—On ——— Mrs. A. Louise Andrea will demonstrate in this theatre one of the most interesting of modern culinary discoveries—paper-bag cookery.

"Do not fail to profit by this lesson in a brand-new, economical and delicious method of preparing food, which will transform the dishes of every day into food fit for an epicure." Pass these out to every woman who buys a ticket and to all the men who are accompanied with ladies, as many days before the showing of the picture as you like. Then confidently await results.

Music to "The Hero of the Hour"

WEEK OF APRIL 23, 1917.

1. "*Lunita*," intermezzo, by Loraine, until "An interview with dad." 2. "*Illusion*," by Bustanoby, until "Billy encounters a family." 3. "*Sweet Jasmine*," by Bendix, until "Brooks Senior is forced to listen." 4. "*Jasmine*," by Kretschmer, until "Scene in the West." 5. "*Western Moderato*," by Bach (watch for railroad effects), until "Dad will be gone." 6. "*Dolorosa*," by Tobani, until "I shall be glad when we reach the coast." 7. Galop, to action (watch for railroad effects), until "Pur-fo-o-m." 8. "*Longing*," Reverie, by Armand, until "The fight." 9. Agitato, to action, until "You roughnecks," etc. 10 "*La Grace*," by Bohm, until scene, "Dinner bell ringing." 11. Produce effect, followed by 12. "*Intermezzo*," by Pierne, until "The fight." 13. Hurry, to action, until "After the fight." 14. "*Under the Leaves*," by Thome, until "A course of sprouts." 15. Theme, until "Did you get your housework done?" 16. "*Western Allegro*," by Winkler, until "Suspicious conduct." 17. "*Wild Rosebud*," by Tobani, until "A Sunday morning concert." 18. "*Pretty Baby*," Popular Song, until scene, "Dinner bell ringing." 19. Produce effect, followed by 20. Theme, until scene, "Young man with guitar enters." 21. "*Olla Podrida*," by Puerner, until scene, "Cowboys running out of dining-room." 22. "*Dramatic Tension No.* 1," by Ascher, until "Mexican my friend," etc. 23. Agitato to action, until scene, "Interior of office." 24. "*Idlewilde*," by Gottschalk, until scene, "On train." 25. Galop, to action, until "Come alive all you dead." 26. "*The Booster*," by Lake, until the end.

LAEMMLE—"'Twixt Love and Desire"

1. "*Serenade*," by Widor, until "It was late in December." 2. "*La Grazielle*," Valse Italienne, until "So Nanette got the gown." 3. Continue pp. until "And in the dawn." 4. "*Love Song*," by Fleigier, until end.

L-KO—"Little Bo Peep".....(Comedy)

1. "*Baby Parade*," by Pryor. 2. "*Trombone Sneeze*," by Sorensen, until end.

NESTOR—"The Home-Wreckers"..... (Comedy)

1. "*Kiddies*," Trot (Popular). 2. "*Harlequin*," by Roberts, until end.

GOLD SEAL—"The Forest Nymph" .....(3 Reels)

REEL I.

1. "*Forest Whispers*," by Losey, until "A fair exchange is sometimes no bargain." 2. "*Whispering Flowers*," by Blon, until "I want to marry your kid." 3. "*Adieu*," by Karganoff, until end of Reel I.

REEL II.

4. "*Romanze*" from "*King Manfred*," by C. Reinecke, until "Why did you?" 5. "*Dreams of Love*," Notturno, by Liszt, until "Bartine seeks safety for the stranger." 6. "*Admiration*," by Jackson, until "The sunrise of another day." 7. "*Melody Expressive*," by Ravina, until "Man chasing after girl." 8. "*Agitato No.* 4," by Becker, until "Under the cloak of night." "*Andante Mysterioso*," by Lake, until end of Reel II.

REEL III.

10. "*Menuet des Follets*," by Berlioz, until "Kissed by the morning sun." 11. "*Entr'Acte Valse*," by Meyer-Helmund, until "On Rocks." 12. "*Dramatic Tension*," by Winkler, until "The fight." 13. Good Agitato to action, until "After the fight." 14. "*Pense D'Amour*," Melody, by Ely, until end.

VICTOR—"The Thousand Dollar Drop"....(Comedy)

1. "*Canhanibalm Rag*," by Pryor. 2. "*Stand Pat*," by Roberts, until the end.

VICTOR—"Her Wayward Parents".. (2-R. Comedy)

REEL I.

1. "*Raindrops*," Intermezzo, by Saumell. 2. "*Le Secret*," by Gautier, until end of Reel I.

REEL II.

3. "*La Rose*," by Ascher. 4. "*Lunita*," by Loraine, until end.

REX—"The Townsend Divorce Case".....(Drama)

1. "*Serenade*," by Drigo. 2. "*Fifth Nocturno*," by Leybach, until end.

IMP—"The Rogue's Nest" .....(Two Reels)

REEL I.

1. "*One Summer's Day*," Idyl, by Langey, until "Janet Barker leaves." 2. Open with railroad effects, followed by 3. "*Revery*," by Vieuxtemps, until "The following morning." 4. "*To Spring*," by Grieg, until "Later." 5. "*Adoration*," by Barnard, until end of Reel I.

REEL II.

6. "*Dramatic Love Theme*," by Loraine, until "A few hours later." 7. "*After Sunset*," by Pryor, until "That night." 8. "*Dramatic Tension No.* 1," by Reissiger, until "Mary promises," etc. 9. "*Roccoco Intermezzo*," by Meyer-Helmund, until end.

BISON—"The Trial of Hate" .....(Two Reels)

REEL I.

1. "*Western Allegro*," by Winkler (watch Bugle Call), until "The hold up." 2. Good Galop to action (watch Bugle Call), until "The only survivor." 3. "*Heart to Heart*," by Trinkaus, until "Fine feathers don't make fine birds." 4. "*Rendezvous*," by Aletter, until end of Reel I.

REEL II.

5. "*Serenade*," by Czerwonky, until "Seven o'clock." 6. "*Amo*," Melody, by Robyn, until "A few years later." 7. "*Coquette*," by Johnstone, until "The battle." 8. "*The Temper*," by M. L. Lake, until the "Trail of hate." 9. "*Serenade D'Amour*," by Blon, until end.

JOKER—"The Leak" .....(Comedy)

1. "*Joker March*," by Lake. 2. "*Noisy Bill*," by Losey, until end.

VICTOR—"The Woods Are Full of 'Em" (Comedy)

1. "*Woodland Whispers*," by Czibulka. 2. "*Alita*," by Losey, until end.

Lois Weber's Newest Production

"EVEN AS YOU AND I"



A Masterly Production in Seven Reels —— Now Offered to State Right Buyers as a SUPREME Opportunity

State Rights

Every State Rights buyer in the country knows of LOIS WEBER'S marvelous successes, "Where Are My Children?" . . "Idle Wives" . . "Shoes" . . "Jewel" . . "Hypocrites" . . "Scandal" . . "Open Shutters" . . and many others. Here is a picture whose financial possibilities will follow these magnificent box-office attractions in profitable returns. The opportunity is unusual.

Exceptionally Choice Territory Still Open

Mr. Rothapfel booked "Even As You and I" without even seeing it. That's what he thinks of a LOIS WEBER production. After seeing and showing it he was hearty in his congratulations. There is choice territory awaiting the shrewd State Rights buyer.

Communications given attention in the order of their receipt.

Address all communications to
State Rights Dept.
UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

"Hell Morgan's Girl"



A BLUEBIRD

Special Release That Is Breaking All Records Wherever Shown

Time—the terrible San Francisco disaster; Place—that city's famous "Barbary Coast" underworld; the Girl—Dorothy Phillips, in the very front rank of screen actresses. A combination directed by Joseph De Grasse that has more story, more punch and more pep than any other feature producer has ever released.

Beats All Competition

In Los Angeles the Garrick Theatre played "Hell Morgan's Girl" to thirty thousand people for two weeks against six of the greatest stars in filmdom (including Young, Pickford, Farnum, Clark, Sweet and Kellerman). You can play capacity with this picture. You can play more than one day and you can repeat. Get full particulars from your local BLUEBIRD. Exchange, or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

Repeat Bo

On BLUEBIRD P

The Latest and Greates

Thousands of E

FROM every corner of the country come words of praise and approval on the great idea of "REPEAT BOOKINGS," boosted so hard by BLUEBIRD PHOTOPLAYS. The Moving Picture News, as well as the Moving Picture World and other trade publications, have pounded on the tremendous possibilities of "REPEAT BOOKINGS." REPEAT BOOKINGS will soon become the biggest item and the most important item to theatres that are building for permanency and profits. We list here below a few of the powerful reasons and arguments in favor of REPEAT BOOKINGS. READ carefully and think as you read.

Repeat Bookings Mean

—getting full value from every penny you spend for advertising. Hundreds of theatres spend large sums for each feature—a daily change—result, if the picture is good and the title happens to be weak, the value of that advertising money is lost—absolutely and positively lost so far as its full value is concerned. Instead of getting the complete worth of the advertising expenditure, it peters out the first day because the good picture that would have sent back two, three, four and five more full audiences only gets in its work for one day—just gets things started when it is switched to other advertising to another daily change feature.

Repeat Bookings Mean

—a chance for your entire patronage to view the feature you are showing. As it stands today, on the daily change basis, you spend your advertising money for one day, play to one day's run, and thousands who want to see the picture can't see it because "It's here today and gone tomorrow." Thus you disappoint hundreds, perhaps thousands, of people who pass your house for another house where they can see what they want, or what they couldn't see at your house. Thus you are playing to a "hit or miss" audience who are being chased so fast as to be rapidly heading to Feature indigestion.

Repeat Bookings Mean

—that instead of paying top price for a new feature every day, paying full price for advertising, forcing yourself to secure new publicity in each new feature daily—you first—get the benefit of a sliding scale of booking rentals—you pocket the cash difference between the full price of the daily change and the sliding scale on the repeat bookings—your advertising hits with full force, your publicity gets over because of the continuity of its appearance—you play to capacity houses made so by the direct and unpurchaseable mouth to mouth advertising, you purchase fewer posters and other props, now required by the daily change, and you give ALL of your people the opportunity to see the good productions. Thus, you are money ahead, patrons satisfied—and are building for performance.

Kings

Read this Ad

toplays
Winner For
ibitors

Hundreds of Theatres
Now playing repeat bookings with huge success . . . .

THE GLOBE THEATRE in Toronto, played "SHOES" to such large repeat audiences as to practically double the profits to the house over the first run. The value and tremendous publicity of "SHOES" on its first run, automatically brought back capacity houses on the mere mention of its re-appearance. Hundreds of wide awake theatres are now playing repeat bookings for the reasons outlined on the preceding page but primarily because the profits on the repeat performance double, triple and quadruple the profits of the daily change showing.

TRY IT You Can Do the same

If this extra cash money and extra added profit don't mean anything to you—then we have nothing further to say.

If, however, you are in dead earnest about making money—if you are serious and eager to increase your bank roll and decrease your expenses—BEGIN PLAYING REPEAT BOOKINGS ON ALL BLUEBIRD PRODUCTIONS DATING BACK FROM THE VERY FIRST RELEASE. The results will AMAZE YOU. Try it and watch the results. Don't stall or wait till next week. BEGIN NOW—RIGHT NOW—communicate with your nearest BLUEBIRD Exchange and ask for prices on all past BLUEBIRD releases. IT'S THE MOST VALUABLE TIP YOU EVER HAD IN YOUR LIFE. Get busy today. Write your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays, INC.
1600 Broadway, - New York



This is Proof of the Repeat Power of BLUEBIRD Photo Plays

NOTICE To All Exhibitors

The Title of that gripping LOIS WEBER production "The People against John Doe" has been changed to

"GOD'S LAW"

THE title, "The People Against John Doe," does not carry the full meaning of the power of this play to the public's mind. Therefore we have changed the title as stated, from "The People Against John Doe" to "GOD'S LAW." Below is reproduced a clipping from a full page ad in the Philadelphia Public Ledger, of Thursday, April 5th. It is now playing capacity at The VICTORIA in Philadelphia after Stanley Mastbaum loaned the film to the Philadelphia Public Ledger, who exhibited it before the State Legislature at the Capitol at Harrisburg.

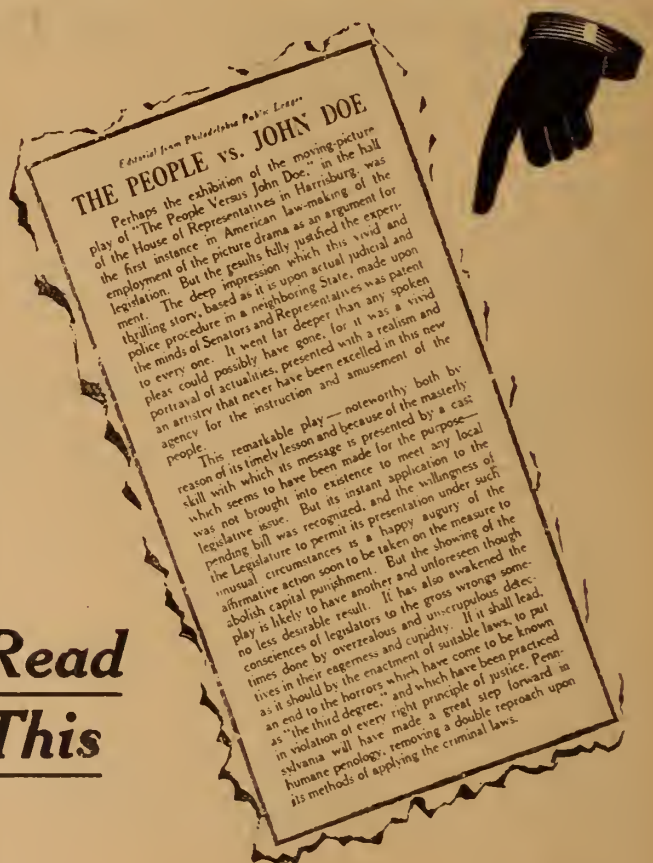
STATE RIGHTS

Territory on "God's Law" Now Open

Pennsylvania -- New Jersey -- New York -- Colorado--Utah--Wyoming and New Mexico already sold.

Remaining U. S. Territory still open. All posters, slides, heralds and advertising matter changed to "GOD'S LAW." Bookings may be arranged in territory now unsold. Communicate for either State Rights territorry of bookings immediately with the

STATE RIGHTS DEPT.



Read This

UNIVERSAL FILM MFG. CO.

1600 BROADWAY CARL LAEMMLE, President *"The Largest Film Mfg. Concern in the Universe"* **NEW YORK**

Advance Notices

Every Exhibitor should read every word-every week

Feature Releases in the Universal Program of Four Weeks from This Week

"The Birth of Patriotism." Five-Reel Feature. With Irene Hunt and Leo Pierson. From the Saturday Evening Post Story by I. A. R. Wylie. Directed by E. M. Ingleton. Released April 30. All experienced exhibitors know that the surest way to please the people in dramatic productions is to give them something that will touch their better feelings—reach their hearts' best emotions—in fact, to bring some of the tenderer and truer aspects of life home to their consciousness by portraying real human lives, and the common problems of humanity faithfully on the screen. Now, when the world is torn asunder by an earth wide war there are subjects of such deep import as to have a universal appeal. Such a picture is "The Birth of Patriotism," too big and too much of a story to be told in detail here, but those of you who broke all records with "My Old Dutch" will find the same appealing, though homely, character scenes; the havoc wrought by war; the lives torn asunder and the triumph of love over hate. Read a complete synopsis of this big drama in the Moving Picture Weekly, and you will agree that you ought to book it at once and boost it for all you are worth.

"Bill Brennan's Claim." With Neal Hart and Janet Eastman. Three-Reel Gold Seal Western Mining Drama. Directed by George Marshall. Released May 1. Punch! You know what that means. It describes this picture to a T. Bill (Neal Hart) has struck gold, and without properly recording his location, leaves for town to get financial backing. On the way he meets Janet and her dad, whose outfit is stuck in the mud. Neal helps them out. Joe is a villain and plans to jump Bill's claim. He too, meets Janet and wants her. He tells them Bill's shack is his, and if they will help him hold it against a claim jumper he will make dad a partner. They accept, and when Bill returns they think he is the villain. Then a stage robbery and a chase of the robber—one of the most startling and daring things ever done—when Joe drives a team and wagon over a cliff and also takes the plunge himself. After the hair-raising climax a most satisfactory ending. A marvel of story, acting and direction. A great picture.

"A Midnight Mystery." With Thomas Jefferson and Betty Schade. Two-Reel Gold Seal Mystery Drama. Directed by Wm. V. Mong. Released May 4. There's nothing that makes people like to go to the movies like a good mystery story, and here we have a humdinger. If any of your wise fans can discover how old Dudsbury (Thomas Jefferson), could be sure enough dead and then come to life; or how the murderer could so completely hide his evil deed right up to the last fade-out, then they are brighter than the average. This is a corking story, swiftly developed and wonderfully acted.

"Little Moccasins." With Millard K. Wilson and Edith Roberts. Two-Reel Cave Man Drama. Directed by M. K. Wilson. Released May 5. Edith is a pampered and spoiled young person. She is taken ill and sent west with her aunt, a doctor and Freddie, who loves her. Millard is a red-blooded chap who lives out West, and under an assumed name has written several books about the country. He rescues Edith from danger, but because he is roughly dressed she does not notice him next time they meet. He learns of her sickness, abducts her, takes her to a mountain cabin, where an old Indian woman, fresh air and exercise restore her health. When this is discovered—but I won't spoil the splendid climax by telling it. It is a picture that the fans will enjoy and talk about.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
5—*Hagenbeck's Wild Animals*.....(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*.....(Com. Cart.) and *On the Streets of India*.....(Ed.) (Split R.)
22—*A Good Thing About a Bad Egg*....(Com. Cart.) and *Intimate India* .....(Split Reel)

REX.

APRIL—
1—Snow White.....(3 Reels)
Elsie Albert.
12—Uncle John's Money.....(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man*.....(Drama)
19—*The Sorceress* .....(Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—The Purple Mask, Episode No. 15, "The Floating Signal".....(2 Reels)
Francis Ford-Grace Cunard.
Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim".....(2 Reels)
with Neva Gerber.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand".....(2 Reels)
Neva Gerber.
16 Ben Wilson in "The Voice on the Wire," No. 6, "The Death Warrant,"
Neva Gerber.

VICTOR.

APRIL—
5—Somebody Lied .....(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*.....(Comedy)
13—*Stop Your Skidding*.....(Comedy)
17—*It Happened In Room 7*.....(Comedy)
19—The Topsy Turvy Twins.....(2-R. Com.-Dr.)
Carter De Haven.
20—*Tit For Tat*.....(Com. Dr.)

LAEMMLE.

MARCH—
29—*The Mask of Love*.....(Drama)
APRIL—
4—The Star Witness .....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*.....(Drama)
12—*The Silent Prisoner*.....(Sea Dr.)
18—*Chubby Takes A Hand*.....(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
28—*Animated Weekly, Vol. 2, No. 65*.....(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*.....(News)
11—*Animated Weekly, Vol. 2, No. 67*.....(News)
18—*Animated Weekly, Vol. 2, No. 68*.....(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*

BIG U.

APRIL—
8—The Terrors of War.....(2-R. Drama)
Grace Cunard.
11—*The Bugler* .....(Drama)
12—*The Desert Ghost*.....(Drama)
19—*The Pace That Kill*.....(Comedy)
22—Her Great Mistake.....(2-R Animal Drama)
Marie Walcamp.

GOLD SEAL.

APRIL—
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence.....(3-R. Drama)
Tina Marshall.

IMP.

APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk" *Benedict.*.....(2 Reels)
13—The Perils of the Secret Service, No. 6, "The Signet Ring" *Kingsley Benedict.*.....(2 Reels)
15—The Eyes in the Dark.....(2-R. Drama)
Leah Baird.
20—The Perils of the Secret Service," No. 7, "The International Spy" .....(2 Reels)
Kingsley Benedict.
21—*The Blazing Secret*.....(Drama)

BISON.

MARCH—
31—Steel Hearts .....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride .....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue.....(2-R. of the Woods)
Molly Malone.

L-KO.

APRIL—
4—*Nabbing a Noble* .....(Comedy)
8—*Crooks and Crocodiles* .....(Comedy)
11—Ring Rivals .....(2-Reel Comedy)
Dan Russell.
18—Love and Blazes .....(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTION .

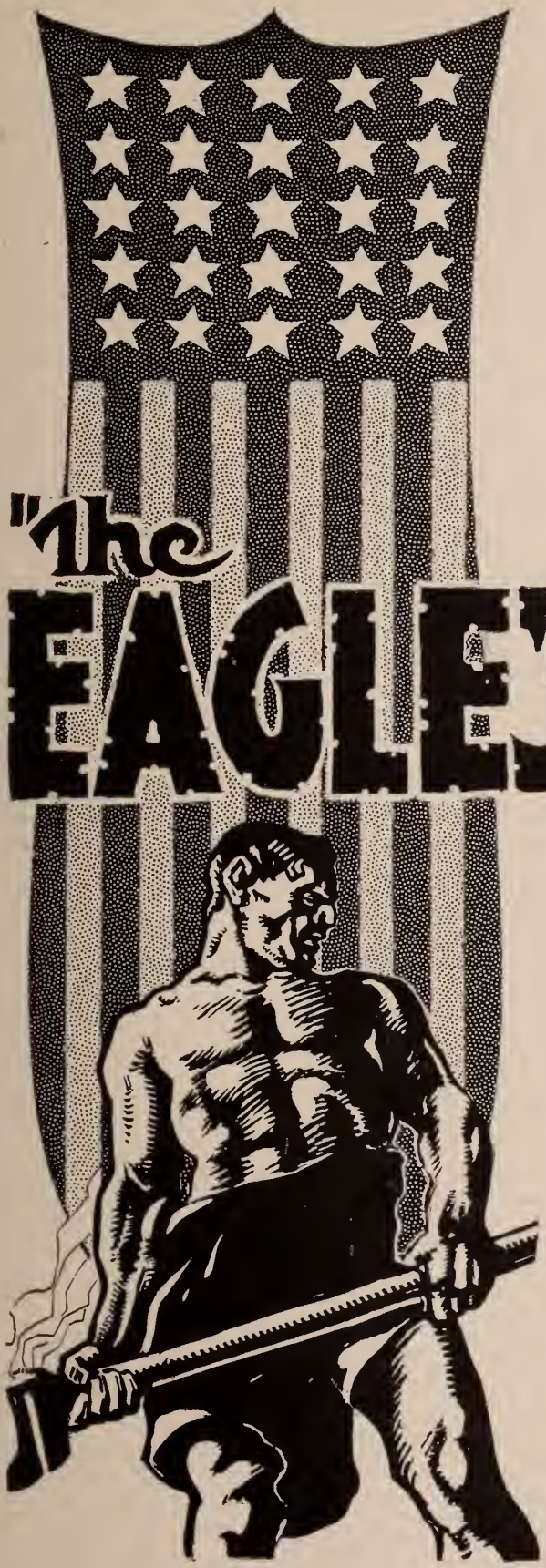
APRIL—
2—The Bronze Bride.....(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom.....(5 Reels)
M. K. Wilson-Gypsy Hart.

JOKER.

MARCH—
31—*What the ——?*.....(Com.)
APRIL—
7—*A Boob For Luck*.....(Comedy)
14—*The Careless Cop*.....(Comedy)
21—*Take Back Your Wife*.....(Comedy)

NESTOR.

MARCH—
26—*Shot in the West*.....(Com.)
APRIL—
2—*Mixed Matrimony* .....(Comedy)
9—*Under the Bed*.....(Comedy)
16—*Follow the Tracks*.....(Comedy)



The Truest-the Noblest the Worthiest-the Most Patriotic Production Ever Filmed Truly

"A Thundering Drama with a Thundering Message" . . . . . .

"The EAGLE'S WINGS"

The great theme on which this tremendous patriotic drama is based is Preparedness—a subject that is occupying the mind of every American citizen. There is a beautiful love story; there is a thrilling portrayal of conditions on the Mexican border; there are huge production scenes in the Senate Chamber at the National Capitol. When shown at a private view in Washington, D. C., it received the highest praise from leading government officials. In addition it has been enthusiastically

Endorsed by 1500 Chapters of the Daughters of the American Revolution

Thus in every section of the country are groups of patriotic women members of this great organization who are pledged to give "The Eagle's Wings" their hearty support wherever shown. Here is a rare opportunity. Get full particulars as to how to take advantage of it; how to enlist the aid of these women and make a showing of this tremendous picture that will add to the reputation of your house and bring you a handsome net profit. Get the facts NOW from your nearest BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

1600 Broadway, New York

"20,000 Leagues Under the Sea"

—is making a smashing clean up for hundres of Exhibitors. In Brooklyn, N. Y., in the Marcus Loew Houses in which matinees on "20,000 LEAGUES UNDER THE SEA" were advertised for 2 P. M. they had to begin the performances at 11 A. M. to avert a riot.

No film spectacle in the history of the industry can show the tremendous smashing record for crowds and profits to Exhibitor as "20,000 LEAGUES." Film men admit it's the knock-out of the year. No production can touch it. It's got them all beaten by miles. All state rights have been sold except in the following territory —Missouri, Kansas, Nebraska, Oklahoma, Indiana and Kentucky. 42 out of 48 States already sold. Six states left. State Rights on these remaining six now offered. Direct bookings in these States will also be considered until sold. You'll wait years before another such a clean up chance comes your way again. Wire for State Rights on these remaining 6 States or for direct bookings in these states. DO IT QUICK. State Rights Dept.

Universal Film Mfg. Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe."

1600 BROADWAY NEW YORK

Price 10 Cents

The Moving Picture Weekly

Vol. 4, No. 11 April 28. 1917





CURRENT RELEASE

DOROTHY PHILLIPS

in

"THE FLASHLIGHT"

with

Lon Chaney and William Stowell

A Dramatic and Baffling Mystery of the Big Woods

Written and Produced by
IDA MAY PARK

BLUEBIRD

Photoplays, Inc.

"BLUEBIRDS HAVE ARRIVED" is the keynote of the thousands of congratulatory messages that have flooded the BLUEBIRD offices the past two months. Skeptical Exhibitors have been convinced of the excellence of BLUEBIRD Photoplays by the insistent and persistent demand for them on the part of fans. Give the people the clean, strong, wholesome heart interest plays; the big productions and the brilliant direction that make BLUEBIRDS the highest standard of Feature Photoplays in the film world. Make one day a week "BLUEBIRD DAY" in your house and watch the profitable result. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplays (Inc.), 1600 Broadway, New York.



Produced by
Universal Film Mfg. Co.
Carl Laemmle Pres.

BOOK THROUGH ANY
UNIVERSAL EXCHANGE



Announcing BUTTERFLY PICTURES

"The Phantom's Secret"

A Mystery Drama of Love and the Law

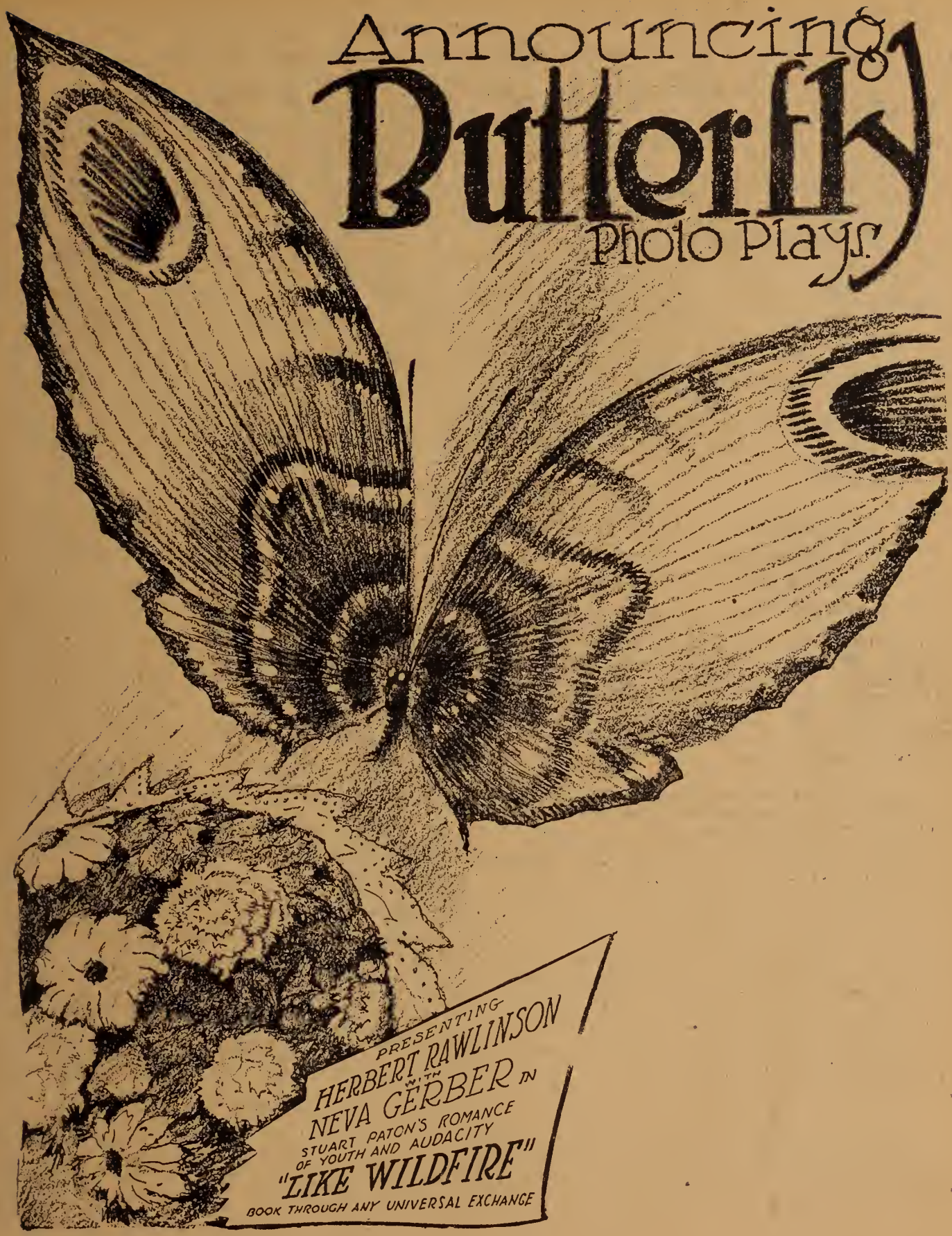
with Mignon Anderson and Hayward Mack

Directed by Charles Swickard

Produced by the UNIVERSAL Film Manufacturing Company

Carl Laemmle, President

Book through any UNIVERSAL Exchange


Announcing
Butterfly
Photo Plays
PRESENTING
HERBERT RAWLINSON
WITH
NEVA GERBER IN
STUART PATON'S ROMANCE
OF YOUTH AND AUDACITY
"LIKE WILDFIRE"
BOOK THROUGH ANY UNIVERSAL EXCHANGE



ALL Americans are aflame with patriotism today. Never in the history of the United States have they been so closely united in thought and action since President Wilson's memorable message to Congress declaring that a state of war exists.

These thrilling and patriotic Universal Preparedness Productions are just what the people are demanding everywhere. They are magnificent productions—each worthily entitled to the fullest consideration. Look over the list. Read the brief descriptions, and from them make the selection that best suits the type of entertainment you are giving in your house. For the fullest particulars wire or write your nearest Universal Exchange today, or UNIVERSAL FILM MANUFACTURING COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"Liberty" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast. Shows everything that happened along the borders of Mexico. Tremendously timely. Book it now. Twenty instalments—2 reels each. Complete Ad props.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one. Complete Ad props.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

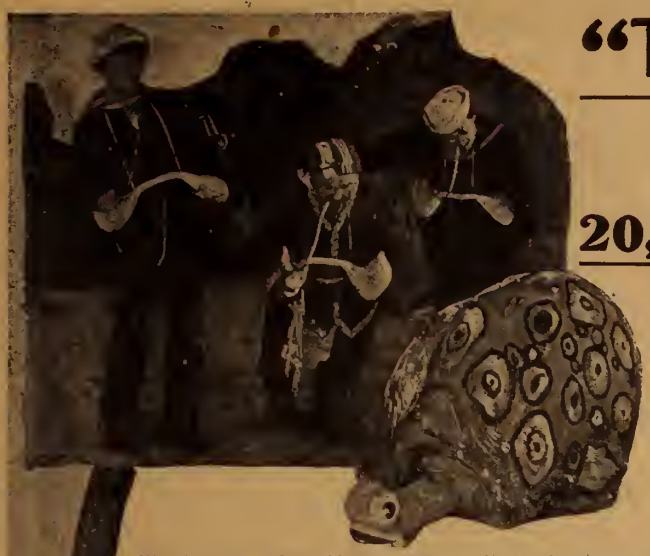
"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. This thrilling patriotic drama is from the story by Virginia Terhune VanDewater; is in five reels and was directed by Joseph De Grasse. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Book any or all of these SPECIAL PREPAREDNESS PICTURES THRU any of the 73 Universal Exchanges

UNIVERSAL FILM MFG. CO. CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY NEW YORK



"The Cross-Eyed Submarine or 20,000 Peeks Under the Sea"

The Greatest Comedy Night Opportunity Ever Offered..

Let us give you fair warning on the start—Book this for more than one day—If you don't yon will have a lot of dissatisfied fans bothering the life out of you. Like "20,000 Leagues Under the Sea," of which it is a burlesque, there is nothing like it on earth. Your patrons will go into convulsions of laughter at this original burlesque. Wait till they see a sailor bring in the morning's mllk and the daily paper from the door of the submarine at the bottom of the ocean; see the (comedy) wonders and denizens of the deep; see the fake submarine; the wild girl on the desert island. You couldn't duplicate this screaming hit in a thousand years. It Is

Beyond Question the Most Original Comedy Scream Ever Filmed!!

It follows the story of the orlginal stupendous spectacle, broadly burlesquing it all the way through the full two reels. It Is crammed not only wlth comedy stuff, but wlth the swlftest action. It is five reels condensed to three, and those three are the greatest ever shown in a comedy release. Here Is an opportunity such as occurs once in a lifetime.

Exhibitors - Book Quick - Boost Hard

You can't boost this too hard. Play it up in every conceivable way, and collect what Is coming to you on it. It will pack them In stronger the second night than it does the first. Every one who sees it will tell their friends to do the same. That's the kind of a plcture It is. Wire your nearest Universal Exchange immediately, or direct to the

UNIVERSAL FILM MFG. COMPANY,
CARL LAEMMLE, Presldent.
"The Largest Flim Manufacturlng Concern in the Unlverse"
1600 Broadway, N. Y.



Wake Up, America!

(No. 175. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

AT a recent meeting of the New York Film Club, one of the speakers—sales-manager for one of our competitors—paid this tribute to the Universal:—

"Somehow the Universal always seems to have a picture on hand to fit any great piece of news that happens almost anywhere in the world. You've got to hand it our Universal friends for always having timely stuff that gets the money for the exhibitor. I don't know how they do it, but they do it just the same. There's something uncanny about it."

There's really nothing uncanny about it at all.

It's partly LUCK, it's partly our ENORMOUS PRODUCTION and it's partly THINKING AHEAD ALL THE TIME.

But, whatever it is, it proves that it pays the exhibitor to be closely connected ALL THE TIME with the organization that is ALWAYS AND ETERNALLY ON THE JOB.

No matter what happens, anywhere, at any time—the Universal has a picture that is appropriate.

Right this very minute, with war and preparedness the two topics of interest in every household in the land of the free and the home of the brave, we are booking SIX GREAT BIG SMASHING PICTURES which could not be any more timely if we had known a year ago just what President Wilson and Congress intended to do a couple of weeks ago! They are:

"LIBERTY"—the most tremendously successful serial we ever made. Featuring Marie Walcamp, Eddie

And Then Clean Up!

Polo, Jack Holt, G. Raymond Nye and a corking good supporting company.

"UNCLE SAM AT WORK"—showing what Uncle Sam has done to get ready for the big scrap. And he has done things you don't even dream of—things that will make you and your patrons yell for pure patriotism.

"THE WAR WAIF"—an exciting two-reel war picture featuring Allen Holubar, Claire McDowell and little Zoe Rae.

"THE WHITE FEATHER VOLUNTEER"—a Rupert Julian production dealing with the "slacker" in time of war.

"COURT MARTIALED"—a rattling good Stuart Paton production featuring Frances Nelson, Allen Holubar and Hobart Henley.

"IF MY COUNTRY SHOULD CALL"—a five-reeler featuring Dorothy Phillips, produced by Joseph De Grasse and adapted from Virginia Terhune Van De Water's great story.

This is the kind of stuff you ought to be feeding your patrons RIGHT NOW because they will love it! If you don't add this sort of spice to your regular show you are not cashing in on timely events.

Universal exhibitors are setting their people wild with Universal preparedness pictures and there's no reason why you can't join the Universal ranks this very day.

Wake up, American exhibitors, and then—CLEAN UP!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - - New York


SCENES FROM THE
BUTTERFLY
PRODUCTION
"ETERNAL LOVE"
with RUTH CLIFFORD
& DOUGLAS GIRARD

"LITTLE MOCCASINS"

Left—Portia on the road to health.



Centre— "Take off those clothes and put on these."

Right— "I'll stay with him!"

BISON Two-Reel Drama, featuring Edith Roberts. Written by Harvey Gates and produced by Millard K. Wilson, in setting of great natural beauty.

CAST.

Dennis Reid.....Millard K. Wilson
Portia Justin.... .....Edith Roberts
Freddie Waldo.... .....J. F. Abbot
Mrs. Justin.... ....Louise Hutchinson
The Doctor.... .....Malcolm Blevins

EDITH ROBERTS, leaving the Nestor comedies momentarily behind her, is the featured player of this charming Bison drama, written by Harvey Gates, and produced by Millard K. Wilson, who also plays the role of the "cave man" hero. The story is set among natural scenery of great beauty, and the wonderful photography adds another feature of merit to an unusual picture.

Portia Justin has always been pampered and spoiled by her rich and indulgent mother, and now that the doctors declare that she has a touch of the "white plague," the indulgence is even greater. With the family physician and Portia's admirer, Freddie Waldo, Portia and her mother repair to the Western mountains, thinking to find health for the bored and weary girl.

Living in the vicinity is one Dennis Reid, a red-blooded chap, who knows every inch of the country. Besides his occupation of raising bees, he manages to find time to write novels of the Western country, which are published under a different name.

One day as Portia is lying on her couch reading, a small snake winds its way toward her, and Dennis, seizing the snake, hurls it into the underbrush. Portia is grateful, but neither she nor her party recognize Dennis on their subsequent meetings. Only the doctor, who is concerned at the snobbery of the Justin party, tries to make amends to Dennis, who thus learns of Portia's illness.

Dennis has fallen in love with the girl. One day he swoops down upon her, takes her to a hut presided over by an Indian woman, determined by right living and open air to restore her to health. Her family is greatly worried, but can find no trace of her.

At last Portia is well and strong. Restoring to her the clothes she wore when he abducted her, Dennis, who has now learned to call her "Little Moccasins" because of his compelling her to wear moccasins instead of her high-heeled shoes, places her upon a horse and sends her home. Freddie at last hears that Dennis was Portia's abductor, and with a party he starts out in search of him.

Meantime, Mrs. Justin makes all possible speed to hurry Portia away from the distasteful country. On the road they encounter Freddie and his party, who have injured Dennis. Portia at last realizes her love for him, and insists upon remaining to care for him.

IRENE HUNT IS POISONED.

IRENE HUNT, who is featured in the Universal special attraction, "The Birth of Patriotism," is working at the present time under difficulties. A few days ago Miss Hunt took a drive into the mountains in her automobile and seeing some wild flowers not far from the roadway, alighted and plucked them. She did not know that her hands had touched the dangerous poison-oak, but that night her arms broke out in spots and blotches. Her physician, after diagnosing the case, advised her to remain at home, but Miss Hunt is not the kind to give up and she appeared at the studio as usual for work.

make one day each week A BLUEBIRD DAY in your house

BURRO APPROPRIATES SCRIPT.

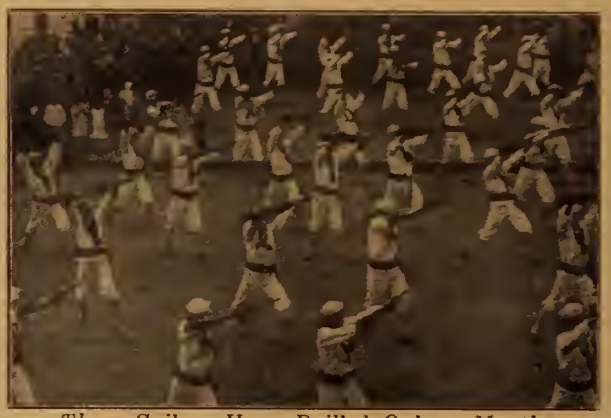
FRED A. KELSEY, who is directing the Harry Carey company at Universal City, was held up nearly thirty minutes near the town of Newhall, California, the other day by a burro. The animal, which was being used with another burro in the picture, "According to Appearance," took possession of the script and started away with it. The burro carried the story of the play in its mouth and it was not recovered until one of the cowboy members of the company had given chase, bringing the precious script back a half hour later. Carey's next picture is a Gold Seal called "The Honor of an Outlaw."



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Christy Mathewson Inaugurates the Cincinnati Season.



These Sailors Have Drilled Only a Month.



Raising Vegetables at Bellevue Hospital.



Italian Bersagliere Parade For Enlistment.



West Point Graduates War Class Early.



The Destroyer "Smith," the only American Warship Thus Far Attacked, Dodges Torpedo from German Submarine "Somewhere Off the New England Coast."

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

FLASHES FROM THE NEWS WEEKLIES

PATRIOTISM AND BASEBALL.

THE response of the nation to the preparedness slogan and the opening of the national game in different parts of the country, seem to share the honors of the Animated Weekly No. 69. We see the response to the call for recruits in both the army and navy at Chicago, where 500 men are shown lined up in their citizens' clothes. Universal City is doing its share. A recruiting office was established under the giant pepper trees of the film capital, and we see the recruiting officer in conversation with some of the film stars. An interesting view of the U. S. destroyer "Smith," which dogged a U-boat torpedo is a timely bit. The graduation class at West Point, who received their diplomas two months before the usual time on account of the shortage of officers, with the ceremonies of the occasion is interesting. The great "Wake Up, America!" parade in New York city is shown with the flock of airplanes which flew over the city, scattering appeals for recruits. The response to the urging of the Secretary of Agriculture for food economy is being met by the utilization of back yards all over the country for the growing of vegetables. We see the doctors, nurses and patients of Bellevue Hospital, New York, engaged in turning their lawn into a garden.

In connection with the opening of the national game, we are shown pictures of the beloved Matty and his Cincinnati Reds, who celebrated the occasion with a victory over the St. Louis Cardinals. Flowers were presented to the Old Master, who has endeared himself to thousands of Universal fans in the pictures in which he starred for the company.

ANIMATED WEEKLY, NO. 69.

"Fan" Army Begins Campaign.—Redoubtable Christy Mathewson inaugurates 1917 season as manager of the Reds.—*Cincinnati, Ohio.*

Film Folk Prove Fealty.—Recruiting office is established to win enlistments in the world's only motion picture municipality.—*Universal City.*

Rally 'Round the Flag, Boys!—The entire nation is responding generously to the government's urgent plea for recruits in all branches of the service. Have you done your share?

U. S. Warship Foils U-Boat.—The destroyer "Smith" dodges torpedo fired by hostile submarine.

Italians Rally To Old Glory.—The Bersaglieri, veterans of the Turco-Italian War now living in thic country, parade in an effort to enlist their compatriots.—*New York City.*

Last of Greek Liners Torpedoed.—The "Nestos," sole remaining ship of Greece's merchant marine, is sent to bottom by U-Boat in Mediterranean.

New Officers For the Army.—West Point graduates cadets two months before scheduled time because of international situation.—*West Point N. Y.*

Food Economy Seizes Nation.—In answer to the plea by Secretary of Agriculture Houston, the entire country utilizes its backyards for intensive farming.

Wake Up America!—Loyal citizens, 100,000 strong, hold monster parade and demonstration in effort to win recruits for the Army and Navy.—*New York City.*

Archie Roosevelt Weds.—Colonel's youngest son marries Miss Mary S. Lockwood, Back Bay Society girl.—*Boston, Mass.*

U. S. Welcomes British Mission.—War confreres, headed by the Right Honorable Arthur James Balfour, arrive in Washington.

America's Newest Fighting Craft.—Battleship "New Mexico," dreadnought launched at Brooklyn Navy Yard.

Cartoons by Hy. Mayer, World Famous Caricaturist.

"IN DEFENSE OF YOUR BUSINESS INTEGRITY"

To keep the confidence of your patrons you must give them the best entertainment possible at your admission price. News weekly subjects are in demand. Give your patrons the very best there is to be had, and you will preserve your business integrity, add to your reputation and increase your profits.

Here's What Your Patrons Are Entitled To:

Millions of movie fans are also war fans these stirring days That's why the U. A. W. comes to the front with its marvelous defense program. Read: Naval Militia is Called; Coast Patriotic Parade; Recruits Swamp Officers; Dixie Shares Burden; Our Gunners Man Seized Ships; Filipinos Doing Their Bit; Repelling the Enemy--Boy Scouts; America's Battlefield--Big League Ball Players Drill; British Warship in U. S. Port; German Sailors Interned; Greatest Air Battle in History, etc. That's what will get the crowds on your dullest day. Write your Universal Exchange, or UNIVERSAL ANIMATED WEEKLY, 1600 Broadway, New York.



UNIVERSAL ANIMATED WEEKLY



The farewell at the station.

THE ranks of the woman directors of motion pictures are augmented every year. There are now at least six at Universal City alone, doing some of the best work which the industry produces. With "The Birth of Patriotism," the special attraction for this week, the name of Mrs. E. Magnus Ingleton is added to the list of women producers. She has already shown her skill in a short picture, but this is her first important photoplay. A wonderful story for picture purposes was found in the Saturday Evening Post under the title of "In the Track of the Storm," and Mrs. Ingleton made the adaptation as she has done so many times before, but this time, instead of turning it over to some one else, she began to carry it out herself, with a carefully chosen cast, headed by Irene Hunt and Leo Pierson. The story is so good that it may speak for itself, for its message is most timely.

Mary was a music teacher in Miss Wilkens' "Private School for Girls." Her life made her stern and almost forbidding in appearance, subduing all the softer qualities of her nature. Then Johnny Roberts came into Mary's life, and with him came love.

Johnny's salary was small, for he was a banker's clerk, but he earned enough to furnish a flat on the purchase-hire plan. They were young, with all life before them, so one sunny Saturday afternoon they were married.

And, in another part of London, a little public house of the lower class, known as "The White Horse," flourished. In the private bar of the little "pub," Anne, a common little Cockney, presided. She was slight and fair, with a cheap, tawdry prettiness, and Sam adored her. But Anne, while not unkind, was indifferent to his advances.

At first Mary and Johnny were supremely happy in their little flat, but gradually, as the glow wore off, Johnny's habits began to grate on Mary's sensitiveness, as each day brought fresh evidence of his untidiness. Johnny found a pal in a dog he brought home, after bandaging its injured paw, and the two became inseparable. Steadily the breach at home grew wider, and one evening, unable to stand Mary's silent contempt any longer, Johnny went out with his dog, and wandered miserably through the streets, while Mary shed bitter tears at home. The cheering lights of "The White Horse" attracted him, and as if led by Fate, he entered. Here he met Anne, whose sympathy appealed to him and his visits to "The White Horse" became more and more frequent.

The Londoner, phlegmatic in the face of danger, had ignored the first murmur of war, which now became a roar, and one eventful evening, many of the White Horse boys left for the front.

At last the turning point came for Mary. Johnny was weary, sick and feverish. Mary believed him drunk, when he staggered home and, thoroughly angry, she turned him out.

FIVE-REEL Special Attraction. Adapted for the screen and produced by Mrs. E. Magnus Ingleton, from I. A. R. Wylie's story which appeared in the Saturday Evening Post, with Irene Hunt and Leo Pierson as the featured players.

CAST.

Anne	Irene Hunt
Mary	Ann Kronan
Johnny Roberts	Leo Pierson
Sam Peters	Ernie Shields
Ike	Frank Coffray
Sallie Hawkins	Lydia Yeamans Titus
Gus Hawkins	Edw. Brown



The recruiting sergeant finds an unresponsive audience at first.



The breach begins to widen.

Nightlong, Johnny wandered aimlessly, half delirious. Morning found him at "The White Horse," to which he had come, almost unconsciously. When Anne arrived for her duties, she found him, and had him sent to her lodgings. When he recovered, he enlisted and was at length sent to the front.

Mary, in her abject misery, had followed Johnny from the office one evening. Now, however, with a determined air, she approached Anne's lodgings. Anne, still crying, returned from the station, and the two women met. Mary had come for what belonged to her, the money on which Anne was living. Anne, infuriated by Mary's triumphant manner, and nettled by the truth of Mary's words which predicted that Johnny would tire of her commonness, raised the lamp, about to hurl it at Mary. They were interrupted by a scraping at the door. It was Johnny's pal, the dog, who, seeing Mary, ran out. Perhaps Johnny was at the little flat. Together the two women followed to the flat, which now presented a miserable aspect. Anne discovered Johnny's baby, which Johnny knew nothing about, and she realized why Mary had come for the money—the baby was starving. Anne ignored Mary's protestations and took the baby home, while Mary, sacrificing pride for love, followed with the dog.

Far away in London came the news that Johnny had been killed. Mary suppressed her suffering, and when Anne sank into a fever, Mary saved her by her splendid sacrifice. Anne, delirious, raved of the night of Johnny's departure: " 'E was lookin' fer you—I've lost 'im!" A great understanding surged through Mary's soul.

One night the landlady of Anne's lodgings brought a little orange-colored envelope. The report had been false, and Johnny was coming home. It was then that Anne made her splendid renunciation, as she realized that in Mary lay Johnny's happiness. She prepared supper and, having bought a new dress for the baby, put it on him. Then, on pretense of having forgotten something, she kissed Mary, and with a merry little laugh, went out.

Down in the street came Johnny, walking slowly and carefully, for the war had taken his sight. In the shadow of the doorway, Anne waited, with a shawl thrown over her head, to lead him up the steps, where, unseen by him, she bent and kissed his sleeve. With a brave little smile on her quivering lips, she whispered: "Good luck, and God bless yer, Johnny!" and ran out. Johnny Roberts passed into the room, where he found his long-lost happiness.



"Yer don't have to go back to her—I'll take care of yer!"



Anne understands home-making.

ALICE LAKE JOINS BLUEBIRD PHOTOPLAYS.

ALICE LAKE has joined the Bluebird Photoplays, and will play under the direction of Jack Conway with Herbert Rawlinson in one or more special features. Miss Lake has had experience of four years before the camera, starting first with the Vitagraph in the East, and for a short time was with Thanhouser for a special production. Roscoe Arbuckle saw her work and engaged her to play opposite him in comedies. She remained with him four months, recently resigning her position.

Miss Lake prefers comedy-dramas rather than underworld or Western pictures. She can ride, swim, shoot, and has established a reputation as a classic dancer.

"I am awfully glad to appear in Bluebirds," said Miss Lake. "I think this company's pictures are wonderful and I admit I have long entertained a hope of becoming identified with its organization."

Miss Lake, who is a native of Brooklyn, was educated in that city and in private schools of New York. She never had any experience in the spoken drama, but has appeared as a society dancer at social functions.

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Agnes Vernon talks to Brownie.

Why AGNES Becomes Brownie

By MARJORIE HOWARD

MILLIONS of girls change their last names every year, but it has remained for a Bluebird leading lady to take the drastic and much more unusual step of changing her first name, instead. Little Miss Vernon is the girl who disagrees with Juliet in thinking that there is a very great deal in a name. Her godfathers and her godmothers in her baptism decided upon "Agnes," and she has grown to woman's estate under the shadow of that dignified and rather formidable cognomen. But when the baby girl whom they had christened Agnes began to toddle about, and laugh and chuckle, and open her big brown eyes in surprise at everything she saw in the big world, they discovered that her name was much too formal, and she received the appelation of "Brownie."

Even when she outgrew the rolly-polly stage the name stuck, because it just described her eyes, and because she looked so pretty when she was dressed in brown. "Agnes" was never heard in the Vernon family unless the owner of it was very, very bad indeed. So she came to associate it with all sorts of disagreeable experiences, like going to bed by day, and things of that unpleasant description.

"Oh, I know that Agnes is the name of a famous saint, that it is immensely dignified, and all that," says Miss Vernon, "but the trouble is that I am not a saint at all, and not even particularly dignified. I never feel at home with any one who calls me 'Agnes,' and my chief ambition is to increase the number of my friends, both on and off the screen, to a perfectly enormous total. I am thinking of consulting one of those cryptogramic name people—you know what I mean, the ones who add the letters of your name according to a system of their own, and then give you the "digit' of it, as they call it, and tell you whether it corresponds to your cosmic vibrations, or something like that. I am sure that I shall find that 'Agnes' is quite the wrong name for me and will get me into all sorts of trouble, while 'Brownie' will lead me on to fame and fortune. They charge five dollars, I believe, for a consultation, but surely it is cheap at the price, if it regulates your vibrations forever afterwards!"



"Wake up, America!—I mean Brownie Vernon!" (This is spoken from the picture above.)



Ben Wilson and Howard Crampton in a tense scene.

"Red" grabs the telephone receiver.

"HIGH FINANCE"

"HIGH FINANCE" is the suggestive title of the eighth episode of the wonderful serial, which was adapted by Stuart Paton from the well-known novel of the same name by Eustace Hale Ball, and is also being produced by the famous director of "20,000 Leagues Under the Sea," the undersea feature which bids fair to be the most caricatured production ever made for the screen.

In the crook's apartment, the Red Warren's men are gathering and learn that a meeting will be held the following evening. They arrange to be in Washington on the 25th. Polly, locked in the room above them, is trying to glean some information by listening with her ear to the wall. Finally, opening the window, she manages to drop to the floor below and peer in the room where the crooks are assembled.

During this time, Shirley has communicated with Chief Cronin, who begins to think Polly's disappearance is becoming a habit, and is beginning to suspect her.

Receiving a mysterious message over the wire, Shirley begins to analyze the case, and is thoroughly alarmed and puzzled when he finds the murders include not only local politicians, but international ones also.

As one of the crooks steps to the window and throws it open, Polly drops to the sill, hanging on by her finger tips, but is discovered and

THE title of the eighth episode of the great Mystery Serial, "The Voice on the Wire," written by Eustace Hale Ball and adapted and produced by Stuart Paton with Ben Wilson starred.

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
"Red" Warren	Francis MacDonald
Renolds	Jos. W. Girard
Cronin	Howard Crampton
Short	Lou Short
Wayne	Willard Wayne
Dorian	Charles Dorian

pulled into the room. Taylor starts to strike her, but "Red" stops him.

On the outside of the building Shirley's men have located Polly, surrounded the building, and are anxiously awaiting the next move of the crooks.

The detectives and police break into the house from all sides, and some of the men are captured, others among them "Red" with Polly, escaping through the secret entrance. The captured men are handcuffed, and the police question them. They sullenly refuse to talk. But at last one man signifies his willingness to tell all he knows about the mysterious voice on the wire.

In the meantime, Polly has been placed in a high-powered automobile. She feigns unconsciousness, and the crooks think it safe to leave her for a moment to see if the others are following them and to close the secret entrance. They run back, and she revives, seizes the steering-wheel of the car and begins to drive as hard as she can. They discover her absence, and plan pursuit.

Wayne and Dorian have been left behind in the house, secretly to watch the detectives. They are hiding, and listening. The crook, who has decided to go back on his own gang and confide in Shirley, is just about to begin his confession, when we see a picture on the wall moved aside; through the hole left visible comes the muzzle of a gun; there is a shot and the man falls dead. The detectives are no nearer the solution of the mystery.

"WHERE ARE MY PARENTS?"

IT is not often that one is blessed with two sets of parents, but occasionally this sort of thing happens at a picture studio. The latest doubly-fathered and mothered child is Brownie Vernon, who enacts the leading feminine role in the Bluebird photoplays, "Bringing Father Home" and "The Car Of Chance," which productions are being made simultaneously by Director William Worthington.

"This quartet of fathers and mothers make my head ache—I am kept busy inquiring 'Where are my parents??' " said Miss Vernon.

"BILL BRENNAN'S CLAIM"



The first meeting. *Bill and Nina.* *Saunders sees Nina.*

A VERY good story, with excellent roles for the two leading characters, played by Neal Hart and Janet Eastman, and a splendid chance for Joe Rickson to risk his neck in his own unique fashion, by rolling down a cliff with a horse and wagon on top of him, is the Gold Seal release for this week. It was written by Shelley Sutton, adapted for the screen by Charles Wilson, Jr., and produced by George Marshall.

In Yellow Dog, claim-jumping is considered a dangerous occupation. Saunders jumps Bill Brennan's claim, while Bill is away trying to get funds to work his mine. The men about the town are afraid of Saunders, and think the law is probably with him, but Pete, a friend of Bill, writes him a note, informing him of the event and urging him to return to Yellow Dog.

"Dad" Weston and his daughter Nina are headed for Crooked Creek when Bill, on his way home, meets them, their wagon stuck in the mud. He helps them out, and is instantly smitten with Nina, who is attracted to him. "Dad" is broke, but Nina encourages him, saying there have been some big strikes in Crooked Creek.

Saunders meets Weston just after they have reached Yellow Dog, and while in the saloon talking and drinking, the former asks Weston to work his claim. Weston dislikes working for any one, but finally consents and accepts the money Saunders hands him. Saunders is immediately interested in Nina, suggesting that he might take Weston as partner. Weston encourages Nina to treat Saunders well, and when the man proposes to her, though she fears and loathes him, she accepts, for her father's sake.

Nina and her father are now living in Bill's shack on the claim. Bill returns and rushes into the shack with drawn gun, but, seeing Nina, thinks he must have made a mistake. They invite him to supper, but Weston manages to send Nina on an errand. Bill catches up with her and, encouraged by the girl, proposes to her. Sadly she tells him she has promised to marry another. People think Bill must be afraid of Saunders, for because of Nina, Bill doesn't try to fight with the claim-jumper.

Saunders makes arrangements to sell the mine to an Easterner; the money is being brought by a Wells Fargo man. When Saunders hears this news, he bribes a Mexican to steal Nina for him. Nancy, a dancer at the Yellow Dog Saloon, tells a friend of hers, and is overheard by Bill, who immediately rides toward the claim, meeting the Mexican, who has Nina gagged and tied on a horse. He rescues her, and they hasten to the shack.

The Easterner and his engineer, with Weston and Saunders, await the coming of the Wells Fargo man. He arrives and becomes suspicious of Saunders. He recognizes Saunders' hands, and accuses him of theft. Saunders suddenly fires at the man, killing him, and then, snatching away the bags of money, rides furiously away.

Bill hears of the shooting and rides after Saunders. After a desperate run, both men firing meantime, Saunders jumps on a moving train, Bill after him. They fight on the caboose and Bill throws Saunders off the train. He is killed. With the money Bill returns to the shack, where he tells his story of his claim being jumped. Bill and Nina smile shyly at one another as the picture fades.

GOLD SEAL Three-Reel Drama. Story by Shelly Sutton. Scenario by Chas. Wilson, Jr. Produced by George Marshall, with Neal Hart and Janet Eastman.

CAST.

Bill Brennan..... ..... Neal Hart
Nina .... Janet Eastman
Saunders ....Joe Rickson
"Dad" Weston....Raymond Whittaker
Pete .. ..Jack Walters
Mexican ....Tom Grimes
Wells Fargo Man....."Bud" Osborne
Prospector .... Bill Gillis

UNIVERSALITES ARE ROBBED.

J. MORRIS FOSTER and his wife, who is professionally known as Mignon Anderson, are mourning the loss of their silverware and some jewelry as the result of a burglary at their Hollywood home. These Universalites estimated their loss as approximately $500.

The actor and actress had been invited out to dinner at the home of Mr. and Mrs. T. D. Crittenden, also of Universal City, and it was during their absence that marauders broke open the back door and ransacked the house.

"I never saw such a scene of confusion in any stage of my life," said Miss Anderson. "The robbers had pulled out every drawer, tore the beds to pieces and even upturned the rugs in their search. Fortunately we had taken our money and most of our jewelry with us." Miss Anderson is the heroine of the second Butterfly Photoplay, "The Phantom's Secret."

"GOD'S LAW" STRIKES VITAL BLOW

Screen Play which was formerly used by Philadelphia Public Ledge an unanswerable argument agains

UNUSUAL SCENE WHEN MEMBERS ASSEMBLE

Many Expressions of Support for Movement to Abolis Capitol—Enactment of Remedial

(This story is used verbatim from the Public Ledger as written by a Staff Correspondent and runs in the issue of March 22.)

WHAT is expected to prove the final and decisive blow in Pennsylvania's movement for the abolition of capital punishment was delivered here to-night when the great motion picture preachment, "The People vs. John Doe," was exhibited in the hall of the House of Representatives before nearly the entire membership of the Senate and House as well as a thousand or more other Senators.

This remarkable spectacle was presented through a special arrangement made by the Public Ledger, which obtained the rights for the purpose by Stanley V. Mastbaum, managing director of the Stanley Company of Philadelphia, in order to impress in virile and highly dramatic form a concise summarization of some of the strong arguments which have been arrayed against the continuance of this anachronism of the criminal law and in support of the Wells-Hess and Tompkins bills pending before the Legislature.

Recognizing the extreme importance of the subject, Speaker Baldwin, who is one of the earnest opponents of the death penalty, suggested when approached that formal permission for the exhibition of "The People vs. John Doe" be obtained by resolution of the House. This was done at the House last Monday evening, the chamber formally setting aside to-night for the purpose, and entering the action in its proceedings.

SAVING INNOCENT MAN FROM CHAIR.

The picture, which is a faithful film production of the case of Charles Frederick Stielow, whose death sentence was recently commuted by Governor Whitman, of New York, two hours before he was to be executed for a murder he did not commit, was thrown upon a screen in the hall of the House.

Before the picture was shown, Representative Herman L. Hect introduced to the audience Mr. Miller, the deputy warden of Sing Sing prison, who while in charge of the death-house became convinced of Stielow's innocence and inaugurated the investigation which resulted in the governor's action, which followed a confession by one of the two men who actually did commit the crime.

Mr. Miller detailed briefly the facts concerning the murder and manner in which the police, spurred on by offers of a large reward, built up the case against Stielow.

ONLY 10 PER CENT OF INDICTED CONVICTED.

The speaker also took occasion to state that a recent investigation of criminal statistics in New York State developed the fact that only 10 per cent of the indicted murderers in that State are convicted, chiefly because of the existence of the death penalty. As against this record the statistics in Wisconsin, where capital punishment was abolished thirty years ago, 50 per cent of the number of persons indicted for murder are convicted and removed from contact with society.

The audience was obviously gripped as the story of the ignorant farm-hand's progress through the law's channels unfolded itself. There was no question that it had a telling effect upon the minds of those legislators who were undecided as to their attitude upon the bills to abolish the death penalty.

It is a remarkable fact that during the hour and fifteen minutes when the picture was being shown hardly a spectator moved.

LEGISLATORS DEEPLY MOVED.

Following are some expressions made in the lobby of the House when the exhibition ended.

State Senator Clarence J. Buckman, chairman of the Appropriation Committee—"I have never seen a picture more interesting or more convincing in its exposure of third degree methods and the fallibility of human judgment."

Representative James A. Walker, of Philadelphia—"If that picture truthfully portrays a single case, it alone should lead all men to fight for the abolition of capital punishment."

Representative Byron A. Milner, of Philadelphia—"The picture is a portrayal of what only too frequently occurs in the administration of law. Miscarriages of justice are not rarities as the result of 'frame-ups' by detectives. In my own experience as a lawyer I defended one man who was the victim of a chain of circumstances and absolutely innocent of the crime with which he was charged."

Chief Clerk Thomas H. Garvin, of the House of Representatives—"The picture was the most wonderful thing of its kind I have ever witnessed. It teaches a lesson we should never forget, and that is that human judgment in this matter of life and death is a doubtful quality."

State Senator Nason, of Erie County, expressed a similar view—"The picture was tremendously impressive," he said.

CONDEMNS THE THIRD DEGREE.

Representative Lex N. Mitchell, of Jefferson County, declared that he was very deeply impressed by the film. "I am against capital punishment," he said, "and this picture only confirms my belief. It also exposes another horrible fault in our system of dealing with persons charged with crimes. That is the third degree. I believe it should by law be abolished and a heavy penalty inflicted upon detectives who practice it."

Representatives Isadore Stern, of Philadelphia—"I was never more antagonistic to capital punishment than I am since seeing the 'John Doe' picture. It is the most wonderful motion picture I have ever looked at."

Representative Isadore Stern, of Philadelphia—"Since I looked at that picture to-night I say that I would rather that 999 guilty men escape punishment than one innocent man suffer unjustly. The picture was a tremendous argument for the bill to abolish capital punishment."

Representative Leopold C. Glass, of Philadelphia, said—"It is the most convincing reason I have had advanced to me for the bills to abolish the death penalty. I do not believe I

AGAINST THE DEATH PENALTY

alled "The People vs. John Doe" before Legislature in Harrisburg as Capital Punishment

O SEE LAW'S MISTAKES VIVIDLY PORTRAYED.

Capital Punishment Evoked by Exhibition in the ill Declared Assured.

have ever seen a motion picture so terrifically real."

Representative Frederick Beyer, chairman of the House Judiciary General Committee, said—"The motion picture that makes life so real as "The People vs. John Doe' makes words useless. It was an immensely effective display."

Representative S. Ramsey S. Black of Harrisburg, said—"Human judgment is not infallible. This picture brings home that fact and nails the worst error society can commit to the cross, where all can see and be convinced."

WELLS-HESS BILL LIKELY TO PASS.

It now seems certain that the Judiciary General Committee of the House of Representatives will report the Wells-Hess bill to abolish capital punishment with the recommendation that the Legislature pass the measure. The committee may act to-morrow and if it does, the bill will reach the final passage stage next week.

An apparently overwhelming sentiment against the death penalty has taken possession of the Legislature, and little doubt is entertained as to the passage, by a big vote, of the bill to abolish legal executions.

In the Senate a majority of the members are ready to vote the electric chair into the museum of antiquities. The bill undoubtedly will be passed by the upper body. Although it has opposition, it is not of a violent quality. Senator McNichol, for instance, expects to vote to retain capital punishment, but it is doubtful if he will do anything more than merely cast his vote.

Senator Vare is absolutely opposed to capital punishment, and is going to vote for the bill abolishing it.

The fight for and against the measure is neither a party nor a factional one.

Representative Frederick Beyer, chairman of the House Judiciary General Committee, made public to-day a number of letters from Judges and District Attorneys, a great many of whom advocate the abolition of capital punishment. One of these was from Judge J. D. Evans, of the Common Pleas Court of Allegheny County, next in line for President Judge of that county. It is in part as follows:

"I have this day received a letter from you, asking my views in regard to the bill proposing the substitution of life imprisonment for capital punishment as the penalty for first degree murder.

"I have no conscientious scruples against capital punishment, but in view of the difficulty in persuading juries to bring in a verdict of murder in the first degree where the accused is clearly guilty of that crime, I am inclined to the belief that an improvement would be made in that respect if imprisonment for life were substituted for the death penalty.

"I am informed that there is a provision in the bill giving to the jury and also to the court the discretion to say whether the punishment should be imprisonment for life or the death penalty. I am decidedly opposed to either one of those provisions. In the first place, I do not believe the jury ought to have anything to do with the sentencing of a prisoner, and I do not believe that there should be any discretion in the court in passing sentence where a man has been convicted of murder in the first degree. I can see no legal distinction in the punishment to be meted out to a man who is guilty of wilful, deliberate, premeditated murder. The result will be that some juries or some judges who have vigorous ideas on the subject of capital punishment will send the accused to the electric chair, while others, having different views upon that subject, and without regard to punishment which ought to be meted out in the individual case, will let the prisoner off with a life sentence.

"J. A. EVANS."

Judge William H. Ruppel, of Somerset County, also placed himself squarely against the retention of capital punishment in a letter to Mr. Beyer.

In part, his letter reads:

"The subject of capital punishment has been one to which I have given a good deal of thought for several years, and I am opposed to the infliction of the death penalty under any circumstances. I do not believe it a wise policy, to begin with; and in the second place, I do not believe the State has authority to take the life of a human being in punishment for crime committed.

"But I think it would be unwise to pass legislation in advance of public sentiment, because there would be great probability of an early repeal of a law of that kind, and therefore, I think for the present the wise thing to do would be to allow the jury to fix the punishment either at life imprisonment, or death, as the circumstances of each case might require.

"This would enable the jury, in very aggravated cases, or in a case where the offense was the second conviction, to impose the death penalty. I do not believe that the general law imposing the death penalty for murder in the first degree tends to lessen crime in the least. I think statistics prove the contrary and show that in States where the death penalty is inflicted, there are more murders committed in States where the punishment is less severe and, as a rule, also more lynchings. W. H. RUPPEL."

JUDGE EVANS FOR ABOLITION.

Judge Charles C. Evans, of Columbia County, also advocates the abolition of capital punishment.

Following is from a letter he has written to Representative Beyer:

"It is more than doubtful whether capital punishment as a penalty for first degree murder is right from any viewpoint. It is nothing more or less than legalized killing. Because of the fact that the penalty for first degree murder is death by electrocution, jurors are perhaps overcautious about returning first degree verdicts, and as a consequence many wicked murderers are allowed to go free altogether. The law should not require any such failure of justice.

"Life imprisonment, without right of the Board of Pardons to interfere, would, in my opinion, be much more desirable than the death penalty.

"CHARLES C. EVANS."



COMEDY - DRAMA, written by Aaron Hoffman and adapted for the screen by Maie Havey. Produced by William Worthington, with Franklyn Farnum and Brownie Vernon starred.

HERE is a Bluebird which lives up in all respects to the traditions of "Bluebirds" — the symbol of happiness. This picture, written originally by Aaron Hoffman, whose name means much in the world of letters and the stage, adapted for the screen by Maie Havey and then produced by William Worthington, with his star team in the leads, ran for a week at the Rialto Theatre, on Broadway, and delighted every audience that saw it for the whole seven days. The story is such a good one that it is best simply to give a synopsis of it here, and let it speak for itself.

Jack Tempest is an engaging young fellow, whose motto in life is "Time was made for slaves." He turns night into day from choice, and he has never managed to keep an appointment on time in his life. Vivian, his fiancee, is willing to look upon this trait as an amiable weakness, but her father regards it almost in the light of a criminal record. Daddy is strong for Bob Barrett, an estimable person who positively lives by the clock.

Vivian has sent an imploring message to Jack, asking him to be sure to be on time for golf in the morning,



"I'll never be late again!"

CAST.

Vivian Graham	Brownie Vernon
Jack Tempest	Franklyn Farnum
John Graham	Marc Fenton
Bob Barrett	Frank Whitson
George Morgan	Frederick Montague
Brandon	Willis Marks
Sam	Seymour Zeliff

as dad is growing rabid. Jack, arriving home in the small hours, tumbles into bed and sleeps till noon the next day. Then he rushes to the links hours late, and, though he succeeds in pacifying Vivian, her father declares that things have gone too far.

That night Jack makes heroic resolutions to be at the house on time to take Vivian to a dance. He starts in his racer, but the sight of some big fellows tormenting a little one is too much for him. He restores order, but the boys revenge themselves by throwing mud all over his immaculate white waistcoat and shirt-front. Rather crestfallen, he appears in this guise twenty minutes late, and has the pleasure of seeing Barrett escort Vivian to the dance instead of himself.

Several days later, Graham asks Jack to come to the bank for a little

serious conversation. There the young chap is informed that his balance is reduced to a few hundred dollars. Jack is nonplussed, as that sum represents the remains of his inheritance, but eagerly assents when the banker proposes that he go to work.

"Come to the house and meet Mr. Morgan, who may give you an opening as his secretary," says Graham.

Jack makes a favorable impression on the wealthy man, and it is settled that he is to sail on the fifteenth for South America with his new employer. The night of the fourteenth Jack is celebrating his friend's last bachelor supper. Barrett is present and makes up his mind that Jack shall miss the boat in the morning. He suggests a ride to the beach and a swim, to which the whole party readily consents. On the shore, one of the men suggests to Jack that he has missed the steamer. Jack makes a dash for it in his automobile, but sees it just pulling out of the dock. He sends a wireless to Morgan, asking him to accept his non-appearance with resignation and Morgan replies that the resignation holds good. He appears before the Grahams, still in his wet clothes, and the old man loses his temper for good, and tells Jack that he is never to show his face there again. Vivian, however, persuades her father to give Jack one more chance. She writes to Jack to come that night, and sends her ring as a reminder. Jack's dog takes the ring to play with, and Jack is late again. Mr. Graham listens to his explanation and offers him a job in the bank. But that night Jack, stopping at a road-house for water for his machine, sees a tough ill-treating a girl. He interferes; a fight ensues, and Jack spends the night in jail. The next morning the papers are full of the affair, and the Graham house, in consequence is absolutely closed to the delinquent.

Jack is in pretty low water, when an unknown uncle leaves him an income of $5,000 a year. He goes to the lawyers to see about the windfall and finds that he is to receive the money on condition that he take care of his uncle's pet clock, wind it every night at exactly ten o'clock, and set the alarm for six every morning. The clock is to stand not more than two feet from his bed. Jack consents with some amusement, and proceeds to try to live up to the peculiar conditions. Many nights he almost misses the proscribed hour, but each time he just manages to make it, though he usually has to commit the unforgivable crime of "quitting winner." He gradually becomes accustomed to waking at six, and also finds it quite possible to rise at the hour. Mr. Morgan returns and when he finds that Jack can keep an appointment at eight o'clock in the morning, he gives the young fellow another chance, and Jack proceeds to make good. His friends cannot imagine what has caused the change, and when he confesses to one of them that the clock is responsible, Barrett determines to test its efficacy by hiring a man to steal it.

Jack is sleeping with his faithful monitor beside him when he hears a noise. He springs up and follows the burglar out onto the porch roof, jumping after him to the ground. The man begs Jack to let him go, and tells him that he will show him who hired him to steal the clock. They go to a saloon where Jack sees Barrett. He bribes Sam, the burglar, to help him in a scheme. The next day he invites Barrett to come to his office for a business talk. When the unsuspecting man arrives, Jack confronts him with the burglar. He starts to bluff and Jack knocks him down.

In the midst of the fracas Mr. Grahom and Vivian arrive. They have come in response to a letter from Morgan, who now appears, and slyly decoys Daddy Graham from the room. Vivian hands Jack a letter from his lawyers saying that he must consult Miss Graham about the disposition of his clock. He is astonished at her knowing about it, but she smiles at him and says, "Silly goose! I'm your uncle!"



Easy to promise anything!



"You'll hire a crook to steal my clock, will you?"

UNIVERSAL VICE-PRESIDENT SEES FIRST BATTLE OF FILM.

ONE of the most interested spectators on Director Stuart Paton's set at Universal City was R. H. Cochrane, first vice-president of the Universal Film Manufacturing Company, who has just returned from a visit to the Pacific Coast studios. Mr. Cochrane spent considerable time watching the filming of the big Universal serial "The Voice on the Wire," featuring Ben Wilson, with Neva Gerber playing opposite.

"I have been in the picture business for ten years," said Mr. Cochrane to Director Paton, "and in all that time I had never seen fight scenes or battles filmed."

"Wait around here for a few minutes," said Paton, "and you'll see 'some fight.'" He did.

Universal Girl, Dora Rodrigues Starts 3000 mile Recruiting Hike



Dora Rodrigues, the Universal girl.

AIDED by a national-wide campaign of publicity, Dora Rodrigues, "The Universal Girl," Saturday started on a transcontinental recruiting hike. The start was made from in front of Loew's New York Theatre, where she has been for the last week recruiting.

Miss Rodrigues wants 40,000 men for the service of her country, and in her hike will stop long enough to speak to those who look like good material for the army or the navy. She will make addresses at the regular recruiting stations in the various states and in addition she will disseminate information and application blanks in the more remote portions, into which her hike will carry her.

During her week in front of the New York Theatre, Dora recruited the following men for the navy: Frank E. Kenney, Irving Freedman, John Edwards, James V. Burns, Charles A. Moffatt, Abe Herman, Henry Pomerance, Walter Sullivan, Monroe Fischer and Fred Packard.

And the following for the army: T. V. Gleason, H. Edwin Wieys, Leo H. Cohn and S. A. Hiyein.

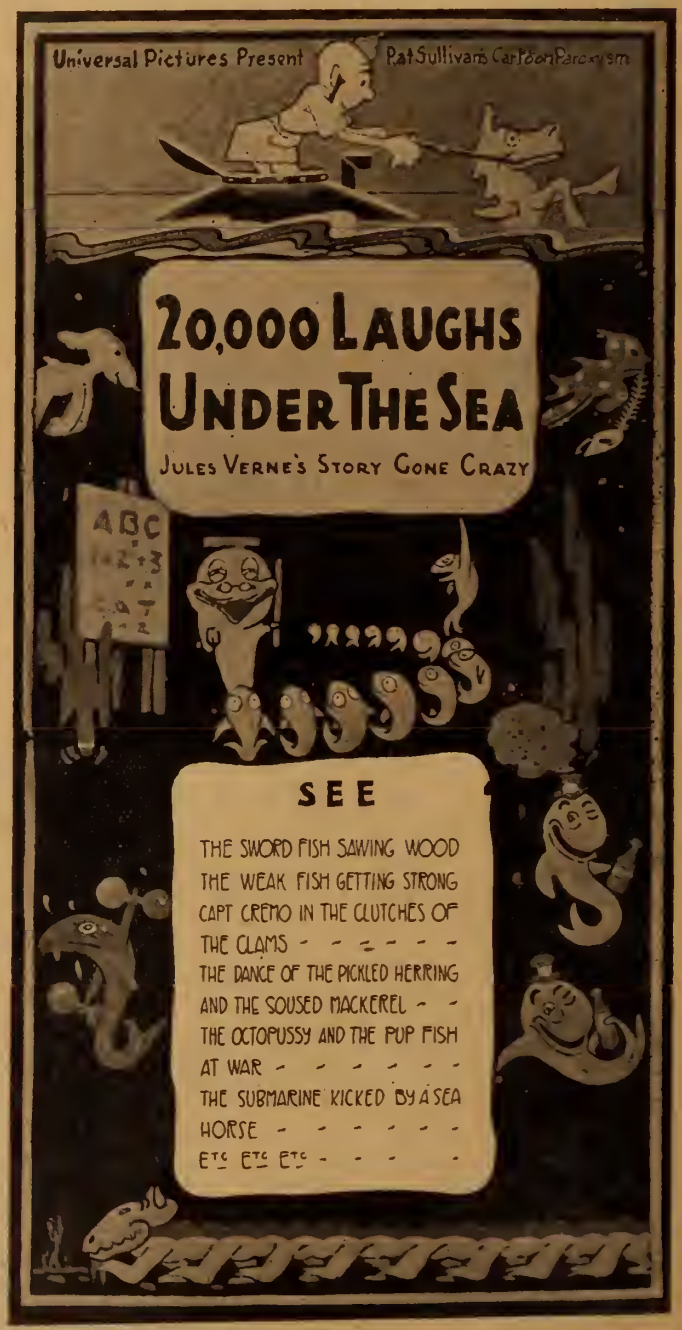
The itinerary of "The Universal Girl" is: New York to Newark, to Princeton, to Trenton, to Philadelphia, to Wilmington, Del., to Baltimore, and then to Annapolis, where she will be entertained at the Naval Academy. After a short stay there she will proceed to Washington, where she will visit the President and the Army and Navy Departments. From Washington she will take a route that will include Cumberland, Pittsburg, Youngstown, Cleveland, Akron, Columbus and will stop for a few days in her native city of Cincinnati.

Leaving Cincinnati, "The Universal Girl" will visit Dayton, Toledo, Detroit, Kalamazoo, Chicago, Kansas City, Denver, Salt Lake City and finally will arrive at San Francisco.

The entire trip will take about eight months and Miss Rodrigues is certain that her present figure, 40,000 recruits, will be passed when the men who are away from the great brightly lightly centres learn their Uncle Sam is in real need of them.

Miss Rodrigues is a blonde, with sparkling blue eyes and an inerasible smile. She is 5 feet 1½ inches in height, weighs only 112 pounds and walks with a short snappy step at about a four-mile clip on ordinary roads. She is 23 years old and is the daughter of a Cincinnati diamond merchant. She was educated in Edinburgh, Scotland.

Brave Little Patriot starts for Universal City, Cal., equipped with two reels of "Uncle Sam at Work" to earn her way and to arouse recruiting sentiment and accompanied by her dog.



Attractive poster made by the Morgan Litho Company for the Universal Special burlesque of "20,000 Leagues Under the Sea," the most burlesqued production ever made. Drawings by Pat Sullivan.

Thirty Hour Stretch for First Butterfly Film



Ruth Clifford and Douglas Gerrard in "Eternal Love."

"WHEN my mother was at last induced to consent to my going into the 'movies,'" says Ruth Clifford, the featured player of the first Butterfly photoplay "Eternal Love," "the thing which finally won her over was the fact that I should be able to get my beauty sleep every night. Mother is old-fashioned enough to believe that the hours from ten to midnight are the best hours for sleeping, at least for a girl who is still in her teens. I wonder what she would have done if she had known how we were going to work to produce the first Butterfly picture.

"Some delays occurred, and the director was in a great hurry at the end to finish the picture. So one morning we began work at eight, which meant getting to the studio at seven to make up. I stayed in costume and make-up all day, and we worked straight through into three o'clock the following afternoon. Of course, there were short intervals of rest, but you may imagine how absolutely exhausted I was when the final retake was made, and we were allowed to drag our weary limbs home. I was in bed by four o'clock, was called at six for a bite of dinner, went straight to sleep again and stayed in dreamland until noon the next day. Oh! I made up for it in the end, but it gave me the queerest feeling to reverse the hours of day and night like that, and I did not get over it for some days."

The original title of "Eternal Love" was "A Modern Mona Lisa," and Ruth Clifford was selected because she suggests the early Italian type of beauty. But as the picture developed, it was found that the strongest thing in it was the unshakable love of the little Brittany peasant girl, for the young Parisian artist, who invaded her peaceful village, stole her heart, and took it away with him. She sets out to follow him on foot to Paris, thinking that he is hurt. The scenes of her pilgrimage of love, stopping at the peasant cottages to beg for food, sleeping in hay-stacks and in barns, are charmingly managed, and the locations are so carefully chosen that the illusion of the French country-side is cleverly preserved. The first Butterfly photoplay is a picture to be proud of, which sets a high standard for those to come.

WHEN VIOLET WANTED TO VAMP

"THAT'S the kind of a part I love," said Violet Mersereau, as she came off the set long enough to pin up another rip in the disreputable cotton frock she was wearing as "Bonnie," in the Bluebird photoplay "Little Miss Nobody." "There's lots of comedy in it, but there is pathos and emotion as well. It recalls 'The Great Problem,' which was my favorite of all my roles, until 'Bonnie' appeared to take her place. The wild little hoyden has a chance to develop into a real woman—there is something to 'bite on'—not mere 'cutey' tricks. I have no objection whatever to performing tricks, if they are such as a real, live flesh-and-blood girl would do. But some scripts seem to have been written for a circus monkey more than for a human being. They're just one darned trick after another—if you will excuse my mode of expressing myself.



Violet Mersereau as "Bonnie" in the coming Bluebird, "Little Miss Nobody."

"You know, when I began my picture career, which was a long time ago (Miss Mersereau is almost twenty years old!) I wanted to play nothing by vampires. I saw myself in slinky black things, squirming all over the set, and enslaving men by scores. They were too kind-hearted to tell me that I could never be a vamp, so they said that they thought I might grow to it in time. I used to measure myself every week to see if the time were come. But it never did, and at length I realized that it never would. Of course, I resigned myself and turned to ingenues with a smothered sigh. But just because nature stopped my growth at the size to play ingenues, is no reason why I should be denied the chance to do real women. So that is why I love a part like this. It begins with laughter and ends with a suspicion of tears, and it's true all the way through."

PUBLIC

VOL. CLXII.—NO. 179 PHILADELPHIA, THURSDAY

SCREEN PLAY STRIKES VITAL BLOW AGAINST THE DEATH PENALTY

"The People Versus John Doe," a Remarkable Motion Picture. Shown by Public Ledger Before Legislators at Harrisburg

UNUSUAL SCENE WHEN MEMBERS ASSEMBLE TO SEE LAW'S MISTAKES VIVIDLY PORTRAYED

Many Expressions of Support for Movement to Abolish Capital Punishment Evoked by Exhibition in the Capitol—Enactment of Remedial Bill Declared Assured

By a Staff Correspondent

HARRISBURG, March 21

WHAT is expected to prove the final and decisive blow in Pennsylvania's movement for the abolition of capital punishment was delivered here tonigh when the great motion-picture preachment. "The People Versus John Doe," exhibited in the hall of the House of Representatives before nearly the membership of the Senate and House as well as a thousand or more other tators

This remarkable spectacle was presented through a special arrar made by The Public Ledger, which obtained the rights for the purp Stanley V Mastbaum managing director of the Stanley Company of phia in order to impress in virile and highly dramatic form a conc marization of some of the strong arguments which have been arrayed the continuance of this anachronism of the criminal law and in suppo Wells-Hess and Tompkins bills pending before the Legislature

Recognizing the extreme importance of the subject, Speake P is one of the earnest opponents of the death penalty, suggested that formal permission for the exhibition of "The People V obtained by resolution of the House. This was done at the evening the chamber formally setting aside tonight for the pu the action in its proceedings.

Saving Innocent Man From Chair

The picture which is a faithful film reproduction of the case of Charles Frederick Steilow whose death sentence was recently commuted by Governor Whitman of New York two hours before he was to be executed for a murder he did not commit was thrown upon a screen in the hall of the Hous

Before the picture wa Repre- sentative Herman L. Hec del roduced to the audien r deputy warden of Sing while in charge of th

RIOTS IN BE RUMOR OF REVO

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STATE RIGHTS NOW SELLING ON GOD'S LAW

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and agr with oth same condition s rights are neces- sarily subject to limitation when emplov ment is accepted in a business charged with a public interest and which

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TWO SPY

LEDGER

NING, MARCH 22, 1917 COPYRIGHT 1917, BY THE PUBLIC LEDGER COMPANY PRICE TWO CENTS

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full details of German aggressions against the United States. It is

Congress will decide that a state of war has existed since last Sunday,

three American ships were torpedoed and American lives were lost.

Preparations are being made for an appropriation, probably of

dollars, as the first credit to the President to carry on the defense of

y of War [illegible]or has [illegible] east[illegible]roads

"Lois Weber's great production
"The People against John Doe"
has been changed to

"Hy Law"

NOW READ THIS LETTER

Mr. Carl Laemmle, Pres., Philadelphia, March 29, 1917.
Universal Film Mfg. Co., Mecca Bldg., New York.

Dear Sir:—

In reference to the Universal Film Manufacturing Company's production "THE PEOPLE VS. JOHN DOE," permit me to state that it is seldom that I have been given an opportunity to witness screened a story that contains so much dramatic power; so much gripping force and so much of that desirable element, "human heart interest," from first to last.

While it is based on crime, it is filmed in such a manner that there is not one moment repulsiveness which so often attends such pictures. It is a splendid entertainment and immense in its drawing qualities. As an argument against capital punishment, there has never been written, spoken or dramatized anything that equals it.

In this connection I would state that the Philadelphia Public Ledger (one of the most influential newspapers) in its propaganda at Harrisburg for the abolition of the death penalty, exhibited this picture to the members of the Senate and Legislature, and I am firmly convinced that this film, more than anything else, caused the Senate to pass the bill which does away with murder under the approval of the law. Surely that is a most convincing argument in favor of what I before said—that this picture is wonderful as an entertainment; great as a provoker of thought; splendid as an educator; and a good box office attraction, and will surely accomplish much for the uplift of the human race and the abolishment of third degree methods by the police force.

Yours respectfully, STANLEY V. MASTBAUM.

STATE RIGHTS SELLING FAST. At the time of the writing of this ad—Pennsylvania—New Jersey—New York—Colorado—Utah—Wyoming and New Mexico, have been sold—purchased by State Rights men who understand the value of LOIS WEBER productions.

We don't care how many features or pictures you've ever seen. You've NEVER seen one the equal of "GOD'S LAW." It's a sensation. It's a house packer and a money getter. Our quiet tip is "get your territory NOW." Communicate direct with the State Rights Dept. of the

UNIVERSAL FILM MANUFACTURING CO., CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe," 1600 B'way, N. Y.

Two Hundred Prominent Men Chosen for Public Safety Committee

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It's the most colossal money-getter for State Rights men and Exhibitors the trade has seen in years. In Portland, Ore., New York City, Chicago, Detroit, Brooklyn and in scores of other cities, crowds have stood hours in line for blocks and blocks. All the conversation in the world and all the salesmanship in creation doesn't mean one thousandth part so much as —the S. R. O. signs put out by the theatres exhibiting that stupendous spectacular drama "20,000 Leagues Under the Sea." That's the answer to all questions of its success.

In some towns where managers advertised 2 p. m. matinees, they were actually forced to start as early as 11 a. m. to accommodate the surging multitudes. At the time of the writing of this advertisement 42 out of 48 states have been sold. Six states remain open—Kentucky, Indiana, Oklahoma, Nebraska, Missouri and Kansas. Direct bookings will also be considered in these six states until the territory is sold.

Getting "20,000 Leagues Under the Sea" is like stumbling onto the secret entrance of the Philadelphia Mint. Wire or write for prices direct to the State Rights Department of the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"20,000 LEAGUES UNDER THE SEA"

UNIVERSAL CLUB HOLD FIRST "GET - TOGETHER"

AFTER several starts which prompted Raymond Cavanagh, who made up the eats program at the head of this page, to paraphrase the Universal advertising slogan into "The largest bunch of hard-to-get-togethers in the entire universe," the Universal Club has finally started. The temporary officers arranged for the first get-together banquet at Krug & Zinn's on Saturday night, and out of a possible 110 men, 89 braved a young tempest and had the time of their young lives.

In the first place, the dinner was a huge success of gastronomy and economy. In the second place, a Board of Sensers consisting of Hy Mayer, Nat Rothstein, Alexander Foepel, Franz May, Charles Wallack and Carl Laemmle was appointed to pass upon stories, and the lid was off, but the greatest achievement of the evening was the formation of a real Universal Club, which has for its object the solidifying of the Universal organization through greater social intercourse and acquaintance. It is the purpose of the new organization to have a meeting every month, each meeting to be an entirely different sort of experience. A clambake will be held, a boat-ride, a dance, a banquet, and other social activities will be indulged in purely of a frivolous and recreative nature. So many recent bridegrooms are numbered among the members of the Universal Club who, as usual, are anxious to convert all of the few remaining bachelors, that it was determined to have "ladies invited at as many of the meetings as possible."

In furtherance of the "Get-together" and "become-better-acquainted" object Carl Laemmle requested the privilege of meeting every man in the room. There were a number who had not had the pleasure of meeting Mr. Laemmle personally, and the reception which took place was a very pleasing and enjoyable one both to Mr. Laemmle and his employees.

A permanent organization was effected, with officers as follows: Carl Laemmle, president; R. H. Cochrane, vice-president; P. A. Powers, treasurer. A board of governors of seventeen men, with Jack Cohn as chairman, was elected as follows: Jack Cohn, Morris Pivar, Julius Lewis, Nat Rothstein, Paul Gulick, Hal Hodes, Jos. Brandt, Manny Goldstein, Hy Gainsborg, Sam Zierler, Mike Stolzer, Tom O' Neill, P. D. Cochrane, John Ward, George Kahn, C. MacGowan, and Kurt Linn. Morris Pivar was designated as recording and financial secretary, and Claude MacGowan as treasurer of the board of governors.

A committee on by-laws and initiation was appointed, and its report will be made to the board of governors as soon as possible.

Special Program for "WHAT WE EAT"

A Model Menu From the Universal Steam Magazine
(Canned by the Irrational Board of Pooh-Pooh)
(Released for Private Showing April 21, 1917—At "Krugan's Inn")

90001—ONE-REEL JOKER—Bluebird Oyster Cocktail.
90002—BISON FLASH-BACKS—Nestor Celery—Rex Olives—Imp Dill Pickles (Not imported).
90003—ONE-REEL NOISY L-KO—Cream of Victor Tomato Soup—Au Crouton.
90004—SUBMARINE FEATURE (Not by Julian Sterne)—Fried Filet of R. H.'s Soul—Tartar Sauce—Laemmle Big U Potatoes—Rissole.
90005—FIVE-REEL BUTTERFLY FEATURE—Roast (Padded) Philadelphia Deep Spring Chicken—Last June's Peas. (This Chicken Exhibition without Permission from the Pennsylvania Sensers.)
90006—POWERS' BADLY SPLIT REEL—Un-animated Weakly Coffee—Reissue (*) Ice Cream—Petits Fours.
90007—NOT GOLD SEAL—Beer and Soft Drinks.
90008—CIGARS (?) CIGARETTES (?) "They Roll Their Own."

PROJECTED BY THE UNIVERSAL FILM CLUB,
Jack Cohn, President.
"The Largest Bunch of Hard-to-Get-Togethers in the Entire Universe."



Nestor--L-KO--Joker

Three magic names to conjure the nimble nickel and the dodging dime into your box-office——

Three brands of comedy that are distinctly different from each other, and far away ahead of any other brands of funny film on the market.

In the NESTORS you get parlor comedy that is really funny—not merely amusing, but funny. The kind that gets the laughs and brings the people back to see NESTORS.

In the L-KO'S you get broad comedy with all kinds of stunts—some crazy, some foolish—some dangerous—but all of the screamingly hilarious kind that makes people like L-KO comedies.

In the JOKER Brand you get the fresh humor that is all the funnier for being spontaneous. You get good story plots and weird wild flights of an imagination on a bat. The people are crazy about JOKERS.

Three Types of Comedy

You can show one of each for a big wild, hilarious comedy night and make it the most popular entertainment in your town. The three different types of comedy would give as much relief, one from the other, as if you ran a mixed program.

Strengthen Your Program

On the other hand, if you want to bolster up a weak show, or feature, strengthen your program by booking a Universal Comedy. No matter which brand you choose you can't go wrong.

Write your nearest Universal Exchange today and—

Book Universal Comedies

"POTS AND POEMS"



Three striking scenes from the Imp Feature, "Pots and Poems."

IMP Two-Reel Comedy-Drama. Written by Samuel Greiner and produced by Matt Moore, which reveals the secret of how to make poetry pay.

CAST.

Lucas Rymer .....Matt Moore
Jane Doolittle .....Jane Gail

THE popular idea of a poet pictures him starving to death picturesquely in an attic. Samuel Greiner, the author of this Imp comedy-drama, introduces his poet in this conventional predicament, and then Jane Gail proceeds to extricate him from it. Matt Moore directed the story, which goes like this:

Lucas is a fine poet, full of inspiration, but alack! empty of food. He lives at Mrs. Spudd's boarding-house, where there is a little drudge, called Jane, who adores him in secret. She even steals food for him which she takes up to his attic, when the landlady denies him the privilege of her table, because he cannot pay his rent. At last, she turns the poet out of the house altogether, and in gratitude to the drudge, he gives her his "masterpiece" as he leaves for good. Jane is nearly broken-hearted.

Jane sees an ad for a prize poem for Bunkum's Potted Meat, for which $1,000 is offered. She finds that with a slight alteration Lucas' masterpiece will just fit the case. She sends it in, with her address. At Bunkum's the poem is acclaimed as prize winner, and Jane is sent for. They offer her the position of ad writer at $100 per week. She is to sit down immediately and write another poem for that day's ad. She wracks her brains, but can think of nothing, and she tells them that she will return the next day.

The next morning, she has not put in an appearance, and the editor is nearly crazy for he is holding the paper for the Bunkum ad. Bunkum's offices are in an uproar, while Jane is furiously studying "How to be a Poet. By A. Barber. For Ten Cents." She finds it impossible to repeat her success, and they are frantic.

In the meantime, Lucas has recognized his masterpiece in the paper as Bunkum's ad. He rushes to their office to complain of the theft of his poem. Jane sees him, and tells him that there is a hundred a week in it for him. She explains, and Lucas sits down and writes another masterpiece as wonderful as the first. Bunkum's entire force is delighted with him. Jane says, "Well, I guess this is no place for me." Jane goes home to Mrs. Spudd, finds the door locked, and sits down on the steps. Lucas comes after her, gives her half the money, and they are both happy.

"TRUE TO THEIR COLORS"

BIG U DRAMA in Two Reels, with Grace Cunard in the lead.

RICHARD HALEY, a little son of the South, fell one day and cut a deep gash on his forehead, which the doctor declared would leave a scar for life. His mother was much upset by the mischance, for she adored her son. Richard loved one of the old slaves, and when he saw him being beaten by the brutal overseer, he resolved to run away to the North, where the black people were not ill-treated. He got into his boat, and drifted all night down the stream. In the morning the boat was pulled ashore by some Northern fisherfolk, who brought up the little boy as their own.

As soon as he reached manhood, Richard enlisted in the Northern army, for the Civil War had broken out. His mother, who had never failed to put a light in the window hoping for the return of her son, sent the boy's father off to war, begging him to look out for the lost boy, whom he would know by the scar on his forehead. Her husband was killed almost at once, and she heard the sad truth from a party of officers who visited her house. Almost crazed by the news, she sat every night with a loaded gun, before the window in which the light was always burning.

Richard is sent to reconnoiter in the neighborhood of his old home. Cautiously approaching the house, he is shot from the window by his mother, who takes him for a spy. His body is recognized by the old slave whom he had loved, but the mother never knew that her watch was ended, and continued, even after the coming of peace, to place a light every night in the window.



Two scenes from the series of surprises.

"A MIDNIGHT MYSTERY"

IMP Two-Reel Drama. Story by Clarissa Mackie. Scenario by A. W. Coldeway. Produced by William V. Mong. The tale of strange happenings in a museum of antiques.

MOTION picture fans enjoy a mystery above all else, and this Imp two-reel drama, written by Clarissa Mackie, adapted for the screen by A. W. Coldeway, and produced by William V. Mong, is a first-class mystery. Simon Dudsbury falls dead on his own garden steps, but his niece suspects foul play and enlists the aid of the reporter sent on the case. Then events take us to a museum of antiquities, the celebrated collection of Dudsbury, and then it is just one surprise after the other.

Simon Dudsbury is found dead on the veranda of his home by his butler, Hatch. Dickson Fay, a newspaper reporter, answers the butler's call for help and together they carry the body into the house. Dr. Adams, Dudsbury's physician, is sent for and attributes the death to heart-failure. When the undertaker arrives, the corpse is taken to Dudsbury's bedroom and Dr. Adams descends to the library.

The reporter is just leaving the room, when he distinctly hears a woman's voice urging him to remain, as she fears that her uncle has been murdered. Fay then asks Adams to give him some facts for the newspaper, and the doctor begins to tell about Dudsbury and his wonderful collection of antiques.

Elsie Wheaton, Dudsbury's niece, has hastened home and arrived that day, the housekeeper, Mrs. Weed, being the only one who knows of her coming. It is she who asks Fay to remain. The doctor thinks she is still in Europe.

When Hatch goes to the bedroom he is horrified to find neither the undertaker nor the body. They have completely disappeared, and though he, Adams and Fay search the house, there is no sign of them. As Fay and Adams enter the musuem to look about, the doctor quickly goes out and locks the door, thus holding the reporter a prisoner.

Elsie is terrified by the sight of her uncle who passes by her without speaking. There is blood on the side of his head. She thinks she has been the victim of an hallucination. She hears the hammering of Fay against the museum door and hastily opens it, but faints upon seeing Fay.

Adams and Hatch continue to search for Dudsbury and the undertaker but, unsuccessful, they return to the museum. Fay and Elsie hear their approach and hide behind a mummy case. When the two men cannot find the reporter, they begin to look behind the large objects and soon come to the mummy case. They try to pull the door open and as it gives with a jerk, Fay and Elsie are thrown back, causing them to fall through a trap-door and disappear. Adams tells Hatch, the butler, that they will take anything valuable they can carry and make a get-away.

Fay and Elsie land in a room where they confront Dudsbury and the undertaker, who sits in a chair, tied hand and foot. Dudsbury then relates to them his story. Becoming suspicious of Dr. Adams, he began to watch him. Finally he saw the man drop some powders in a glass of wine, and although Dudsbury merely touched the liquor to his lips, he fell as he was entering the house and regained consciousness only to find the undertaker working over him. They grappled, but Dudsbury at last forced him to enter the secret room, and fearing that he was an accomplice of Adams, tied him securely in the chair.

Hearing a noise in the museum, Fay and Dudsbury discover Adams and Hatch as they are loading themselves with priceless antiques. At the sight of Dudsbury, Dr. Adams recoils in horror. Hatch is afraid to look his master in the face. When the policemen arrive, Dudsbury tells them to watch Adams carefully, and pays the undertaker and the police a large amount of money to keep the affair quiet. So the mystery is solved.

CAST.

Simon Dudsbury	Thomas Jefferson
Elsie Wheaton	Betty Schade
Dickson Fay	Charles Perley
Hatch	Harry Holden
Dr. Adams	E. P. Evers
Mrs. Weed	Mrs. Hernandez

Start a BLUEBIRD DAY in your House



—and watch Results

Identify Your House With the Best Screen Achievements of the Day

Make your house the "Home of BLUEBIRD Photoplays" and you need fear no competition. But don't be satisfied with merely showing BLUEBIRDS. You can't boost them too strongly—what is more, you can't boost them more profitably than by making one day each week "BLUEBIRD DAY" in your theatre. This is the experience of the shrewdest Exhibitors in the business. Read the following facts, and be convinced that we are here giving you a disinterested tip on how to make the most of your BLUEBIRD opportunity:

WATCH RESULTS You can get good business on BLUEBIRDS any day in the week; but you can get MORE business if you will show them on the same day each week. Soon your public will be educated to look for the BLUEBIRD release on a certain day each week. Book and advertise them for Monday and the people will know that Monday is BLUEBIRD Day.

WATCH RESULTS Book BLUEBIRDS for the poorest day of the week and watch your business pick up. Too many Exhibitors think that any old release is good enough for that dull day. That's where they are wrong. Gould, Caulfield and O'Keefe, winners in the BLUEBIRD contest, by showing BLUEBIRDS on their poorest day, ran their takings up to equal Saturday's business.

WATCH RESULTS You can do the same thing. But you must let your patrons know first. And then you must make them remember. You have every opportunity in the world for this. Print the announcement on your heralds; show it on your slides. Put placards up in the lobby; put pasters on your posters; ask any BLUEBIRD Exchange manager to supply you with banners, cards, slides, etc. (Prices on application.) Be a regular showman and go to it to win—and you will.

BLUEBIRD Photoplays, Inc.

1600 Broadway, New York

EXHIBITORS' MANAGERS' AND DEPARTMENT



CANADIAN NOTES.

By J. W. CAMBRIDGE.

TORONTO, Ont.—W. A. Bach, who originated the Publicity Service Department of the Universal Film Co. in Canada has resigned to take an important position with M. H. Hoffman in a new film enterprise with headquarters at New York. Mr. Bach was the originator and managing editor of the Motion Picture Bulletin, which grew from a single sheet house organ to be the only trade journal for the motion picture business in Canada.

Just before Mr. Bach left for New York his fellow employees at the Universal, presented him with a beautiful gold watch in token of their esteem and regard and wished him the best of luck in his new position. J. W. Cambridge has been appointed to succeed Mr. Bach in the Publicity Service Department of the Canadian Universal Film Co. It started April 16th. The Motion Picture Bulletin will be continued as heretofore under Mr. Cambridge's guidance, and he will also step into Mr. Bach's shoes as Canadian correspondent of the Moving Picture Weekly.

The Toronto Daily News has decided to run a Film News Page every Saturday. This is the third paper in Toronto to devote a page to motion picture news, and exhibitors predict that all Toronto papers will be making a regular department such as this shortly.

It is rumored that the Temple Theatre, a large vaudeville house, and Savoy Theatre, a large burlesque house at Hamilton, Ont., are going to put in moving pictures for the summer months and will run big features.

Shea's Theatre, one of the largest vaudeville houses in Toronto, reports that serials go big with their patrons, their houses being sold out for the next two weeks.

An announcement which will be of considerable interest to exchangemen is that the Arena, a large skating rink is to be continued open all summer and will have moving pictures and select dancing every night. The idea is to run a picture, then a few dances, another picture and dances, and so on. The dances will be continued all the time the pictures are running. They are going to feature L-Ko Komedies.

The Universal Co. reports that the special feature "Idles Wives," is running at the Columbia Theatre, Winnipeg, and Savoy Theatre, Hamilton, for an entire week.

USE UNIVERSAL SERVICE.

THOMPSON & KIZZIAR, who already have made a big success through using the Universal program in the Palace Theatre of Hobart, Okla., are completing a beautiful new $10,000 moving picture theatre which will be ready for official opening on May 1st.

The firm have profited so much through the use of the Universal program in the Palace Theatre, that they will use it in the new theatre as well.



A straight trail to sure profits is blazed for every Exhibitor by the unparalleled success of the Universal Screen Magazine—the greatest one-reel feature ever conceived or produced. It made an instantaneous hit, and now in its sixteenth week it is going stronger than ever. Remember that it is

On the Universal Program or Can Be Booked Separately

Get full particulars from your nearest Universal Exchange. Use the U. S. M. to bolster up your program. Show it on a certain day each week and watch the crowds. It will draw on your dull day when nothing else will get them in. Write your Exchange for free booklet. Or, UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New Yor.

STORIES OF THE ONE REEL PHOTOPLAYS

"FLAT HARMONY."

Victor Comedy.
Written by Tom Gibson.
Produced by Allen Curtis.

CAST.

Peter Duffer .....Ralph McComas
Maybell, His Wife.....Eileen Sedgwick
Foley .....Milton Sims
Landlord .....Edward Brady

Peter determines to give his wife a birthday present—a bungalow, as she is tired of flat life. But the landlord will not break their lease. Peter meets a friend who tells him he has been put out of his apartment for making too much noise. Peter gets an idea. He induces his wife to go to her mother for a few days. Then he invites Foley, who is a manager of vaudeville acts, and has no place to rehearse a song and dance number, to use his flat. They dance till the ceiling comes down on the landlord's head, and he tears up the lease. Peter leaves, but the police, summoned by the landlord, arrest Foley as Peter, and the story gets into the papers. Mrs. Duffer reads it, and thinks she now knows why Peter urged her to leave home. She returns and finds the chorus girls installed. Foley has broken out of prison, and comes to the flat. The police appear and re-arrest him. Thus Mrs. Duffer learns the truth, and harmony is restored.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 17.

Issue No. 17 begins with views of an ostrich farm near Los Angeles, where the fine plumes originate. Then we see the motor modes of 1917. The body of a closed car is constructed before our eyes. Mrs. A. Louise Andrea, the Screen Magazine's cooking expert, demonstrates the advantages of paper bag cookery.

A new invention is a lamp which plays phonograph records while burning. The Issue closes with a cartoon in animated sculpture by Willie Hopkins, called "Coming Events Cast Their Shadows Before."

"SCRAMBLED HEARTS."

L-Ko Komedy.
With Billie Ritchie.

Anne had three suitors, Bill, the choice of her dad, Frank, the choice of her mother, and Johnnie, the choice of her own heart. She stood it as long as she could, and then she took matters into her own hands. She sent Frank word to disguise as a woman, and they would elope that night. At the same time she sent word to Bill to do the same thing. Bill and Frank then eloped with each other, and she ran off with Johnnie.



Hy. Mayer's Tribute to the Russian Revolution as Evidenced in the Universal Animated Weekly.

"LEFT IN THE SOUP."

Joker Comedy.

Written by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

Minnie Ladyfingers.....Gale Henry
Careful Custard.....William Franey
Ollie Onion .....Milburn Moranti
Trixie Typist.....Lillian Peacock

Minnie presides over the restaurant's cash-register, and the two waiters, Careful and Ollie. Minnie is adamant to both of them, but they are suitors for her affection, until Trixie Typist appears one day, and after they have served her and marked her check down to fifteen cents, proposes to them to meet her in the park. They buy flowers and rush off to keep the appointment. But her husky swain discourages them to such an extent that they resolve to return to Minnie. They find the restaurant closed and that Minnie has gone off with the richest customer.

"THE CABARET SCRATCH."

L-Ko Komedy.

With Dan Russell.

The headwaiter of the "All Inn" has a lovely wife, who is the star of the cabaret. Dan is a frequenter of it, sees the lovely singer and falls in love with her. Mrs. Dan leaves home for a visit and Dan invites the charmer and other guests to his house. They all develop a mysterious illness, which results in spots all over the face. Even the cat is afflicted with it. The Health Department quarantines the house, and when Mrs. Dan returns, she finds it hard to get into her own home. She enters at last, as does the headwaiter, husband of the charmer. Dan has a hard time trying to explain the identity of his various afflicted guests. The headwaiter is unconvinced, and a chase on horseback, in which the doctor joins, ends the picture.

"UNDER THE 'BIG TOP.'"

Powers Vaudeville Act Split Reel.

This is a vaudeville act taken in the studio before the camera, and shows trained animals. First we see a performing pony with the three dogs which are its partners. Then we have a monkey act, and finally stunts by a kicking mule.

STORIES OF THE ONE REEL PHOTOPLAYS

"WHAT A CLUE WILL DO."

Nestor Comedy.

Written by C. B. Hoadley and Fred Palmer.

Produced by Louis Chaudet.

CAST.

Potts ..... Lee Moran
Pan ..... Eddie Lyons
Cub Reporter ..... Edith Roberts
Bartender ..... Fred Gamble
Mother ..... Elsie Cort
Child ..... Kewpie Morgan

Potts, the detective, with his pupil, Pan, are called by a frantic mother to save her child. They go to the spot, accompanied by their hound, in a dog grip, and find the broken-hearted mother, who gives them a shoe and a little shirt as the only means of identifying her child. They see the cub reporter, who has been sent to the neighborhood on a lost child story, and think that she is the kidnapper.

Potts enters the saloon, after he sees the reporter enter. She has gone to report on the telephone to her editor. Potts holds up the whole room, and then he and Pan proceed to search the premises. One particularly large person threatens them with a bungstarter. While Pan is waiting for Potts, he scrapes acquaintance with the reporter. When the detectives return from their fruitless search, they see the big fellow playing the piano. The distracted mother comes in, and seeing the piano player, she recognizes him as her child. Potts takes one look at the tiny shoe and the shirt, and gives up the case.

"THE PENALTY OF SILENCE."

Big U Drama.

CAST.

Mabel Horan ..... Dorothy Davenport
Her Brother ..... Edward Brady
Joe Dempsey ..... Wallace Reid

Mabel is a daughter of the woods, and in love with Joe Dempsey. Her brother Jack opposes the match. A stranger, a girl, comes to the valley. She stays for some time and then leaves. When she is gone, Joe finds an abandoned child on his doorstep and a note which reads, "Jack Horan: You left me to take care of our baby. I am too weak to work, and am leaving the baby to you. Helen." Joe, to save Mabel's feelings, determines to say nothing and to care for the child.

Jack, however, is not content to leave things as they are. He tells Mabel that the child is Joe's, in order to keep her from marrying him. Joe still keeps silence. Jack continues to taunt him, and at last Joe determines to spare him no longer. The two men fight, and then Joe reveals the truth to Mabel, and they are married.

"INDUSTRIAL CHINA."

Powers Dorsey Educational Split Reel

The Dorsey educational takes us to the heart of China, and shows us the city of Hankow. Then we visit the city of Yuchang, formerly noted for its learning. There is at present a modern college maintained by American funds, for the education of the Chinese. We see them drilling for preparedness. Yuchang is on the Yang-tse River, which is crowded with commerce.

It is so wide and deep that six hundred miles inland its waters are navigable for ocean steamers. Intimate views along the river front close the picture.

"A DARLING IN BUCKSKIN."

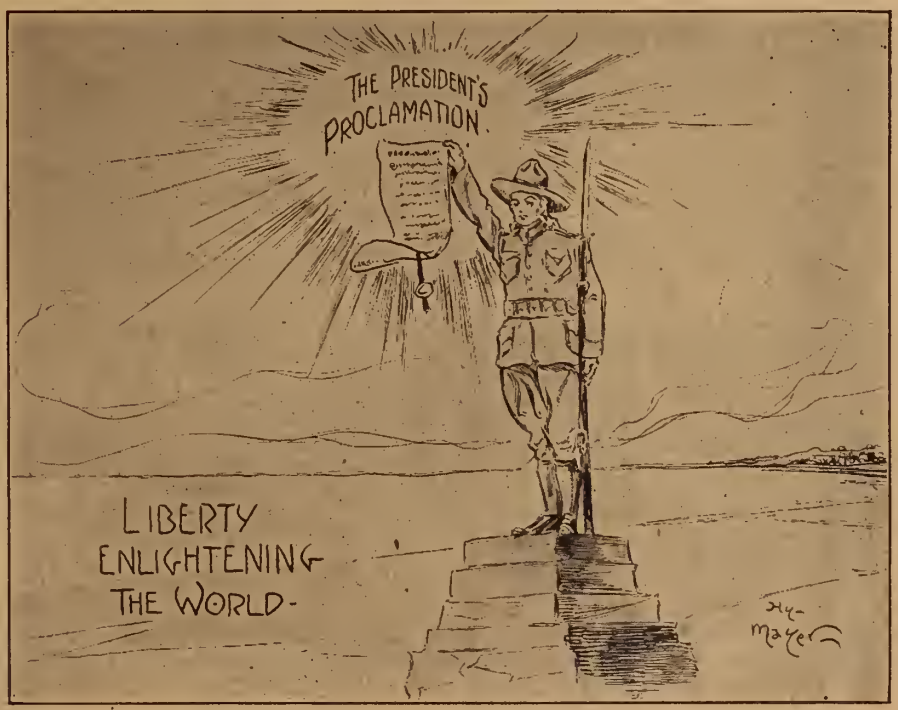
Victor Comedy.

Story by Joe Ryan
Scenario and Production by Wm. V. Mong.

CAST.

Mrs. Lancaster ..... Gertrude Aster
Lord Lovelace ..... Joe Ryan
Steve ..... M. Walters

Mrs. Lancaster, with Lord Lovelace in her train, visits Universal City while an entertainment is being given to the Royal Knights of Pythias. One of the cowboys, Steve, taking part in the rodeo, is attracted to Mrs. Lancaster, and they develop a case of love at first sight. Steve suggests that Lord Lovelace be asked to ride a horse with a bad reputation. The Lord accepts, and though they are all looking for the fun of seeing him thrown, he rides the outlaw to a standstill. The whole crowd is wild about him, including Mrs. Lancaster, and the management of Universal City offers him a contract as a crowning touch.



This Clever Drawing Made by Hy. Mayer for the Universal Animated Weekly Fades in from a Drawing of the Statue of Liberty.



30,000 People
Saw "Hell Morgan's Girl"

—in Los Angeles at the Garrick Theatre in two weeks while in direct competition with such counter attractions as Mary Pickford, Clara Kimball Young, Wm. Farnum, Marguerite Clark, Blanche Sweet, Annette Kellerman and others. "HELL MORGAN'S GIRL" outdrew them all. If that doesn't convince you of the tremendous Box Office attraction value of this production, then you are not open to argument.

Outdraws them All!!

—That's the answer to every living Exhibitor's question of profits. And what "HELL MORGAN'S GIRL" did in Los Angeles can be duplicated in ANY house in the United States or elsewhere because "HELL MORGAN'S GIRL" is a whale of a production. Punches in it you've never seen before. Action that will make even you (old-timer) gasp.

Produced by Joseph De Grasse. Time—San Francisco earthquake. Place—San Francisco's world famous "Barbary Coast." Featuring Dorothy Phillips, whose work as an emotional actress is not surpassed by any woman on the screen. Count yourself fortunate indeed if you can BOOK THIS WINNER before some other competitor grabs it. Wire your nearest BLUEBIRD Exchange or communicate with



Bluebird Photoplays, Inc.
1600 BROADWAY, - - NEW YORK

BLUEBIRD IDEAS *for* "THE CLOCK"

THE title of the latest Bluebird production, "The Clock," is in itself sufficient to bring a flood of ideas to the mind of every exhibitor booking it.

Naturally a clock should figure importantly in every bit of advertising gotten out. For instance, you might get in touch with a local furniture man and arrange to present a clock to the person who obtains the lucky number on the day you show this feature. This plan can be worked out as follows:

After purchasing the clock from the furniture dealer, arrange to have it shown in his window for several day before the presentation of the Bluebird production. Announce that every person entering the theatre to see "The Clock" would receive a coupon, a duplicate of which would be retained by the management of the house. A drawing should then be held at a time most convenient and the clock presented to the lucky winner.

Practically every storekeeper owns a Seth Thomas clock, or one of the Western Union timekeepers. Have a card, announcing the showing of "The Clock" at your theatre printed up and then arrange to tack these cards directly under the clocks in the merchants' stores. Free passes will enable you to obtain the consent of the storekeepers.

In arranging a lobby display, see that a gigantic clock figures in it. It is a simple and inexpensive matter to make one, using a soft wire for the outer circle and cardboard for the numerals and hands. The latter might be made out of wood for that matter. The hands should point to whatever hour the next show starts, while the face of the clock should be big enough to permit of a few words of advertising matter.

A novel idea for a float would be to construct a big clock, or you might paint one on a six-sheet board, and place it on a float. Across the face of the clock letters in the words: "Time to see 'The Clock' at the (name of theatre)."

Don't forget that the story of "The Clock," is one that every man, woman and child should see. It is wholesome and uplifting in tone. Therefore bend every effort to appeal to the parents in your community and to all organizations which stands for community welfare.

Mr. Exhibitor—Have the following copy multigraphed on postals and mail to the names on your mailing list. If your community is too small to boast of a multigraphing concern, get in touch with your Bluebird exchange. The publicity man of that office will be delighted to help you out.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friends — An old-fashioned clock that Jack Tempest's "Uncle" presented to him, revolutionized his mode of living—and made a man out of an idler and spendthrift.

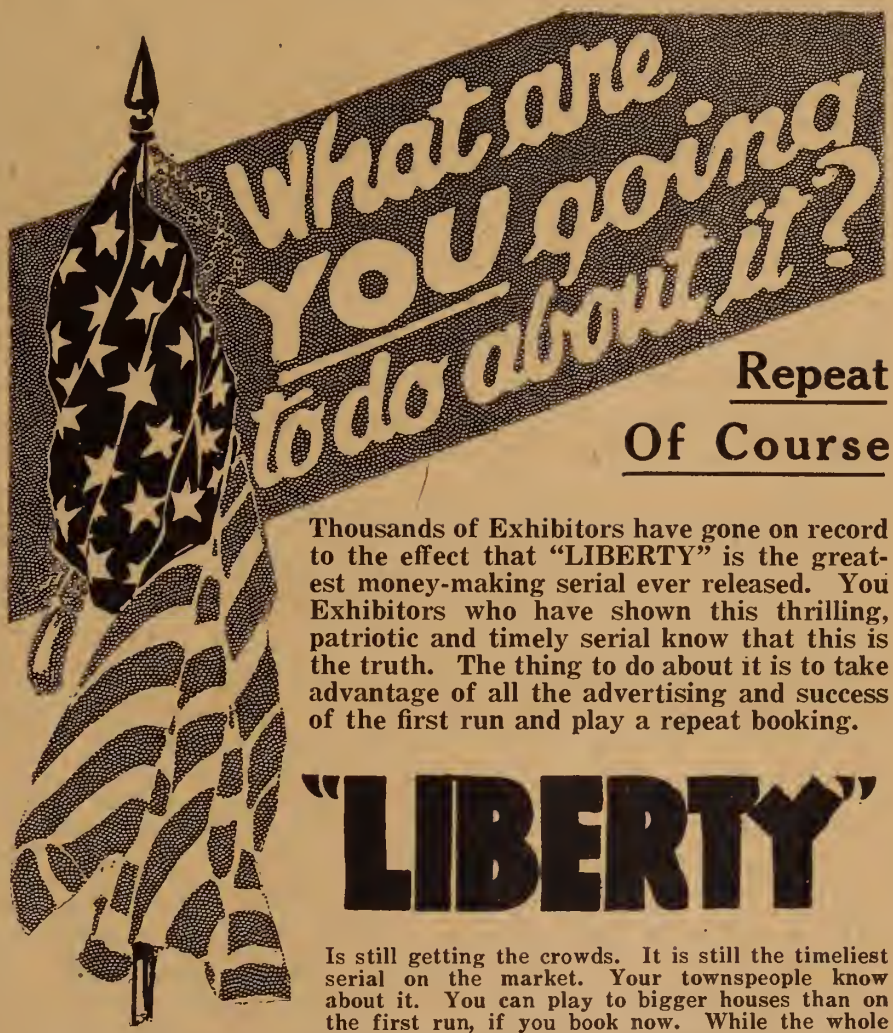
There's a moral that is going to strike home in this story

"THE CLOCK"

the wonderful Bluebird photoplay to be shown at the (name of house here) on (day and date here).

Perhaps you've some one near and dear to you who would be benefitted by the experience Jack Tempest went through. If you have, take him—or her. It's one of the cleanest and most inspiring pictures you've ever seen.

THE MANAGEMENT.



Repeat

Of Course

Thousands of Exhibitors have gone on record to the effect that "LIBERTY" is the greatest money-making serial ever released. You Exhibitors who have shown this thrilling, patriotic and timely serial know that this is the truth. The thing to do about it is to take advantage of all the advertising and success of the first run and play a repeat booking.

"LIBERTY"

Is still getting the crowds. It is still the timeliest serial on the market. Your townspeople know about it. You can play to bigger houses than on the first run, if you book now. While the whole country is aflame with patriotism—jump in and take advantage of the fact that this is the kind of serial the people want to see. Write your nearest Universal Exchange today and get full particulars on a repeat booking. There is good money in this for you.

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

MAY seventh marks the inaugurationof a new brand of features called by the alluring name of "Butterfly Pictures." The first release is a charming story of the love of a Brittany peasant girl for a Paris artist, and is called "Eternal Love." The name of the new brand lends itself unusually well to advertising, and to lobby decoration. Anybody who can handle a pencil can draw you a big butterfly, and a flight of paper ones would look charming in your lobby. Put a big, bright-colored one under the glass at the cashier's window, where every one who buys a ticket will see it. Have "Butterfly Pictures" under it. You can have some small ones printed with an announcement of the new brand and its first release "Eternal Love" on the other side and pass them out. Slides with butterflies on them can be run at the beginning and end of the program. You can get up a contest for the best drawn butterfly in the schools, if you get the cooperation of the teachers, with passes as prizes. You might institute a poster competition, for butterfly designs, in the High School, and have an exhibition of the results in the lobby, with a pass good for several months as first prize. This would give you a beautiful lobby decoration, in which the whole town would be interested, and the principal of the school will surely be glad to institute the competition.

"TOM'S TRAMPING TROUPE."

L-Ko Komedy.

PARODIES and burlesques are among the most certain laugh-getters in the business, and on Wednesday, May 9th, the L-Ko Komedians give a very funny parody of the immortal "Uncle Tom's Cabin," in which Phil Dunham and Lucille Hutton are the bright particular stars. A parade of the well-known characters, Uncle Tom, Simon Legree, Little Eva, Eliza, Topsy, and last but not least the bloodhounds would be a wonderful ad for the picture. But if the trouble is too great, play that certain bet, a trained dog, as an advance notice and patronage getter. Have a colored man lead through the streets two of the meekest and best behaved dogs you can find. It does not matter of what breed they are, but they should look as little awe-inspiring as possible. Have him lead them in heavy leashes, and on their backs suspended like saddle-bags have announcements which inform the public that these are the dangerous and untamed bloodhounds, used in "Tom's Tramping Troupe," the L-Ko version of the famous play, now showing at your theatre.

"THE LOST APPETITE."

Nestor Comedy.

THE Nestors may be depended upon to put everything of current interest into a comedy, and their latest thousand feet of laughs is a particularly timely affair released on May 7th, called "The Lost Appetite," and based upon the subject of the high cost of living, especially the high cost of the humble tuber. This suggests that you might repeat the stunt that so many exhibitors have found profitable—a potato day—for the benefit of a local charity, when every child who brings a certain stated number of potatoes is admitted either free, or at half price to the show. Have big bushel baskets prominently displayed to hold the contributions, and draw attention to your potato day by means of slides, posters and announcements several days before.

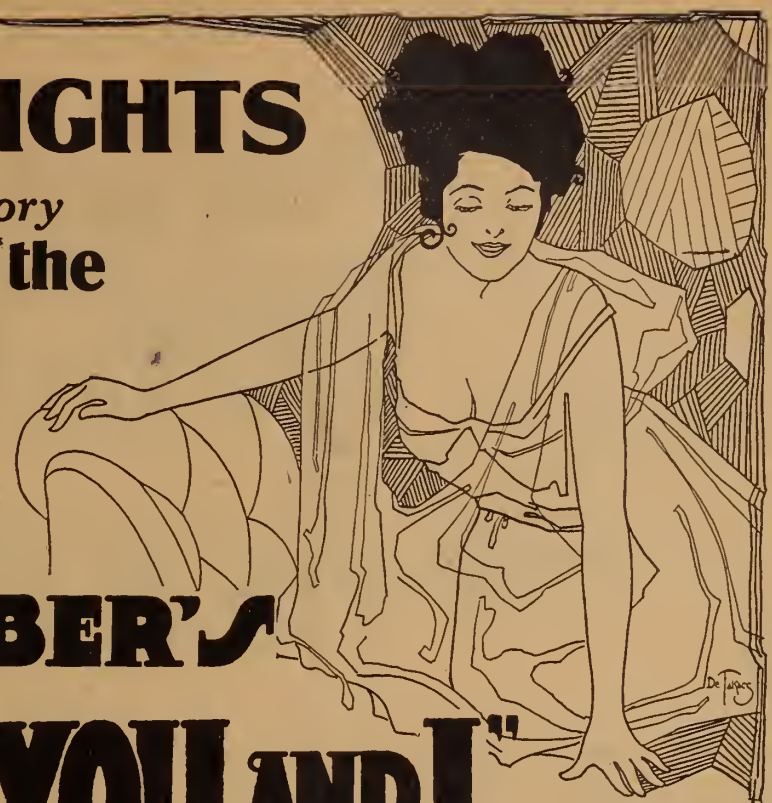
SCREEN MAGAZINE'S SWIMMING LESSON.

THE SCREEN MAGAZINE, Issue No. 18, released May 11, contains a number which should be seen by every parent and child in your town. This is a wonderfully demonstrated swimming lesson for children, posed by Commodore Brown, and giving simple instructions in the art of natation by which even a small child may benefit. If it is warm enough for you to have a little one in swimming costume posing on a pedestal, and going through the motions of swimming and diving, you could not have a more effective lobby display. Let the schools know that this lesson in the art which might save thousands of lives every year, which every child should learn for his own and others' protection, is being given at your theatre.

STATE RIGHTS

In the Choicest Territory

Are Offered On the Season's Most Sensational & Successful Photodrama



LOIS WEBER'S

Poverful Production

"EVEN AS YOU AND I"

A Drama of Souls at Day

State Rights men who understand the financial successes of former LOIS WEBER productions will not need any further sales talk to buy in for State Rights territory on this latest LOIS WEBER Picture—"EVEN AS YOU AND I."

With such huge successes as "WHERE ARE MY CHILDREN?"—"IDLE WIVES"—"SHOES"—HYPOCRITES" and many others—LOIS WEBER has set a mark never equalled for financial rewards to State Rights Buyers and all Exhibitors.

S. L. Rothapfel, the shrewdest exhibitor in America, chose "EVEN AS YOU AND I" for a week's run at the Rialto (New York's finest Picture Theatre), without even having seen the production. After he saw it on the screen he confirmed his judgment by spoken words of appreciation.



S. L. Rothapfel is the kind of a showman who "must be shown." He takes nothing for granted, therefore in his choice of this great production, without even having seen it, he paid it a compliment rarely if ever enjoyed by any other production.

Pictureized in seven masterful reels and lavishly invested—it sets a higher standard of feature photo achievement.

Wires, letters or other communications for State Rights Territory should be directed to the

LOIS WEBER
State Rights Dept.

3d Floor, 1600 Broadway,

New York



THOUSANDS of Exhibitors testify to the excellence of the Universal Program Service by continuing its use in the face of the fiercest competition the industry has ever known. The Universal Program has rescued hundreds of Exhibitors from financial slavery—due to a mistaken notion that features at any price would get the crowds and the money. The people have registered their dislike of features by patronizing the program where they can enter the theatre at any time and not have to look at the show backwards. You can profit by the experience of these successful Exhibitors by hooking up with the Universal Program Service.

Special Releases on the Universal Program for the Week of May 14, 1917

Look at the special releases on the Universal Program given here. Where can you find anything of their class or quality with which to strengthen your show, or help put over a not-too-strong feature? These are the cream of the world's specials. They will get the business for you. You must expect to pay a little more for them, but they are worth it, because they are sure winning box-office attractions. Look them over carefully.

BUTTERFLY—"THE PHANTOM'S SECRET" (Five Reels) M. Anderson, Hayward Mack, Molly Malone.
NESTOR—"TO OBLIGE A VAMPIRE" (One-Reel Comedy) Eddie Lyons, Lee Moran and Olive Adair.
GOLD SEAL—"THE HONOR OF AN OUTLAW" 3-R. Western Dr.) Harry Carey and Claire Du Brey.
L-KO—"A GOOD LITTLE BAD BOY" (2-R. Com.) Phil Dunham, Lucille Hutton, C. Inslee, Merta Sterling.
UNIVERSAL ANIMATED WEEKLY—No. 72.
UNIVERSAL SCREEN MAGAZINE—Issue No. 19.
BISON—"CASEY'S BORDER RAID" (Two-Reel Comedy-Drama) Neal Hart and Janet Eastman.
JOKER—"THE LAST SCENT" (One-Reel Comedy) Gale Henry and William Franey.

Regular Releases of the Universal Program for the Week of May 14, 1917

Regular releases on the Universal Program are the backbone of the program. They are the finest one, two and three-reel straight dramas and comedies that are produced anywhere in the world. Here are subjects played by stars and strong supporting casts that you can book and make your house the most popular in your section. Released on the regular service they can also be booked separately.

VICTOR—"FAT AND FOOLISH" (One-Reel Comedy) Ed. Sedgwick and Belle Bennett.
VICTOR—"BREAKING THE FAMILY STRIKE" One-Reel Comedy) Matt Moore and Jane Gail.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama) Francis Ford and Grace Cunard.
REX—"THE GIFT OF THE FAIRIES" (One-Reel Drama) Babe Early.
LAEMMLE—"HER GREAT DILEMMA" (Two-Reel Crook Drama) Lee Hill and Louise Lovely.
BIG U—"THE BRAND OF DEATH" (One-Reel Drama)
IMP—"THE CASE OF DR. STANDING" (Two-Reel Drama)

THE two lists given above when combined constitute the complete Universal Program Service—a full week's entertainment—greater in quality and in quantity than all competitive programs combined. Get full particulars from any of the 73 Universal Exchanges.

UNIVERSAL FILM MANUFACTURING CO.

1600 BROADWAY CARL LAEMMLE, Pres. *"The Largest Film Mfg. Concern in the Universe"* **NEW YORK**

THIS WEEK'S PROGRAM





APRIL 30, 1917.

SPECIALS.

02375 SPECIAL ATTRACTION—"The Birth of Patriotism" (5 reels) with Irene Hunt-Leo Pierson. 1-3-6
02376 NESTOR—"What a Clue Will Do" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02377 GOLD SEAL—"Bill Brennan's Claim" (3 R. West. Dr.) (Neal Hart-Janet Eastman). 1-3-6
02379 L-KO—"The Cabaret Scratch" (Com.) (Dan Russell). 1
02383 IMP—"A Midnight Mystery" (2 R. Mys. Dr.) (Thomas Jefferson-Betty Schade). 1-3-6
02384 UNIVERSAL SCREEN MAGAZINE—Issue 17. 1
02387 JOKER—"Left in the Soup" (Com.) Gale Henry-Wm. Franey). 1
02388 POWERS—"A Barnyard Nightmare" (Cart.) 'Industrial China" (Dorsey) (Ed.) 1
02389 L-KO—"Scrambled Hearts" (Comedy) (Billie Ritchie). 1
02391 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerher. (Episode No. 8). "High Finance." 1-3-6
02380 UNIVERSAL ANIMATED WEEKLY—Weekly 70.

REGULAR RELEASES

02378 VICTOR—"Flat Harmony" (Com.) (Eileen Sedgwick). 1
02381 VICTOR—"Pots and Poems" (2 R. Com. Dr.) (Matt Moore-Jane Gail). 1-3-6
02382 BIG U—"The Penalty of Silence" (Drama) (Wallace Reid). 1
02385 VICTOR—"A Darling in Buckskin" (Comedy) (Gertrude Aster). 1
02386 BISON—"Little Moccasins" (2 reel) (Millard K. Wilson-Edith Roberts). 1-3-6
02390 BIG U—"True to Their Colors" (? reels) (Grace Cunard). 1-3-6

NEXT WEEK

MAY 7, 1917.

SPECIALS.

02392 BUTTERFLY—"Eternal Love" (5 reels) (Douglas Gerrard-Ruth Clifford). 1-3-6
02393 NESTOR—"The Lost Appetite" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts.) 1
02394 GOLD SEAL—"The Grip of Love" (3 reel Mountain dr.) (Allen Holubar-Louise Lovely.) 1-3-6
02396 L-KO—"Tom's Tramping Troupe" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling).
02397 UNIVERSAL ANIMATED WEEKLY—Weekly 71.
02401 UNIVERSAL SCREEN MAGAZINE—Issue 18. 1
02404 JOKER—"The Man With a Package" (Com.) (Gale Henry-William Franey.) 1
02406 POWERS—"Such Is Life in Southern Algeria," Hy. Mayer Travelaugh. 1
02408 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 9) (2 reels.) "A Stern Chase." With Neva Gerber. 1-3-6

REGULAR RELEASES.

02395 VICTOR—"Baseball Madness" (Com.) (Billy Mason-Gloria Swanson.) 1
02398 VICTOR—"Swearing Off" (Com.) Eileen Sedgwick.) 1
02399 IMP—"Flames of Treachery" (Dr.) (Lois Wilson-Lee Hill.) 1
02400 IMP—"The Girl in the Garret" (2 reel dr.) (Jack Nelson-Molly Malone.) 1-3-6
02402 VICTOR—"Signs of Trouble" (Com.) (Jenny Nelson-Paul Panzer.) 1
02403 BISON—"One Wild Night" (2 reel West. Soc. dr.) (Gypsy Hart-Kingsley Benedict.) 1-3-6
02405 LAEMMLE—"The Doctor's Deception" (dr.) (Leah Baird.) 1
02407 BIG U—"Captain Marjorie's Adventure" (2 reel War dr.) 1-3-6

The WEEK AFTER

MAY 14, 1917.

SPECIALS.

02409 BUTTERFLY—"The Phantom's Secret" (5 reels) (Mignon Anderson, Hayward Mack and Molly Malone). 1-3-6
02410 NESTOR—"To Oblige a Vampire" (Com.) (Eddie Lyons-Lee Moran). 1
02411 GOLD SEAL—Harry Carey in "The Honor of An Outlaw" (3 reel Western Dr.) with Claire Du Brey). 1-3-6
02414 UNIVERSAL ANIMATED WEEKLY—Weekly 72.
02419 UNIVERSAL SCREEN MAGAZINE—Issue 19. 1
02425 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerher (Episode No. 10) (Two reels). 1-3-6
02413 L-KO—"A Good Little Bad Boy" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02422 JOKER—"The Last Scent" (Com.) (Gale Henry-Wm. Franey). 1
02423 POWERS—"When Does a Hen Lay An Egg?" (Com Cart. and "The River of Lost Souls" (Dorsey Ed.) (Split Reel). 1

REGULAR RELEASES.

02412 VICTOR—"Fat and Foolish" (Com.) (Ed. Sedgwick-Belle Bennett). 1
02415 VICTOR—"Breaking the Family Strike" (Com.) Matt Moore-Jane Gail). 1
02416 IMP—"The Puzzle Woman" (Drama) (Francis Ford-Grace Cunard). 1
02417 REX—"The Gift of the Fairies" (Juvenile com. drama) (Babe Early). 1
02418 LAEMMLE—"Her Great Dilemma" (2 reel dr.) (Lee Hill-Louise Lovely). 1-3-6
02420 BIG U—"The Brand of Death" (Drama) (Wallace Reid-Margarita Fischer). 1
02421 BISON—"Casey's Border Raid" (2 reel military com. dr.) (Neal Hart-Janet Eastman). 1-3-6
02424 IMP—"The Case of Doctor Standing" (Two reel drama). 1-3-6

"SEVENTEEN YEARS OF KNOWING HOW"



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CATALOG "U" SENT UPON REQUEST.



NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK

MUSICAL PROGRAM TO

"THE CLOCK"

SPECIALLY SELECTED AND COMPILED BY M. WINKLER

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
THEME	CHANSON D'AMOUR BY SAAR		THEME
	Note—Watch for effects—such as "Alarm Clocks," shots, etc.		
	Opening	2 Minutes	...Good Popular Song
T	Good Night, Ladies.	45 Seconds	Good Night, Ladies, Song
S	At Gate—On Drive..	2 Min. & 15 Sec.	...Violeta by Herman
T	Vivian Graham, Jack's Fiancee ...	2 Min. & 10 Sec.	....Continue to action
T	Bob Barret, Jack's Rival	3 Minutes	Canzonetta by Godard
T	The Next Evening..	3 Min. & 15 Sec.	..... Theme
T	The Next Day.....	2 Min. & 55 Sec.	After Sunset by Pryor
T	Mr. Morgan's Large Interests	2 Min. & 45 Sec.	Clair DeLune by Thome
T	The Bachelor Dinner	3 Min. & 10 Sec.	Illusion, Intermezzo by Bustanoby
S	On Beach	3 Minutes	Silvery Brooks by Braham
S	Wireless Station ...	1 Min. & 45 Sec.	.....Sieste by Lansens
	Note—Watch effects of Wireless Tickers, etc.		
S	Ship in Distance....	3 Min. & 10 Sec.	..... Theme
S	In Bedroom	3 Min. & 40 Sec.	...Serenade by Widor
T	Graham Offers Jack, etc.	40 Seconds	..... Theme
T	On His Way Home..	50 Seconds	..... Piano Solo
	improvise to action		
S	The Fight	55 Seconds	Good Agitato to action
T	Brandon to the Rescue	3 Min. & 10 Sec.	Serenade by Czerwonky
	ad. lib. Tympany Rolls during fight		
T	Several Days Later.	3 Minutes	Berceuse by Karganoff
T	In the Country	1 Min. & 10 Sec.	Lunita, Intermezzo by Loraine
T	That Evening	4 Min. & 25 Sec.	Dawn of Love by Bendix
T	And That Night....	3 Min. & 5 Sec.	In Cupid's Net by Armand
T	Jack's Early Morning Job	3 Min. & 50 Sec.	..Doloraso by Tobani
T	And Then, As His Business	5 Minutes	....Souvenir by Drdla
S	Burglar Comes On..	1 Min. & 10 Sec.	..... Good Mysterioso
S	The Fight	45 Seconds	..... Good Agitato
T	Please Don't Call, etc.	40 Seconds	..... Continue pp
T	Half An Hour Later	6 Min. & 25 Sec.	....Fantasia by Bach
T	Regular Little Cupid	1 Min. & 10 Sec.	..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Music for "The Birth of Patriotism"

AND THE UNIVERSAL PROGRAM

WEEK OF APRIL 30.

"Nocturno in F," by Krzyzanowsky, is the Theme.

1. *"Ye Old England Waltz,"* by Tobani, until "The private bar," etc. 2. *"Violetta,"* by Tobani, until "Woman fighting." 3. Agitato to action, until "Mary Homes," etc. 4. Piano Solo improvise to action, until "Interior of office." 5. *"Melody,"* by Kretschmer, until "Interior of barroom." 6. English Patriotic Air, until "Flashback to office." 7. *"Melody,"* by Trinkaus, until "After the ceremony." 8. Organ Solo, until "Their new home." 9. *"Intermezzo,"* by Pierne, until "Sam Peters, a coster." 10. *"Ye Old England Waltz,"* by Tobani, until "The first shadow of war." 11. *"Dramatic Tension,"* by Reissiger, until "In the early days." 12. *"Doloroso,"* by Tobani, until "As I say." 13. *"Fantasia,"* by Bach, until "Its a long way." 14. *"It's a Long Way to Tipperary,"* Song, until "Yon looked right," etc. 15. Theme, until "You can sleep here." 16. *"Dramatic Tension,"* by Funck, until "Aimlessly wandering," etc. 17. *"Adoration,"* by Barnard, until "War!" 18. Battle Hurry to action until "In the weeks that followed." 19. Theme, until "The first partial list." 20. English Patriotic Air, until "Winter was here." 21. *"Amo,"* by Robyn, until "Soldiers leaving." 22. *"It's a Long Way to Tipperary,"* until "Anne's home." 23. *"Dramatic Andante,"* by Ascher, until "A baby, a blessed baby." 24. Theme, until "The counter attack. 25. Battle Hurry to action, until "Night on the battlefield." 26. *"Pathetic Andante,"* by Margis Berger, until "The compact of home." 27. *"Baby Sweetheart,"* by Corri, until "The aftermath." 28. *"Pathetic Andante,"* with ad. lib. Tympany Rolls, until "A letter for Mrs. John." 29. *"Longing,"* by Bendix, until "During Ann's convalescence." 30. Piano Solo to action, until "Interior of saloon." 31. Good 4-4 Moderato, until "Out of the night." 31. *"Dawn of Hope,"* by Casella, until "Did you want anybody." 33. Theme, until end.

NESTOR—"What a Clue Will Do".....(Comedy)

1. *"Love is So Fickle,"* by Kruseman. 2. *"Le Secret,"* Intermezzo, by Gautier, until end.

GOLD SEAL—"Bill Brennan's Claim".....(3 Reels)

REEL I.

1. *"Western Moderato,"* by Bach, until "Interior of saloon." 2. *"Dramatic Tension,"* by Funck, until "Bill Brennan, owner." 3. *"Reverie,"* by Rissland, until "Crooked Creek was the rival." 4. *"Dolorosa,"* by Tobani, until "The search for capital." 5. *"Melody,"* by Kretschmer, until end of Reel I.

REEL II.

6. *"Cavatine,"* by Bohm, until "Just sold my claim." 7. *"Prairie Flower,"* by MacMillen, until "When supplies ran short." 8. *"Prelude Du Deluge,"* by Saint-Saens, until "Saunders had brought the easterner." 9. *"Nocturno in F,"* by Krzyzanowski.

REEL III.

10. Continue *"Nocturno in F"* until "The next day." 11. *"Extase D'Amour,"* by Roze, with ad. lib. Tympany Rolls during struggle, until "Keep your eyes on her." 12. *"Rustle of Spring,"* by Sinding (watch shots), until "Wells Fargo offers a nice little price." 13. *"The Chase,"* by Koelling, until "Brennan in room with girl." 14. *"Love Theme,"* by Herzberg, until the end.

VICTOR—"Flat Harmony" .....(Comedy)

1. *"Ragging the Scale"* (popular). 2. *"Trombone Frolic,"* by Sorensen, until end.

VICTOR—"Pots and Peems" .....(Two Reels)

REEL I.

1. *"Souvenir,"* by Drdla. 2. *"Dying Poet,"* by Gottschalk, until end of Reel I.

REEL II.

3. *"Serenade,"* by Drdla. 4. *"Raindrops,"* Intermezzo, by Gautier, until end.

IMP—"A Midnight Mystery .....(Two Reels)

REEL I.

1. *"Fantasia,"* by Bach, until "I am Elsie Wheaton." 2. *"Dialogue,"* by Meyer-Helmund, until "I remember now." 3. *"Mysterioso,"* by Lake, until end of Reel I.

REEL II.

4. *"Berceuse,"* by Karganoff, until "The fight." 5. Long Agitato to action, until "After the fight." 6. *"Tale of Two Hearts,"* by Roberts, until end.

BISON—"Little Moccasins" .....(Two Reels)

REEL I.

1. *"Last Spring,"* by Grieg, until "With the passing months." 2. *"Erotik,"* by Grieg, until "Man kidnaps girl." 3. *"Dramatic Tension,"* by Winkler, until "Dennis knew the mountains." 4. *"Indian Love Song,"* by Lake, until end of Reel I.

REEL II.

5. *"Reverie,"* by Vieuxtemps, until "Day of warm sun," etc. 6. *"Lullaby,"* by Kjerulf, until "For weeks the anxious parents." 7. *"Venetia,"* by Tobani, until "Bound for more civilized regions." 8. *"Dawn of Hope,"* by Casella, until end.

JOKER—"Left in the Soup".....(Comedy)

1. *"Joker March,"* by Lake. 2. *"Noisy Bill,"* by Losey, until end.



The Ever Successful UNIVERSAL'S Most Popular Mystery Serial

"The VOICE on the WIRE"

with Ben Wilson-Neva Gerber-Joe Girard

THIS latest Universal serial has been called by the public, by Exchange men and by Exhibitors the best serial the Universal has ever released. That is high praise, because the Universal has put out the biggest serial successes in the history of that popular form of entertainment.

"The Voice on the Wire" is founded on the famous novel of the same name, which was written by Eustace Hale Ball, who novelized that great success, "Traffic in Souls," and many others. It has to do with a series of mysterious events, each of which is preceded by a weird warning coming from a ghostly "voice on the wire" over a disconnected telephone. Ben Wilson, the popular Universal star, plays John Shirley, who in opposition to the Chief of Detectives, attempts to solve the mystery. His leading woman is beautiful Neva Gerber, and they are assisted by Joseph Girard and a huge and brilliant company. With each episode the mystery grows under the capable direction of Stuart Paton, who directed that masterly under sea drama, "20,000 Leagues Under the Sea."

Book "The Voice on the Wire" and boost it hard before showing the first episode. After that you will have no difficulty in keeping your house packed on each episode night. Write your nearest Universal Exchange for full particulars, ad props, etc., or address—

UNIVERSAL FILM MFG. CO.

CARL LAEMMLE, Pres.
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY, NEW YORK.

"The Perils of the Secret Service"

KINGSLEY BENEDICT

In a Great Series of Seven Powerful Dramas EACH COMPLETE IN ITSELF

ALWAYS first to consider the real needs of every class of Exhibitor, the Universal has prepared a distinct novelty release for those theatre managers who do not care to run a serial, but who realize the desirability of a form of entertainment that will bring continuous business. This consists of seven powerful two-reel dramas, built around a central character, but EACH A COMPLETE STORY IN ITSELF.

The series is founded on the popular "Yorke Norroy" stories by George Bronson Howard, which were published in a popular fiction magazine of tremendous circulation a short time ago. Mr. Howard, who wrote the literary sensation, "God's Man," and who is a playwright, novelist and globe trotter of note, directed the entire series, and has shown the inner workings of the Secret Service in these perilous times in a manner to insure your patrons seeing every episode after seeing the first. That's the idea on which you can cash in. The leading character is played by Kingsley Benedict, supported by a different woman star in each drama. Millions of people have read the stories and now eagerly await this powerful picturization. Get full particulars from your nearest Universal Exchange, or from the Home Office.



What Do
With Your Costly Feature Whe

Answer Right Out Loud

Speak Up--Don't Be Afraid

TELL us—so that we can tell every other Exhibitor. You can bet your sweet life that your Brother Exhibitors are "just dying" to know what to do when they get stuck on a rainy day with a costly feature. If you have spent for advertising for the day—spent for posters, cards, secured publicity and have done everything else possible to boost for a capacity house at each performance for the day—and then it rains, how do you pull yourself out of the hole on that costly feature?



Have You Ever Tried to Study Out a Remedy?

Maybe you have. Maybe you haven't. That's why we are driving home to thousands of Exhibitors all over this country the tremendous value of REPEAT BOOKINGS—or two, three, or four days' runs instead of one day runs. If you've been stuck before (and no doubt you have)—if you've lost your advertising money—poster money—if you've lost the value of your publicity on your costly feature—TWO, THREE, FOUR day or—

REPEAT BOOKINGS

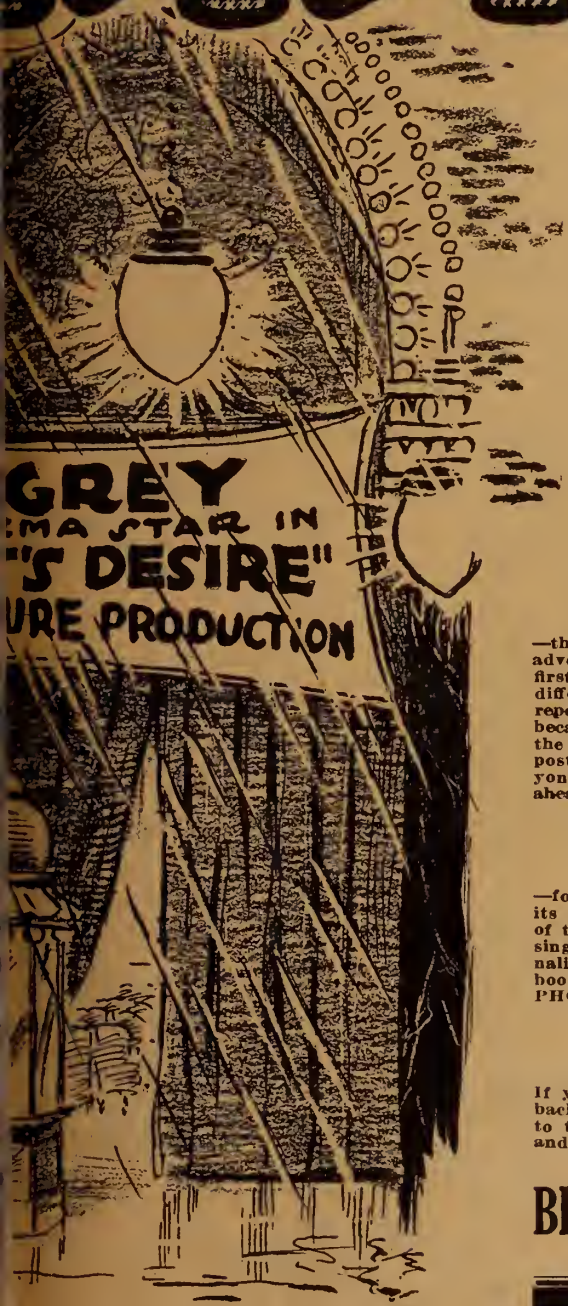
Is The Answer to the Problem

You've read arguments in favor of REPEAT BOOKINGS and LONGER RUNS in every film trade paper. Why do you suppose these trade papers boost this so strong? They have no selfish motive. They boost as we boost—FOR THE WELFARE OF EVERY EXHIBITOR.

REPEAT BOOKINGS are NOT an experiment as profit payers

REPEAT BOOKINGS mean getting the full gravy out of every picture that's a good picture.

You Do n It Rain?



Repeat Bookings Mean

—getting every penny's worth of value out of all the advertising you do on your costly features. Means getting full value out of every poster, card, banner, and greatest of all GETTING FULL VALUE OUT OF THE UNPURCHASEABLE MOUTH TO MOUTH ADVERTISING that sends back packed houses. The people who leave your house satisfied and delighted with your feature, do MORE good and send back more people to your house than ALL the advertising you do. GET THAT FACT PLANTED AND LET IT GROW IN YOUR MIND.

Repeat Bookings Mean

—a chance for your entire patronage to view the feature you are showing. As it stands today, on the daily change basis, you spend your advertising money for one day, play to one day's run, and thousands who want to see the picture can't see it because "It's here today and gone tomorrow." Thus you disappoint hundreds, perhaps thousands, of people who pass your house for another house where they can see what they want, or what they couldn't see at your house. Thus you are playing to a "hit or miss" audience who are being chased so fast as to be rapidly heading to Feature indigestion.

Repeat Bookings Mean

—that instead of paying top price for a new feature every day, paying full price for advertising, forcing yourself to secure new publicity in each new feature daily—you first—get the benefit of a sliding scale of booking rentals—you pocket the cash difference between the full price of the daily change and the sliding scale on the repeat bookings—your advertising hits with full force, your publicity gets over because of the continuity of its appearance—you play to capacity houses made so by the direct and unpurchaseable mouth to mouth advertising, you purchase fewer posters and other props, now required by the daily change, and you give ALL of your people the opportunity to see the good productions. Thus, you are money ahead, patrons satisfied—and are building for performance.

IN ONE HOUSE

—for example, in Canada, a BLUEBIRD play—"SHOES" played to bigger houses on its repeat performance than ANY time before, which proved the tremendous value of the play itself as an advertising power to bring crowds. And likewise will every single BLUEBIRD to date, play as big and bigger houses on REPEAT than originally because thousands who have heard BLUEBIRDS spoken of, talked about, boosted and recommended will be eager and anxious to see EVERY BLUEBIRD PHOTOPLAY. This Canadian House drew capacity houses and made a hit besides—

YOU CAN DO THE SAME

If you doubt it—TRY IT and see. Begin with the first BLUEBIRD released, right back at the very start. Play every BLUEBIRD right down the line from the first to the present release. Your nearest BLUEBIRD exchange will give you full facts and figures. BEGIN NOW—watch your expenses diminish and your profits triple.

BLUEBIRD Photoplays, Inc. 1600 BROADWAY NEW YORK

4 BLUEBIRD PREPAREDNESS PRODUCTIONS

The Subjects the Public Demands

Stamped with the success brand of BLUEBIRD—the four patriotic pictures here described are the last word in that peculiar form of military picture which the public is demanding today. Each is a masterpiece of its kind. "The Eagle's Wings" is as far ahead of the average jingo, sham battle and studio "war" picture as it is possible to imagine.

It received the heartiest endorsement of the highest officials in Washington, D. C., when shown them at a private view. It has received through their National President from 1,500 Chapters of the Daughters of the American Revolution a pledge to give it their strongest support wherever shown. Here is a ready-made opportunity for you—and strong local co-operation. Write your nearest BLUEBIRD Exchange for particulars.

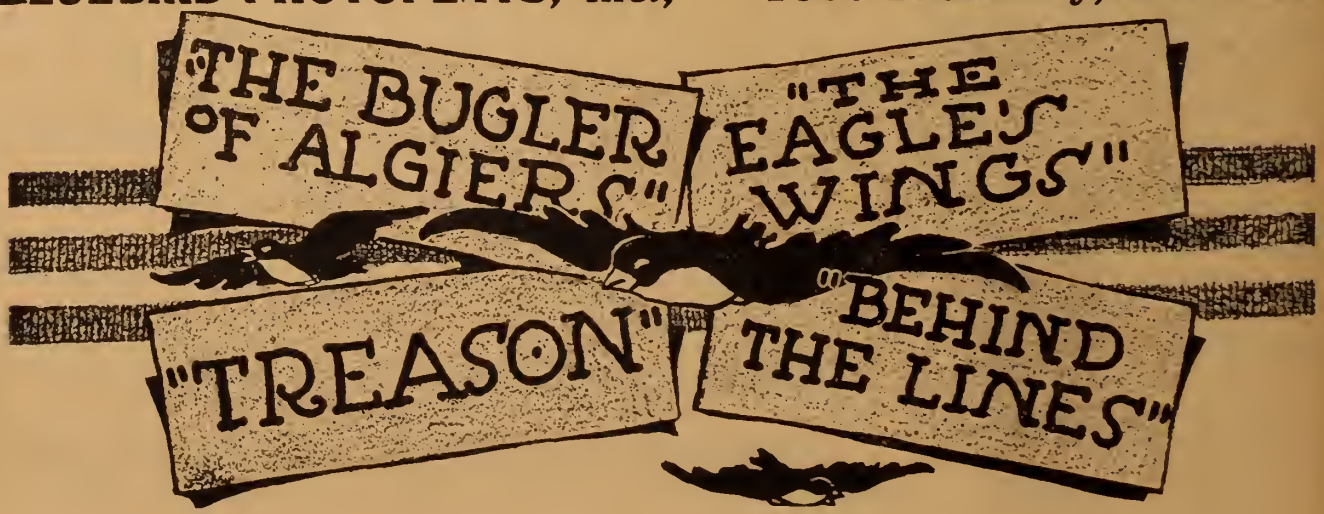
"The Bugler of Algiers" is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Robert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patriotism, and will thrill and sway any audience that ever attended a theatre. Book this and you will want to play a return date.

"Behind the Lines," featuring Harry Carey and Edith Johnson, is a timely picture of Mexican intrigue, love, adventure and of actual conditions along the Mexican Border. It is thrilling; abounds in the truest atmosphere, faithful in every detail; it will make a hit in any community. It will go over big. Splendid paper and heralds on all these productions to help you put them over.

"Treason" is a tremendous picture that for real heart-interest; for tense scenes that will stir the emotions to their depths; for convincing and faithful pictures of modern warfare—will perhaps never be surpassed. Featuring that brilliant young BLUEBIRD star, Allen Holubar; beautiful Lois Wilson and stalwart Jos. Girard, it presents a story that will get the sympathy of the audience at the very start and hold it to the finish. A true lesson in patriotism and a brilliantly executed production throughout.

Now is the time for you to get in touch with your nearest BLUEBIRD Exchange and get the full particulars regarding these big box-office attractions. NOW—before you competitor beats you to it. With these booked in advance you can get all kinds of co-operation from local military and patriotic organizations, Boy Scouts, etc.

BLUEBIRD PHOTOPLAYS, Inc., 1600 Broadway, New York



This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"Eternal Love." With Douglas Gerrard and Ruth Clifford. From the story by E. M. Ingleton. First Butterfly Picture. Directed by Douglas Gerrard. Re-leased May 7. For months the beautiful Butterfly Pictures—"the newest in the field"—have been hovering over a waiting world, though unannounced, and anticipated only by their producers. Everything that the greatest resources and facilities in the moving picture world could suggest to make Butterfly Pictures perfect moving picture entertainment has been done. Time has been used as lavishly as money. Hundreds upon hundreds of stories have been read in the search for scenario plots worthy of the high standard set for Butterfly Pictures. It is with pride that the first release—"Eternal Love"—is presented. It is one of the most beautiful romantic dramas ever filmed. It will establish the reputation of Butterfly Pictures in your house. Prepare to boost every Butterfly—because they are going to be the talk of your town. You will want to read the story of "Eternal Love." You will find it beautifully illustrated in next week's Moving Picture Weekly. Watch for it and read it. You will enjoy it.

"The Grip of Love." With Allen Holubar and Louise Lovely. Three Reel Gold Seal Heart Interest Mountain Drama. Directed by Allen Holubar. Re-leased May 8. Think of that, you star worshippers. Two of the brightest in the film firmament on the regular Universal Program. There's quality for you. And a big story with the heart punch that gets the crowds. Allen, in the mountains for his health, meets Louise, there to teach school. Both are strangers to the settlers, and while Louise unintentionally attracts the attention of the village bully, Allen is suspected of being a revenue officer. The bully is mysteriously shot, and Allen is not only suspected, but is taken to the woods, where a rope around his neck is about to cut his life story short, when the most startling climax not only serves to save his life, but to bring to a most logical conclusion one of the most powerful three-reelers we have seen in many a long day. Book this and boost hard.

"The Girl in the Garret." With Jack Nelson and Molly Malone. Two Reel Imp Smiles and Tears Drama. Directed by George Cochrane. Released May 11. Molly's father had every reason in the world to think Molly about the sweetest thing on earth, and that she was entitled to the best there is. He was a well-to-do rancher, and sent her to a distant city relative to acquire education and "finish." He sent a check for $3,000 for "expenses," which milady spent for her own and daughter's finery, while Molly was treated as a servant. A warm-hearted Irish housekeeper wrote the old man the facts, but before he could arrive to take Molly away, she had taken a position as companion. Secretly, Molly had fallen in love with the portrait of her cousin's "beau," and when he came home from a journey and discovered the little maid installed as his mothers' companion—well, what would you have done? You bet! That's just what Jack did, too, to the delight of every fan in the country.

"One Wild Night." With Gypsy Hart and Kingsley Benedict. Two Reel 101-Bison Western and Society Drama. Directed by Henry McRae. The cast, gen-tlemen, also includes five of the world's greatest cowboy actors. Not actor cowboys—because there is a big difference. Reggie (Kingsley) wanted Gypsy's money. Gypsy thought Reggie a joke. She had been used to real men. One day, while driving a spanking team, she saw five forlorn cowboys sitting on a park bench. They had been east with a bunch of horses, had blown their money and were tramping home. Gypsy pretended that her team was running away, and when the bunch "saved" her life she knew they were the real thing. Then for their entertainment she introduces them to her swell friends at a reception. Is it "One Wild Night?" It is. Book it and see.

REVIEW OF UNIVERSAL PAST RELEASES.

POWERS.

APRIL—
5—*Hagenbeck's Wild Animals*.....(Educ.)
8—*The Ups and Downs Of Mr. Phool Phan* and *Magic India*....(Com. Cart, (Ed.) (Split R.)
15—*Boomer Bill Goes To Sea*.....(Com. Cart.) and *On the Streets of India*.....(Ed.) (Split R.)
22—*The Good Story About an Egg*.....(Com. Cart) and *"Intimate India"* .....(Ed.) (Split reel)

REX.

APRIL—
1—Snow White.....(3 Reels)
Elsie Albert.
12—Uncle John's Money.....(2-R. Drama)
Malcolm Blevins-Marjorie Ellison.
15—*Her Primitive Man*.....(Drama)
19—*The Sorceress* .....(Drama)

UNIVERSAL SPECIAL FEATURE.

APRIL—
2—Ben Wilson in "The Voice on the Wire" (Episode No. 4, "The Next Victim".....(2 Reels)
with Neva Gerber.
9—"The Purple Mask (Episode 16), "The Prisoner of Love" .....(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand".....(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant".....(2 Reels)

VICTOR.

APRIL—
3—*Please Be My Wife*.....(Comedy)
5—Somebody Lied .....(2-R. Drama)
Priscilla Dean-Harry Carter.
10—*His Family Tree*.....(Comedy)
13—*Stop Your Skidding*.....(Comedy)
17—*It Happened In Room 7*.....(Comedy)
Carter De Haven.
19—The Topsy Turvy Twins.....(2-R. Comedy)
20—*Tit For Tat*.....(Comedy)

LAEMMLE.

APRIL—
4—The Star Witness .....(2 Reels)
Lee Hill-Lena Baskette.
7—*The Blue Print Mystery*.....(Drama)
12—*The Silent Prisoner*.....(Sea Dr.)
18—*Chubby Takes a Hand*.....(Drama)

UNIVERSAL ANIMATED WEEKLY.

MARCH—
28—*Animated Weekly, Vol. 2, No. 65*.....(News)
APRIL—
4—*Animated Weekly, Vol. 2, No. 66*.....(News)
11—*Animated Weekly, Vol. 2, No. 67*.....(News)
18—*Animated Weekly, Vol. 2, No. 68*.....(News)

UNIVERSAL SCREEN MAGAZINE.

MARCH—
23—*Universal Screen Magazine. Issue No. 11.*
30—*Universal Screen Magazine. Issue No. 12.*
APRIL—
6—*Universal Screen Magazine. Issue No. 13.*
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*

BIG U.

APRIL—
8—The Terrors of War.....(2-R. Drama)
Grace Cunard.
11—*The Bugler* .....(Drama)
12—*The Desert Ghost*.....(Drama)
19—*The Pace That Kills*.....(Drama)
22—Her Great Mistake.....(2-R. Animal Drama)
Marie Walcamp.

GOLD SEAL.

APRIL—
3—*The Magpie*.....(3 reel drama)
Tina Marshall.
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence.....(3-Reel Drama)
Tina Marshall.

IMP.

APRIL—
6—The Perils of the Secret Service (No. 5), "The Man in the Trunk" *Benedict.*.....(2 Reels)
13—The Perils of the Secret Service, No. 6, "The Signet Ring" *Kingsley Benedict.*.....(2 Reels)
15—The Eyes in the Dark.....(2-R. Drama)
Leah Baird.
20—The Perils of the Secret Service, No. 7, "The International Spy" .....(2 Reels)
Kingsley Benedict.
21—*The Blazing Secret*.....(Drama)

BISON.

MARCH—
31—Steel Hearts .....(2-Reel Railroad Drama)
Marie Walcamp-Lee Hill.
APRIL—
7—The Burning Silence....(2-Reel Wetsern Drama)
George Pearce-Jane Bernoudy.
14—The Kidnapped Bride .....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue .....(2-R. Dr. of the Woods)
Molly Malone.

L-KO.

APRIL—
4—*Nabbing a Noble* .....(Comedy)
8—*Crooks and Crocodiles* .....(Comedy)
11—Ring Rivals .....(2-Reel Comedy)
Dan Russell.
16—Love and Blazes.....(2-R. Comedy)
Phil Dunham.

RED FEATHER PRODUCTION .

APRIL—
2—The Bronze Bride.....(5 Reels)
Claire McDowell, Eddie Polo and Chas. Mailes.
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom.....(5 Reels)
Gypsy Hart-M. K. Wilson.

JOKER.

MARCH—
31—*What the ——?*.....(Com.)
APRIL—
7—*A Boob For Luck*.....(Comedy)
14—*The Careless Cop*.....(Comedy)
21—*Take Back Your Wife*.....(Comedy)

NESTOR.

MARCH—
26—*Shot in the West*.....(Com.)
APRIL—
2—*Mixed Matrimony* .....(Comedy)
9—*Under the Bed*.....(Comedy)
16—*Follow the Tracks*.....(Comedy)



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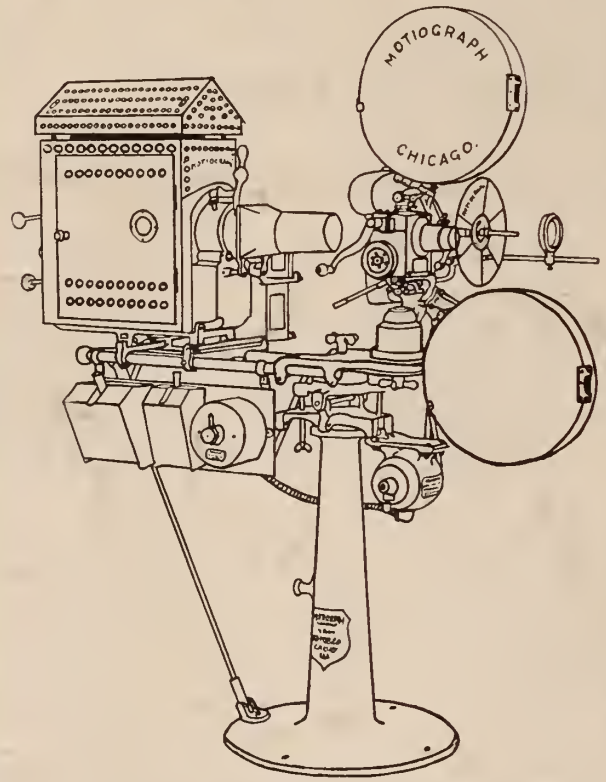
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The Moving Picture Weekly

MAY 12. 1917

VOL. 4
NO. 13



Mignon Anderson in "THE PHANTOM'S SECRET"

Second BUTTERFLY Picture

PRICE 10 CENTS



"BLUEBIRDS HAVE ARRIVED" means much to every thinking Exhibitor. It means that the BLUEBIRD Policy of "The Play's the Thing" has made a hit with moving picture patrons who demand Quality first, last and all the time. It means that the splendid stories perfectly cast which BLUEBIRD have presented have established a new and higher standard for the art of the photodrama. It means that where you formerly had difficulty in getting a feature over for one day—with BLUEBIRDS you can play two and three days and then get big net profits on repeat bookings. Book through your local BLUEBIRD Exchange, or BLUEBIRD Photoplay (Inc.), 1600 Broadway, New York.

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Butterfly
PICTURES



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With

Mary McLaren and Eddie Polo

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Directed by Henry McRae

Produced by The UNIVERSAL Film Manufacturing Co
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"LIBERTY" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a huge cast.

"Uncle Sam At Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskins' great book—"The American Government." Nothing like it ever put out by any one.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Little Zoe Rae and Claire McDowell. A crackin' fine war picture in two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. Produced by Stuart Paton. A gripping three-reel picture that will go over big.

"If My Country Should Call"

Dorothy Phillips gives a wonderful performance in "If My Country Should Call," and is supported by a brilliant company, including Lon Chaney, Vola Smith, Frank Whitson and Jack Nelson. It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.





Butterfly Pictures

Present

Herbert Rawlinson

with

Neva Gerber

in Stuart Paton's romance of Youth and Audacity

"LIKE WILDFIRE"

PRODUCED BY THE UNIVERSAL FILM M'F'G CO.
CARL LAEMMLE, President.
BOOK THROUGH ANY UNIVERSAL EXCHANGE

Yours for "Liberty"

Marie Walcamp



AT last Exhibitors are waking up to the tremendous power of that smashing big patriotic serial—"LIBERTY." From every section of this country come the reports of the booking and re-booking of "LIBERTY."

Since the U. S. has declared war, "LIBERTY" has doubled and tripled in value—in pulling power—in power to pack Exhibitor's houses.

There is no other patriotic serial to be had that contains the succession of punches, stunts, thrills and extraordinary magnetic power to draw crowds as "LIBERTY."

With such stars as MARIE WALCAMP—EDDIE POLO—JACK HOLT—BERTRAM GRASSBY—G. RAYMOND NYE—NEAL HART—L. M. WELLS and a huge cast—"LIBERTY" towers head and shoulders above any patriotic serial ever filmed. You are actually turning your back to the BIGGEST MONEY AND CROWD GETTER of the year if you don't book "LIBERTY." Book it and if you've already played it, book it now and play it again. Book through any of the 73 Universal Exchanges.

"LIBERTY"

The thrilling Patriotic Universal Serial - The Best Bet for Capacity Houses - RIGHT NOW



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A Mystery Drama of Love and the Law

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Does "BLUEBIRD DAY" mean anything or not?

READ WHAT MR. F. W. FISCHER OF MADISON, WIS., SAYS—

MAJESTIC THEATRE
MADISON, WIS.

Madison, Wis., April 25, 1917.

Bluebird Photoplays, Inc., New York.

Gentlemen—I wish to commend Bluebird Photoplays, having used same from your first release up to your present release, and for a consistent program will say that there are none better and not only do I at all times feel certain in advance that my next Bluebird will be a High Class Production, but that it will also please my patrons. **As you know, I have a set day for showing your features, and on that day I can always bank on a big business.**

I will be very glad at any time to recommend Bluebird Photoplays to any exhibitor, and I feel sure that any exhibitor who contracts for Bluebirds will see big results through his box office.

Wishing you continued success, I am,
Yours very truly,
F. W. FISCHER.

EVERY week in this Magazine, you will read expressions from wide-awake, live-wire Exhibitors who have made BLUEBIRD DAY their biggest day of the week.

Hundreds of live-wire Exhibitors have let their patrons know that the day to see the finest picture is BLUEBIRD DAY, thus hundreds of thousands of people are watching for BLUEBIRD DAY every week.

WHY DON'T YOU DO THE SAME THING? YOU can create a BLUEBIRD DAY in your House that will grow into the biggest day's business of the week, and every week you add to the tremendous value of your BLUEBIRD DAY.

Start a BLUEBIRD DAY immediately. We will help you. ANY Bluebird Exchange will give you ready prepared ads, posters, cards and other big helps. Talk it over with your nearest BLUEBIRD Exchange.

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BLUEBIRD Photoplays, Inc. 1600 Broadway, New York

BE A PATRIOT!

(No. 177. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

IT is your patriotic duty to make it as easy as possible for any of your unmarried employees to enlist in the army or navy.

If, for example, your operator is holding back because he has some women folks who are dependent upon him, look among those dependents and see if one of them cannot be taught to operate the machine during his absence.

If you fail to find one among his dependents, then find some other woman who can learn the work, so that you will be prepared to let the operator go at a moment's notice.

This applies not only to your operator but to every other young man in your employ.

It is good business sense to be ready for any emergency, but far more important than that, it is PATRIOTISM!

When the war draft took effect in Canada, when thousands of young men rushed to the colors, a great many moving picture theatres had to close because they had no operators left. If you are caught in this sort of a fix, it is your own fault, for you can profit by the mistakes of our allies if you will only do a bit of thinking.

Planting a few potatoes in your back yard is not the only debt you owe to Uncle Samuel.

Buying a few war bonds is not the only thing you can do to help the general cause.

Those of you who cannot shoulder a gun can find more ways of helping than by planting spuds in the ground or planting war bonds in your safe deposit boxes. You can make it easy for the younger fellows to go to the front. You can relieve their minds about the folks they leave behind them.

By letting your employees know that you are ready to turn all of your own resources over to the benefit of the government you will encourage them to offer themselves to that same government.

Do we practice what we preach? You bet we do! Long ago the Universal notified the government that it could have everything we've got for any purpose it sees fit. If we hadn't done it we wouldn't feel fit to live in the land of the free and the home of the brave.

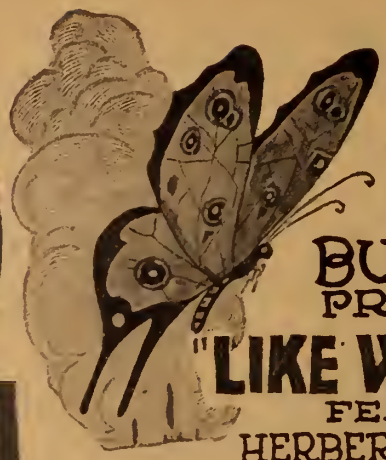
Prepare! Be a prepatriot. Plant! Be a potariot! But above all—be a regular PATRIOT!

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Scenes From The BUTTERFLY PRODUCTION "LIKE WILDFIRE"

FEATURING HERBERT RAWLINSON with NEVA GERBER











"HER GREAT DILEMMA"

LAEMMLE Two-Reel Drama, written by Emily Mae Davis, scenario by Charles J. Wilson, Jr., and production by Donald McDonald. Featuring Louise Lovely and Lee Hill.



The doctor and his family. *Mary confronted by her husband.*

CAST.

Mary Blanton.....Louise Lovely
Marc Grayson.....Lee Hill
"Red" Shang.....E. N. Wallack

A TERRIBLE dilemma indeed is that in which Mary Blanton, played by Louise Lovely, finds herself in the Laemmle drama, which was written by Emily Mae Davis, adapted for the screen by Charles Wilson, Jr., and produced by Donald MacDonald. Thinking her husband dead, she marries, and is happy with Doctor Grayson. Her husband returns from a prison term, threatens her, leaves and is knocked down by the doctor's auto. He is carried in to her, unconscious. The slightest jar will kill him. Shall she ensure her own happiness or refrain and wreck her life?

When Mary Blanton applied at the Mercy Hospital for a position as a student nurse her application was accepted. As time passed she became one of the best nurses in the institution. A young interne of the hospital, Marc Grayson, came into her life. They were much together, and love developed between them. When Doctor Grayson took up private practice and prospered he and Mary were married.

Mary did not tell Grayson of her past life. She had been raised in the slums, and had become the wife of Red Shang, a notorious underworld character. Red had forced her to aid in his many nefarious schemes. When she read of his death in a raid, without further investigation she renounced the old life, and entered the hospital. A child was born to the Graysons and they were very happy.

Red Shang's reported death was incorrect. He had recovered, had been sentenced to prison, and was now free. He had to have money. Walking along the street one day, he was startled to see Mary and her little son. He traced them to their home. Red saw his opportunity.

That evening Red called Dr. Grayson on the telephone and gave the address of a sick person. It was that of a vacant house. The doctor responded hurriedly to the call. Entering the home, Red came upon Mary in the library. He revealed himself to her. She was dumbfounded. He demanded money as the price of his silence. Having no money at hand, Mary gave Red her necklace. In the meantime the doctor had called at the address given, found the house empty and started to return home.

Red warned Mary that he would want more later on. She was anxious only to be rid of him before the arrival of her husband.

Red left the home with visions of a good living from his blackmail scheme. He stepped from the curb to cross the street and was struck and knocked unconscious by an automobile driven by Dr. Grayson. The doctor immediately picked him up and rushed to his home with him. An examination showed that an immediate operation was necessary to save his life. Mary is nearly crazed with fear. The doctor asks her to assist him as a nurse in the emergency operation. While the doctor is preparing, she quietly removes the necklace from Red's pocket. The doctor tells her that the slightest pressure on the spinal cord will result in instant death. Red's death means happiness to Mary. His life only means that she must be continually harrassed. She is tempted to end it. She hears her child calling. She is about to succumb to the temptation when the doctor enters. The operation proceeds, and Mary bends every effort to carry it through successfully.

Mary is sitting in the ante-room, waiting to hear the result. She can hardly wait to hear what her future is to be. She is about to rush to the room to inquire when the doctor comes out. He tells her there is no hope. The man will never recover from the anasthetic. Mary sinks into her husband's arms with a silent thanksgiving for her deliverance.

WORDS of deep sorrow were heard on all sides at Universal City recently when it was found that Fred Donaghy, the postmaster at the film capital, has been found dead in bed at the studios. Donaghy had been a sufferer for many months with an affection of the heart, together with other complications and he had planned on the very day of his death to go to some hot springs in the vicinity of Los Angeles in the hope of securing relief.

Donaghy worked in his office until ten o'clock of the night before getting his official affairs in order that a substitute might take up his work. He had complained during the day of feeling badly and had talked over the phone to his physician.



STRIKING SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



Wooden Ships Thwart U-Boats.



French Soldiers Greeted at Norfolk, Virginia.



Alien Enemies Surrender Weapons.



Society Girls Learn Aviation.



Our Allies Honor Washington.



Rush Shells for Uncle Sam.

ALL THE WORLD'S BEST NEWS FIRST
EVERY WEEK IN MOVING PICTURES

From the Animated Weekly

ANIMATED WEEKLY, NO. 71.

Why Are You Waiting?—Patriotic Americans on our West Coast set splendid example for entire country by their immediate response to call to the colors.—*Los Angeles.*

Sub-Titles.—Mayor Woodman drills police. Store clerks maneuver.

Birdgirls Prepare To Serve.—Society debutantes undergo rigorous course of training in aviation school. —*Houston, Texas.*

Orphans Make Fine Soldiers.—Cadet Corps of Hebrew Orphan Asylum gives annual exhibition drill.—*New York City.*

Our Allies Honor Washington.—French and British Commissioners make pilgrimage to Mt. Vernon, Va., and place wreath upon tomb of "The Father of His Country."—*Washington, D. C.*

Sub-Titles. — Secretary of State Lansing. Marshal Joffre. General Scott. Arthur James Balfour and retinue.

Mid-West Is Well Defended.—Naval Reserves and Militiamen engage in spirited sham battle on shores of Lake Michigan.—*Chicago, Ill.*

Alien Enemies Surrender Weapons. —Police seize firearms of unnaturalized Germans and Austrians.—*Los Angeles, Cal.*

Crossing the Desert Sands.—Mystic Shriners hold picturesque ceremony in initiation of their members. —*El Centro, Cal.*

Rush Shells For Uncle Sam.—Millions of casings are ready for ammunition factories to provide deadly filling.—*Norfolk, Va.*

Fire Razes Big Grain Elevator.—Thousands of dollars worth of wheat is destroyed by mysterious blaze.—*Chicago, Ill.*

Wooden Ships Thwart U-Boats.—Speedily constructed craft, designed to meet war emergency, is launched soon after keel is laid.—*Chicago, Ill.*

Gotham's Home Defense Guard Parades.—Led by a thousand regulars of Police Department, 17,000 reserve guardians of the peace pass in review before enthusiastic throngs.—*New York City.*

American and France United.—Sea Scrappers of our Sister Republic are greeted with enthusiasm on arrival in this country.—*Norfolk, Va.*

Universal Girl Wins Recruits.—Dora Rodrigues begins trans-continental walk in effort to enlist 40,000 men for United States Army and Navy.—*New York City.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

OUR ALLIES HONOR GEORGE WASHINGTON.

A CEREMONY of deep significance was performed when the French and British commissioners, escorted by some of the most prominent men in Washington, made their pilgrimage from the capital to Mount Vernon, to lay wreaths upon the tomb of the Father of His Country. Secretary of the Navy Daniels and Secretary of State Lansing accompanied the party, which embarked at Washington upon the Presidential yacht "Mayflower." The French envoy, Marshall Joffre, the hero of the Marne, carried with him a bronze palm to place upon the tomb. This was the original reason of his coming to this country. The Animated Weekly representative secured a fine view of the famous soldier, representing the sister republic, whose son, Lafayette, played so prominent a part in the life of the first President of the United States. General Scott and two members of the Cabinet were also caught by the camera. Mr. Balfour, the British commissioner, was also a member of the expedition, with a large party, to pay his respects to the great American, who is as highly esteemed in England as in our own country. The pictures of this historic occasion form an interesting part of Animated Weekly No. 71.

BIRD-GIRLS PREPARE TO SERVE

WOMEN are taking a more and more prominent part in the military and industrial preparation of the country for war. Working girls and society girls are studying side by side to fit themselves for unaccustomed service, in order to free men for duty at the front. Telegraphy and wireless courses have been faithfully followed for weeks, and many women are working to earn their licenses as air-pilots, inspired by the example of Ruth Law. In the Animated Weekly No. 71, we have proof that the Western girl is as eager as her Eastern sister to prove that she is not "too proud to fight." Society girls of Houston, Texas, are taking courses in the art of aviation in order to be of service to their country in case of need. Whn they receive their licenses, many of them intend to offer themselves to the Government for duty as scouts, or to be used in any way which the authorities may decree. We see them trueing a propeller preparatory to a flight, leaving the earth, rising, taking a dare-devil dip, flying straight at the eye of the lens, rising again to a great height, and finally landing —the most difficult accomplishment.



Every successful exhibitor on earth knows that what personality is to an actor—punch is to a picture. When the patrons of your house see the Universal Animated Weekly advertised, they will come in crowds and droves because they know that the Animated is always there with the punch. Book the——

UNIVERSAL ANIMATED WEEKLY

for your dullest day of the week and you will find that it will pull the crowds when all other pictures fail to get their interest. The Universal Animated Weekly is known to all lovers of pictures as the news weekly that is always first on the screen with the world's news. It is released every week on the regular Universal Program or can be booked separately. Ask your nearest Universal Exchange for full particulars. UNIVERSAL FILM MANUFACTURING CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"TREASON"



Three exciting scenes from the Bluebird.

BLUEBIRD Photoplay. Story and scenario by Robert Lee Weigert. Produced by Allen Holubar, with himself in the leading role. A thrilling story of warfare under modern conditions.

CAST.

Floria Natarre	Lois Wilson
Luella Brysk	Dorothy Davenport
Pettrus Baariot	Allen Holubar
Gergus Natarre	Joseph Girard
Rodane Keestelt	George Pearce
Danick Rysson	Edward Hearn
Jossef Natarre	Leo Pierson
Dyrkess Ledyard	Burton Law
Seddrik Radore	L. M. Wells

WAR stories, with the United States bending every effort to prepare for active assistance to the Allies, are naturally of paramount interest at the present moment. "Treason" is a war story of unusual strength. It combines many elements —thrilling battle scenes, heroic conduct on the part of the hero, love-interest, a great temptation overcome by tremendous effort, one of the most exciting automobile chases ever filmed, with the speedometers of the cars registering sixty miles an hour, and at the end, the re-instating of the hero, and a satisfactory ending to the love story. The battle scenes are particularly remarkable, and one, in which the hero, played of course by Holubar, is sitting in a dug-out, courageously sending out messages, though under the severest bombardment by the enemy's artillery, is so realistic that it might have been filmed "somewhere in France" at the present time. The dug-out is blown up, and Pettrus narrowly escapes death, and we see him staggering out with his officer over his shoulder. Holubar has been highly complimented for the staging of this "war stuff." He filmed some of it from a tall platform, erected in two stories. On the top one was the cameraman with the machine, and on the lower the director took his stand with his megaphone, directing the firing on the big guns, and the maneuvers of the men in the trenches. Holubar has been a student of things military for a long time, and he has used his special knowledge to great advantage in the staging of this picture.



Keestelt tempts Pettrus.

The story is as follows: The principality of Statiria is at war with its neighbor. Patriotism is running high while heavy engagements are taking place on the frontier. Pettrus Baariot, a telegrapher, is assigned to duty at the field telegraph station. His companions in the home office envy him his good fortune in being selected to go to the front, and his chief, Danick Rysson, is so consumed with envy and with dissappointment at not being sent, that he vows he will be revenged upon Pettrus for what he foolishly considers a personal affront.

Floria is the daughter of Gergus Natarre, the head of the Secret Service. She is in love with Pettrus, and finds it hard to rejoice at his being sent into danger. Her brother, Jossef, is also sent to the firing line. Rysson is much attracted to Floria, who does not care for him. When he sees Pettrus as the accepted suitor his rage against him increases. Luella Brysk, a lady of somewhat uncertain reputation, is the friend of Rysson, and now becomes jealous of his evident preference for Floria. She watches his every move, particularly after Pettrus has left for the front.

At the front Pettrus proceeds to distinguish himself. He is often under fire, but proves perfectly fearless in the face of danger. He is sending important messages concerned with the action from a dug-out which is under heavy fire from the enemy's artillery, when a shell blows up the dug-out, and Pettrus staggers out with his superior officer over his shoulder. He is seriously wounded and sent to the hospital, where he lies for many weeks. Then he is sent home, where he is welcomed as a hero.

Meanwhile Rysson has been making advances to Floria, which have been repulsed. Her joy is great when Pettrus is sent home to recuperate. The government, in recognition of his services, sends a message to his chief



A decoration from the Minister of War.



Luella Brysk is jealous.

saying that he is to be assigned to the lightest possible duty until he is fully recovered. Rysson tampers with the message and changes it so that Pettrus is degraded to the position of messenger. Pettrus feels the disgrace keenly, but Floria's father persuades him to have patience with the government, which will certainly recognize his heroism in the end. In the town is a tobacconist called Rodane Keestelt, who has always been one of Pettrus's best friends. In reality he is a spy in the service of the enemy, though no one has suspected it. As the days go on and promotion does not appear, Pettrus feels still deeper resentment against the government which has forgotten him. One day he tells his troubles to Keestelt, who is very sympathetic. The traitor sees a chance to serve his own country by taking advantage of the undeserved degradation which Pettrus has suffered. He is seeking a copy of the new telegraph code, and after many meetings between the two, finally persuades Pettrus, by working on his resentment, to procure the code for the enemy's use, promising him a rich reward which will be enough for him to take Floria to America, where they can start their lives over again.

Pettrus is finally persuaded by Rysson's continual oppression, to yield. He goes in secret to Natarre's house, where he knows the code is concealed. He opens the desk and removes it, returning to turn it over to Keestelt. As soon as he has done so his conscience smites him, and he spurns the reward.

Natarre, whose position as head of the Secret Service makes him peculiarly watchful, sees Keestelt leaving Pettrus' apartment. He enters and finds Pettrus overcome with remorse at having betrayed his country. They determine to get back the code at all costs before the theft is discovered. Keestelt has set out with it toward the border. Pettrus requisitions a fast car and persues the spy. At the very moment he leaves the town, the minister of war calls upon him, to bestow a belated decoration as a reward for his bravery. Luella Brysk, becoming still more jealous of Rysson, has informed the mayor of the alteration of the telegram by Pettrus' chief, and the mayor has notified the minister of war. Apologies and honors are sent to him in profusion.

An exciting automobile chase toward the frontier is in progress. Pettrus drives the machine at sixty miles an hour, but Keestelt manages to keep ahead of him. At last, on a turn in the road, Pettrus manages to run his car opposite the other. He then makes a daring leap from the one into the other, and the two men fight furiously, while the uncontrolled car dashes headlong over a cliff. With his last moment of consciousness Pettrus manages to recover the code. Later he is found, desperately injured, while Keestelt is killed. Natarre, the only man who knows his contemplated treachery, promises never to reveal it.



Pettrus was a telegrapher.



"I am appointed a messenger!" cried Pettrus.

MODEL NURSERY AT UNIVERSAL CITY.

ONE of the most extensive and complete nurseries on the Pacific Coast, born out of the necessity for flowers and plants foreign to the Coast territory, is that at Universal City. The development of this important branch of technical service has proven highly profitable, from the points of view of economy and picture results, in that fresh flowers, ferns and palms, for needed scenes are always available.

The florist item in the manufacture of Universal films became so vast that it was decided to enlarge the nurseries at Universal City, with the result that there are now under cultivation and in bloom 1,200 rose bushes, 1,000 beautiful carnation plants, and thousands of other beautiful miscellaneous, ornamental, blooming plants.

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Allen Holubar

Author-Actor-Director

By MARJORIE HOWARD

"I HAVE had a lot of experiences in my checkered career," says Allen Holubar, the young author-actor-director, who has just produced "Treason" for Bluebird Photoplays, "but the most agonizing, nerve-racking, teeth-chattering moment I ever lived through, was that in which I first faced an audience.

"I was only sixteen at the time, and some way or other I had managed to get a speaking part in 'The Lady of Lyons,' with the famous old Alcazar Stock Co. I don't know how I ever hypnotized them into giving me the chance, but the first night was the most important in my life, and you may be sure that I had let every kid in my neighborhood know of the honor which had been conferred upon me. They were all out in force in the gallery, having promised to give me their support. And they certainly kept their word. I was the messenger, who brings 'Pauline' a note from 'Claude.' She answers by ordering the messenger a beating. He then rushes back to 'Claude,' and tells him that he was received with blows. This was the extent of my part, and I was determined to do or die in it. Well, I nearly died. I stood in the wings waiting for my cue, my teeth chattering and my knees feeling as if some one had taken the bones out and put in jelly instead. At last my cue came. I rushed on the stage, prepared to deliver my speech, when a familiar voice in the gallery bawled out, 'There's Al! Hullo, Al!'

"The audience caught on and began to howl with laughter. If I had been able to speak my lines, I should not have been heard. But I was paralyzed. I could not even turn and leave the stage, though simply longing to crawl into a hole and pull it in after me. Finally, 'Claude,' to get me off the scene, I suppose, asked, "Well, what did she do to you?' By this time I was completely rattled. 'Nothing,' I blurted out, and fairly ran for the nearest exit. As long as I live I never expect to get another round of applause like that which greeted my disappearance. Now, there is something that couldn't happen in the movies!"

That was the inauspicious beginning of Holubar's career. Of course, he eventually mastered his stage fright, and played in many notable productions, the chief one of them being Belasco's "Girl of the Golden West," and Savage's "Everywoman." All down the length of the West Coast Holubar is known to the theatre public from his long experience in various stock companies. He has not been in pictures very long, and the whole of his screen experience has been with the Universal Film Co. He played leads for Stuart Paton, when that director was making pictures at the Fort Lee studio, and Paton selected him to create the part of "Prince Daaker," afterward "Captain Nemo" in the splendid production of "20,000 Leagues Under the Sea," which is one of the most successful of all screen productions. Holubar spent months at the Bahama Islands with the company, making exteriors for the picture, and the work in the heat and strong sun, constantly in and out of the water, and spending hours in wet clothes was very nearly too much for him. On his return, he was a good deal of a wreck, but his youth, and the fact that he had never neglected physical training, were points in his favor, and with a short rest he was soon able to resume work.





Allen Holubar at home with his wife, Dorothy Phillips, and their child.

With the rest of the company, including his wife, Dorothy Phillips, he went to Universal City, and was immediately entrusted with his own producing company. Some of the cleverest work which has come from the Coast has been accomplished by this young director, who always plays his own leads. Good as his work has been, he himself declares that it will be much better, as he is just beginning to get into his stride. He and his talented and charming little wife have a pleasant bungalow home in Hollywood, and are thankful, after their years on the legitimate stage, to be able to spend quiet evenings. Both of them are unremitting workers at the studio, and the fact that they are both great favorites with the public, keeps them constantly occupied. They have appeared in only one production together, for both are opposed to husband and wife acting in the same company, as they think that the public loses interest in a married couple. But they discuss all their work together, and each is the other's severest critic. Their friends say that there is no pleasanter home on the Coast than that of the Holubars, and they have an ever growing circle of acquaintances. Holubar is an acknowledged master of make-up, and this is a never-failing topic of discussion between them. It is rarely that an actress has such problems of facial disguise, but Dorothy Phillips proved in "The Girl in the Checkered Coat" that she has profited by her husband's expert coaching in the fascinating art of screen make-up.

"THE HONOR OF AN OUTLAW"



Above—The girl and her father buy a pardon for "Cheyenne."



Above—"You'd like to kill me, wouldn't you?" asked the girl.



"The West is calling me," said Harry.

HARRY CAREY is a name to conjure with, as the saying is, in Western pictures, and in Fred Kelsey he has a most sympathetic director. Kelsey assumed a threefold role in the production of this Gold Seal, of which he is the author and producer, and in which he took a minor part. He adapted Carey's character of "Cheyenne" Harry, the outlaw, and around this picturesque figure he wove a tale which is unusual in that the ending shows the separation instead of the union of the "man and the girl." There is a fight in the second reel which beats anything seen in recent pictures, and there is an ending which will give the most hardened fan a lump in his throat. Here is the story:

The railroad president's daughter is bidding her father and mother good-by at the depot, preparatory to a trip westward in her private car. "Cheyenne" Harry, under a sheriff's guard is in the same train on his way to the "pen" to serve a twelve years' sentence for train robbery. A band of outlaws hears of the daughter's trip and plan to hold up the train. As the train is on its way, the conductor is told by the sheriff that his prisoner is "Cheyenne" Harry. In the last car the conductor, while talking to the president's daughter, tells her of "Cheyenne" Harry's presence on the train. She recalls a hold-up at a dance given by her mother in her honor where he was recognized as

GOLD SEAL Three - Reel Drama, written and produced by Fred A. Kelsey and starring Harry Carey, with Claire Du Brey in a strong picture, with a most unusual ending.

CAST.

"Cheyenne" Harry.....Harry Carey
The Girl.....Claire Du Brey
Her Father.....T. D. Crittenden
Deputy.....Fred Kelsey
Conductor.....Jack Leonard

"Cheyenne" Harry. She asks the conductor if he can have him brought to her car. The conductor persuades the sheriff to do so.

The outlaws flag the train with a red lantern. Wondering at the train's sudden stop, the sheriff handcuffs "Cheyenne" and rushes to the car door to find out the trouble. He is shot dead. Two of the outlaws rush to get the girl and find "Cheyenne." They recognize him, and, getting the keys from the sheriff's coat, return and free "Cheyenne." They take the girl. "Cheyenne" accompanies them. All board an auto which is nearby. Two others of the band, who had been ransacking the mail car, join them and all ride away.

The conductor cuts the engine loose, rides to the nearest station, and gives the alarm. The father gets the message and rushes to the scene in a private baggage car accompanied by a posse and their horses. Arriving at the scene of the hold-up, they unload their horses and give chase.

Meanwhile, the outlaws have been driven to their barn, dismiss the rented auto, mount their horses and make for their shack in the mountains. The father and posse come across the rented auto early next morning and are put on the trail.

The outlaws, upon arrival, place the girl in the adjoining room and write a letter to the father asking for money. They then bring out the sacks of plunder from the train and furnish a surprise for the bunch—six quarts of champagne. They prepare a meal and begin drinking. "Cheyenne" tosses his wine to the floor on the sly; the others get drunk. They cut the cards to see which one goes into the other room where the girl is. The Mexican wins, starts to the door and is shot down by "Cheyenne." A free-for-all fight starts. After "Cheyenne" has about won his fight, the outlaw who left to mail the letter demanding money, returns and the fight is on again.

The posse have ridden fast and hard, and as "Cheyenne" is about to lose his fight, one of the outlaws hears a noise, tears the shade from the window and looks into the barrels of three Winchesters. The father and posse enter and place all the men under arrest. The girl, hearing the father's voice, beats on the door, and as

(*Continued on page* 17)



Three expressive scenes from "Casey's Border Raid."

NEAL HART IN "CASEY'S BORDER RAID"

HERE is the sort of a picture which the movie enthusiasts are always crying for. George Marshall took a good look at Neal Hart, his leading man, and decided that he could play the serio-comic Irishman to the life. Then he wrote a story, got C. J. Wilson to put it into scenario form, and produced the picture with Hart, Janet Eastman and a bunch of the hard-looking Universal cowboys. The Mexican border is the scene of this corking Bison, which begins with pure comedy of the side-splitting sort and turns into drama by imperceptible stages. Just for good measure, there is a love story as well, and any one will acknowledge that that is a pretty good two reel's worth. Here is what happens:

Casey is with the troops on the border. The boys send him to get the key to the flag-pole and he is bawled out by the sergeant. Then they toss him a blanket. Finally he is put on sentry duty, where he imagines a burro is the Mexican army, and alarms the camp. It is then he meets the sergeant's sister. Casey is afraid to fight, so he remains behind. The girl thinks he has stayed to protect her and makes a hero of him. The boys return to take it out on Casey, and find him with the girl. They drive him away.

Casey's popularity does not increase and he is made to do the dirty work around the camp. The girl tells the boys, who are all in love with her, that she will marry the one who secures for her the Mexican blanket worn by the leader of the bandits. They all start out bravely enough,

BISON Two-Reel Comedy-Drama, staged on the Mexican Border, with Neal Hart in the role of a typical Irishman. Written by George Marshall and produced by him from a scenario by C. J. Wilson, Jr.

CAST.

Casey.....Neal Hart
Girl.....Janet Eastman
Corporal.....Bud Osborne
Mexican.....Joe Rickson
2nd Mexican.....Pedro Leon
Soldiers,
Tommie Grimes, Tommy Kiernan, Bill Gillis.

but are licked by the Mexicans and return without the blanket. They all decide to bribe Casey, but keep it a secret from each other. The result is that Casey is deluged with bribes, and decides to attempt to make good. The Mexicans have left the camp to attack the Americans. All the boys, with the exception of the sergeant, wander away with the girl for a picnic. The Mexicans arrive, overpower the sergeant, and make away with the machine gun. Casey arrives at their camp, finds the guard asleep, and puts the Mexican blanket under his coat. He finds some mescal and drinks a bottle of it.

The American captain comes on a visit of inspection and finds the outpost deserted and the gun gone. When the boys return with the girl he orders them put in the guard house. The girl pleads with the Captain to be lenient with them.

Casey, among the bandits, stands the abuse of the Mexicans until they start to trample on the girl's handkerchief, which he has long treasured. He knocks down the lot of them and starts away with Mexicans all after him. He runs to the gun, wheels it around, and turns it loose, capturing the entire Mexican army. He then ties them with a rope to the front of the machine gun and makes them pull it back across the Mexican border. He arrives in the American camp just as the boys are being taken off to the guard house. He turns the Mexicans over to the captain. The girl falls in his arms, when she discovers that he has brought the blanket as well as the gun and all the bandits.

"THE HONOR OF AN OUTLAW."

(*Continued from page* 16)

it swings open, falls into his arms; then tells her father of the bravery of "Cheyenne."

The father offers "Cheyenne" a position and he makes good. He often sees the girl and something more than friendship seems to be growing up between them. The father sees this with alarm, as he realizes that his daughter cannot be permanently happy with the reformed outlaw. He tells Harry that he is the sort of man whom a woman either hates or loves, and asks him to make an excuse and go away. Harry pretends to the girl that the West is calling him. She is hurt at his wanting to go, and he can hardly bear to leave her. They say a hasty good-by, and part with the misunderstanding on her side uncleared. We see "Cheyenne" riding back to the wilds, hiding his bitter disappointment in his heart.

MOVIEGR



Allen Holubar in the Bluebird Photoplay "Treason."

ALLEN HOLUBAR MILITARY EXPERT

WHEN Allen Holubar was a little boy his parents and guardians and his sisters and his cousins and his aunts were quite convinced that they had a budding Napoleon on their hands, for Allen never wanted to play at anything but soldiers. As soon as he was old enough, he astonished them by going on the stage, which was a great surprise. But though he failed to fulfill the destiny that they had marked out for him, he still retained his interest in things military.

There is probably no closer student in this country of the present war, outside of the army itself, than the young director whose Bluebird photoplay, "Treason," has just been released. This is a strong military drama, with a thrilling spy complication, and the battle scenes in the first part of it have been pronounced some of the best ever filmed. The above illustration is from the picture, and shows the hero on his return from the hospital, after he has performed prodigies of valor as a field telegraphist.

In order to direct the battle scenes for "Treason," Holubar had a tall double platform erected. On the top was the camera and its attendant slave,



Molly Malone and her pig.

MOLLY MALONE FINDS NEW PET

MOLLY MALONE, featured with Mignon Anderson in the Butterfly Picture, "The Phantom's Secret," has found a new pet, which she declares to be the "cutest thing in the world." It is nothing less than a small black pig, which appeared with her in a recent picture, and from which she refuses to be separated.

"It is as clever as a dog, and I know it loves me," she said almost with tears in her eyes, when they were trying to take Mr. Piggy from her to return him to the farmer from which he had been borrowed. "I can't bear to part with it, and I'm going to tell the farmer that I'll pay him its weight in silver."



Harry Carey and his director, Fred Kelsey, on his new property.

HARRY CAREY BUYS HIMSELF A HOME

HARRY CAREY, Universal's leading player of Western roles, who is featured in the Gold Seal picture, "The Honor of an Outlaw," has recently become a householder. His company, which is directed by Fred A. Kelsey, works frequently in the neighborhood of Newhall, when they are making Western pictures. He came across a tract of land with a house and stables already built upon it, while on one of these picture expeditions, and decided to make the owner an offer for it. They quickly came to terms, and the actor moved his horses, dogs and household belongings over to the new property, and has set to work ploughing the land and planting everything he could think of.

"The simple life has always attracted me," says the actor, "and I have intended for a long time to buy a place where I could live it. While we were making a Western picture in this neighborhood, I happened to see that this place was for sale, and it did not take long to close the deal. I am getting a car so that I can make the trip to Universal City easily for work, but we shoot so many scenes in this neighborhood that I don't think I shall have to get up so very much earlier after all. Anyway, a farmer has to get up with the chickens, and I am going in for farming on as big a scale as my new property will allow. It is magnificent exercise in the first place, and it brings a substantial reward in produce of which you cannot buy the equal in the markets. Now that we are at war, it is one way of 'doing one's bit,' so I am putting the whole of my land into service for use instead of beauty."

A M S

L-KO'S INGENUE.

GLADYS VARDEN is part of the beauty relief corps of the L-Ko Kompany. She assists Dan Russell to make a fool of himself, and looks very pretty while she is doing it, filling a dual role to the satisfaction of every one concerned. She wears a plaid bathing suit which is certainly no burden to her in the coming L-Ko called "Beach Nuts," in which she impersonates "Hazel Knutt," who drove the beach lizards mad with her beauty.

In private life Gladys is the sister of Bert Roach, the comedian of the same company. She is a Washington girl, having been born in the nation's capital in 1895.



Gladys Varden of L-Ko.



Joker and other cars assembled at Universal City for the day's work.

SENSITIVE JOKERS SEEK SECLUSION.

YOU don't think of the Universal Jokers as temperamental, sensitive-souled, fragile creatures, whose delicate organism cannot endure the slightest jar, do you? Yet they themselves have declared that they are just such frail blossoms of humanity. It is quite impossible for them to patronize the humble, utilitarian street car, to and from their Hollywood homes to Universal City. They cannot submit to the indignity and the discomfort of being jostled by the common herd. Something in their complicated, impressionable temperaments might be disarranged by the crowding and jolting of a public conveyance. Therefore, they have a collection of private automobiles, which is valued at over ten thousand dollars.

The picture shows some of them. Of course, not all these are Joker possessions. Most of the prominent players, directors, and heads of departments at Universal City have their own machines. But it is said that there is no other company in which even the assistant director and the assistant cameraman (to the third and fourth designation) own and operate their own cars. Nearly all the featured players have homes at Ocean Park.

MANY "LITTLE STRANGERS" AT THE ZOO.

THERE are many races represented in the Universal Zoo, but there is not a hint of suicide among any of them. The birthrate among the animals is rising at a rate which would receive the "delighted" approval of the Colonel himself.

One of the visitors asked the Zoo Superintendent what was new that week.

"Three baby lions, one baby leopard, four Alaskan husky puppies, and seven gray wolf cubs," he answered laconically.

The week before the new arrivals had included a baby camel, which is shown in the picture submitting gracefully to the ministrations of Louise Lovely, who is trying to still its hunger with certified milk from a bottle. She is wearing the costume in which she appears in Director Holubar's Civil War drama, "The Field of Honor." Somebody has to take care of the feeding of the small ship of the desert, as his unnatural maternal parent absolutely refuses to have anything to do with him.



Louise Lovely feeding the baby camel.







Right—
The "Phantom" and the "Rat."
Centre—
Jeanne and Van Dyke.

"THE PHANTOM'S SECRET"

Right—
The Phantom's death.

THE second Butterfly is well up to the standard of the first, but a great contrast to it. The story, adapted for the screen by J. G. Alexander and produced by Charles Swickard with Mignon Anderson, Molly Malone, Hayward Mack and a fine cast, is a blend of adventure, thrills, romance and heart-interest, which have made a most unusual scenario. The stolen identity theme is employed in a new way, and the interest is sustained until the very end of the last reel.

Jeanne de Beaulieu, only child of Count Raoul de Beaulieu, is having a confidential chat with her friend, Jane Elliot, in the garden of the Convent School. Jane is confiding to Jeanne that after she graduates she will leave for America, to make her home with an aunt whom she has never seen. Unconsciously, while conversing, Jeanne picks up a French newspaper, which she carries to their room. Later, on the quiet, the two girls pour over the thrilling account of Paris' greatest criminal, known as "The Phantom," who is terrorizing the whole city with his bold robberies. Suddenly, hearing footsteps, they realize that their light has been seen by one of the nuns and hastily extinguishing it, they cuddle under the bed covers, clinging together with fright, because of the terrible adventure they have just read.

Meanwhile, Count de Beaulieu, in Paris, is battling for his life, having been shot while making his getaway from the scene of his last escapade. His chief assistant, Franz Leroux, also a very clever crook, together with his deformed servant, commonly called "The Rat," hold his life in their hands. Leroux threatens, then

SECOND Butterfly Picture, adapted for the screen by J. G. Alexander and produced by Charles Swickard, with Mignon Anderson, Molly Malone and Hayward Mack featured.

CAST.

Jeanne de Beaulieu..Mignon Anderson
Count Raoul de Beaulieu,
Marc Fenton
Franz Leroux.....Hayward Mack
"The Rat".....Dan Leighton
Jane Elliot.....Molly Malone
Henry Marston.....L. C. Shumway
Frank Van Dyk.....Fred Church
Sister.....Nellie Allen



Leroux slips the bracelet on Jeanne's wrist.

insists that he send for his daughter, Jeanne, and the Count feebly assents.

At the school a pajama party is in progress, when one of the nuns discovers and interrupts the fun. All expect a rebuke, but are surprised when Jeanne is told that a message from her father orders her to his bedside.

After a tender farewell to Jane, Jeanne hurries to Paris, to find her father dying. He urges that she marry Franz Leroux, but when she indignantly refuses, Leroux appears and sneeringly announces that she is no better than he, being the daughter of a convict. Confessing that he is "The Phantom," and urging her to protect his honor, the Count anxiously awaits her decision. Slowly she conquers her repugnance and bows obedience to his wishes; another moment and he falls back dead.

A year later Jeanne, now a living sacrifice to the honor of de Beaulieu, awaits her husband's return with fear and hate. With his arrival "The Rat" quietly enters and announces that the police are on their trail, and that they must leave for America immediately.

Pulling forth a handful of jewelry, Leroux smilingly selects a gold bracelet from the pile, steps to Jeanne's side, and masterfully clamps it about her wrist, explaining that he hasn't forgotten their wedding anniversary.

After they reach America, Leroux forces Jeanne to assist him in his work. As she enters a beautiful home, and nervously follows his directions, Jeanne makes her way into a strange bedroom, while Leroux goes for the library safe. Gun in hand, turning her searchlight about, it rests on the word "Paris" suddenly illuminated. A flood of memories sweeps



L. C. Shumway as "Henry Marston."

upon her—another instant and the room is a blaze of light.

Dazed with astonishment, she gazes into the eyes of her dearest friend, Jane Elliott. Explanations follow, then cautioning Jeanne to be silent, the resourceful Jane grabs up the revolver and confronts the clever crook just as he opens the safe. Hastily summoning the butler, she orders him to get the police, and then commands Leroux to move on. Jane plans to have Jeanne accompany her to the southern home of her aunt, Mrs. Marston. Both laugh at the fact that she will not be able to tell which is her niece. Hiding in the shadows of the house, Leroux learns the girls' destination and plans to follow them.

The train is wrecked and Jane is killed. Jeanne, now almost frantic with fear and grief, decides to impersonate her friend. She removes the tell-tale bracelet, locking it about Jane's arm. Leroux hunts for the girls, spies the bracelet, and returns to his pal, telling "The Rat" that his wife was killed in the wreck, which served her right for double-crossing him.

Meantime, Jeanne has been received with open arms by Mrs. Marston and her son, Henry, who are charmed with their new relative. A house party is given in her honor, and Frank Van Dyk, a wealthy but unscrupulous bachelor, is introduced, who claims to have known Miss Elliot abroad. He is puzzled at her appearance, but keeps the mystery to himself.

As the acquaintance between Henry and Jeanne progresses, it ripens into love, but when he proposes the girl realizes the impossibility of it all. She confesses her love, but declares they never can be married. Van Dyk also proposes to Jeanne, and, on being refused, threatens to expose her, if she doesn't marry him.

Back in the city, the police's search becoming too interesting to suit his fancy, Leroux, after a quarrel with "The Rat," turns to the country for his living, and unsuspectingly picks the Marston home for his next haul. Scaling the veranda at midnight and entering a convenient boudoir, Leroux is astonished to find his former wife in the midst of an exciting conversation with Van Dyk, the latter having forced an entrance into her room. Henry hears them and enters also. He hears Leroux claim Jeanne, when a shot fired through the window kills Leroux. It is "The Rat" who fired.

Henry explains that he loves her for Jeanne alone.



Mignon Anderson as the false "Jane Elliott."



Leroux was startled to recognize his wife.

Messages from Those Who Are, to T



The Sylvia Theatre of Brooklyn and its Manager, Mr. Grossman.

THE accompanying cut shows a successful Universal Exhibitor, Mr. Grossman, and one of his theatres, the Sylvia, located on 50th Street, Brooklyn, New York. Mr. Grossman has been taking service from the Universal since its inception, and has never regretted it for a moment. He is a loyal Universal booster, and the feature craze never once affected him, except that it brought patrons to his theatre who had wearied of the long, padded "features."

OPENED TO CAPACITY.

Canadian Universal Film Co.,
Montreal, Que., Can.,

Gentlemen — "The Voice on the Wire" opened here with the house capacity, and anybody that I ask about the above serial says that it was going to be the best serial of all serials. The posters and photos are very attractive.

"The Purple Mask" is also a big hit. I am running the above two serials. Ben Wilson, the leading man, and Neva Gerber, are well liked by my audience, but Grace Cunard and Francis Ford have lots of friends in Quebec. Capacity house with both of them.

I want your next serial, "The Perils of the Secret Service," to follow "The Purple Mask." Let me know.

Yours truly,
JOS. BEDARD,
Gen. Mgr. Drapeau Circuit.
Montreal, Can.

RESULTS ARE GREAT.

Mr. Carl Laemmle, Pres.,
Universal Film Mfg. Co.,
New York.

Dear Sir—I received your very welcome letter of April 18th, congratulating me for being on the Universal Program. I want to say to you that I am very much pleased with the way the Cleveland exchange is treating me, and most of all, with the Universal service. I run a straight Universal house, and the results are great. I have run a house with nothing but features, but I find I am clearing more profit with just the Universal service. There is no mistake that it is the finest program out to-day. The exchange is doing all they can for me, and I am trying to use them right.

Thanking you for your letter, I remain, Yours truly,
ARTHUR COOPER,
Lyric Theatre.
Ashtabula Harbor, Ohio.

PRAISE FOR SCREEN MAGAZINE.

Universal Screen Magazine,
New York City.

Dear Sir—Allow me to extend you my heartiest congratulations for your Universal Screen Magazine, a wonderful screen production of the most interesting events in the world. It is far more attractive in its clearness and simplicity, than any other screen work on the same line. The people will "take" to your splendid screen innovation and will ask for your Universal Screen Magazine, every day, to enjoy an interesting, instructive and modern means to educate the mind and the heart.

In my enthusiasm for your Screen Magazine and realizing the immense work it can do among the people patronizing our theatres and moving picture houses, I take liberty in sending for your consideration, two suggestions for your Universal Screen Magazine.

Trusting that the Universal Screen Magazine will continue with great success in the splendid work and get the highest appreciation of the crowds I beg to remain with best wishes,

Very truly yours,
SALVATOR CHIARAVALLO,
Editor State League Journal.
Newark, N. J.

WENT WILD.

Universal Film Mfg. Co.,
New York City.

Gentlemen—We ran the "Broken Coin," and our patrons simply went wild over Mr. Polo's work in that serial. At present we are running "Liberty," and it is simply crowding our theatre at each episode, and the people like it even better than "The Broken Coin," as Polo plays such a prominent part.

Yours very truly,
H. S. BROWNELL.
Sheridan, Me.

WELCOMES SPLIT PROGRAM.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I showed your first Double Attraction, and I am of the opinion that if you put the same quality in some more split attractions, that the exhibitors should welcome the novelty of a split program, and I for my part shall certainly welcome them, as I consider same better entertainment than a five-reel story.

Yours truly,
SAM DREYFUS.
Princess Theatre, Terre Haute, Ind.

se Who Will Be Universal Exhibitors

"LIBERTY" 100 PER CENT. BETTER THAN ANY OTHER SERIAL.

California Film Exchange, Inc.,
Los Angeles, Cal.

Gentlemen—We feel that we would like to say a word of commendation for the serial "Liberty," the concluding episode of which we ran some two weeks ago, especially now that we have run two episodes of that serial which Mr. Hearst claims to be the "greatest ever," and are able to make comparisons. We have also run practically all of the big serials which have been on the market and if box-office receipts are any criterion, "Liberty" is 100 per cent. better than any other serial we have used, including the one we are showing at the present time.

"Liberty" played to capacity at our house for twenty weeks. We never hope to get another serial which will equal this record. It played to capacity in our opinion, because, first, it has a timely story and then because it is full of thrills, not one or two in an episode, but dozens of them and because of the wonderful photography and greatest of all because of the splendid work of Marie Walcamp and Eddie Polo. If you could offer us another preparedness or war-time serial with them in the cast and with Henry McRae directing we would sign up at once.

We wish to thank you for the efficient service with which we have been favored through the run of this picture. With best wishes, we are,

Yours very truly,
CRAGIN & PIKE,
Airdome Theatre.
Las Vegas, Nevada.

EACH ONE BETTER.

General Manager of Exchanges,
Universal Film Co.,
New York City.

Dear Sir—I have your letter to "Mr. Jack," but evidently for the writer, as to your productions, and am glad to state they are becoming very popular with my audiences and am pleased to be able to offer them, as it seems one can note the improvement in each one over the other. Your topics are well chosen and photography excellent.

With kindest personal regards, I am, Very truly yours,
JACK F. TRUITT,
Sedalia Theatre.
Sedalia, Mo.

CAN'T WAIT FOR IT.

Universal Film Mfg. Co.,
1600 Broadway,
New York City.

Gentlemen—As I am a reader of the Moving Picture Weekly and as I find it very interesting, I thought I would drop you a few lines. I like it so very much, I just can't wait until Monday comes, as that is the day it arrives.

Would it be too much if I ask you to print a picture of Mr. Jay Belasco and Mr. Kingsley Benedict on the cover in the near future? I would appreciate same very much. Also, could you send me the Moving Picture Weekly in which they have a chat with Mr. Lyons and Moran, as my father wants to use it for advertising matter.

We run Nestor comedies every week and our patrons like them very much. They also like Mr. Jay Belasco to co-star with Miss Lovely. We have been running most all the Universals in which they appear, and we always have a packed house. We have been running them over a year, and prove to be one of the best drawing cards on the market.

Hoping that I will receive that Moving Picture Weekly and thanking you in advance, I beg to remain,

Sincerely yours,
MISS E. FREIDENBERG,
care of Tulane Airdome Theatre.
3215 Tulane Ave.,
New Orleans, La.

READY-TO-WEAR SERVICE.

Laemmle Film Service,
Des Moines, Ia.

Dear Sir—I wish to say after having used Universal Service for four consecutive years that I will probably repeat the dose if permitted to remain here. I may be swallowed up in the maelstrom of special war county and city tax, censorship, Sunday closing, operators' wages, increased rents, high cost of starving, and a million incidentals, too numerous to mention.

Frankly speaking, I believe it to be the only Ready-to-Wear Service; fulfilling all the requirements of a satisfactory diversified program, sending the fan away at all times feeling that he has received his money's worth, and as you know he is the hard one to satisfy.

Yours Universally,
H. S. EARLL,
Mgr. Star Theatre.
Davenport, Ia.



M. D. Motta, Peerless Theatre, 5612 Fifth Avenue, Brooklyn, N. Y.

SCREEN MAGAZINE IMMENSE.

Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen: We are indeed surprised at the showing the Screen Magazine is commencing to make throughout the Canadian territory. There is rarely a day passes now that inquiries are not received from exhibitors throughout the Province as to dates, prices and so forth on this interesting Weekly.

The idea is immense and all subjects have been good. It hits every class of audience, and is a little thousand feet of film that Universal should be proud of.

The progressive exhibitor is commencing to realize this is a class of one-reel subject that his audience will look for from week to week. It is now being placed in this territory in nearly all houses, and is taking the place of the Mutual release of "Real Life" in this territory so much so that the Mutual have discontinued buying their copy.

I thought this little word of praise could be handed out by you to the staff behind the movement.

With best wishes, we are,
Yours very truly,
CANADIAN UNIVERSAL FILM COMPANY, Ltd.,
J. R. LENNON, Mgr.
Toronto, Ont., Can.

Along with Hundreds of other Theatres *You* can get the Money with this Crackerjack Serial



"The VOICE on the WIRE"

If every Exhibitor in the United States followed in the footsteps of so shrewd a man as MARCUS LOEW, Exhibitors would soon pile up a real bank roll. Marcus Loew wanted a serial. Marcus Loew wanted THE BEST and the price cut no figure. Mr. Loew hunted the field; saw "THE VOICE ON THE WIRE" and said: "That's the serial I want for my entire circuit." Mr. Loew's judgment has been reflected in the capacity houses that have greeted "THE VOICE ON THE WIRE" at every performance. You don't have to gamble. You don't have to take chances. Here's the judgment of the shrewdest mind in pictures. With such stars as—

Ben Wilson—Neva Gerber—Joseph Girard

and a brilliant supporting cast of players you are assured of capacity houses at every showing of "THE VOICE ON THE WIRE". A score of big stunts can be pulled on this serial. The title suggests it, calls for it. Our complete Ad Campaign Book tips you off to the big ideas; shows you the ready-prepared ads—tells you everything to help you get the tall money. ANY Universal Exchange will send you a campaign book. Send for a copy today—then BOOK "THE VOICE ON THE WIRE" for 16 weeks big business.

Chosen by the Entire MARCUS LOEW Circuit of Theatres IN Greater New York

Book thru any of the 73 Universal Exchange

UNIVERSAL FILM MANUFACTURING CO.

One Big Exhibitor said:—"When my Big Feature of the evening flops I can bank on my Episode of 'The Perils of the Secret Service' to pull me out."

The writer of this advertisement actually witnessed the occurrence of this very incident. A BIG five-reel feature was shown at a 2000-seat house in Harlem, N. Y. It flopped badly. Next was shown an episode of "THE PERILS OF THE SECRET SERVICE" series. Where the feature flopped, the episode of "THE PERILS OF THE SECRET SERVICc" was greeted with applause and received applause at the finish. The BIG feature lost this Exhibitor $85.00. The "PERILS" episode cost him $——. What's the answer? "THE PERILS OF THE SECRET SERVICE" is going over BIG in hundreds of houses, because—

No short series ever turned out by any film company on earth can surpass this 7 Episode series, "The Perils of the Secret Service"

Brilliant KINGSLEY BENEDICT

and the great cast, acting these thrilling Yorke Norroy stories, written by that brilliant author, George Bronosn Howard, are what the public like. They "eat 'em alive," as one Exhibitor states. Each episode a thriller. Each different. Each a complete story. Biggest short series ever filmed. Book through any Universal Exchange.

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 BROADWAY
NEW YORK

"The Perils of the Secret Service"



Every Episode a thriller; Every Episode a crowd getter. Two reels of swift action, often surpassing the big, expensive 5-reel feature of the show.

VIOLET MERSEREAU Breaks Broadway Theatre Attendance Record

IN spite of the fact that Violet Mersereau, Bluebird star, played a number of years on legitimate stage, notably in "Rebecca of Sunnybrook Farm," before entering the world of the screen, she made her first personal appearance as a screen star before an audience last Monday night. Her hesitancy was caused by the number of stars she has seen go on a stage and "flop." Miss Mersereau's personal appearance, however, was one of keenest enjoyment to herself and pleasure to her audience. It took place at Marcus Loew's Broadway Theatre, Brooklyn, on Monday night, and was made in connection with "Little Miss Nobody," the current Bluebird picture which is playing all of the Marcus Loew houses.

"It's an easy thing for any actress," said Miss Mersereau, "to speak lines written for her in character, but it is quite different to get up before an audience which wants to see what you really look like, and hear what you really have to say to them. As a matter of fact, you have very little to say, except, 'Good evening, I am glad I am here, and I am glad you are there. Good night.' I have refused countless times to make appearances with my pictures until Mr. Loew asked me personally to make a tour of his houses in connection with 'Little Miss Nobody.' He said I could make a patriotic speech, and I worked hard on it, because I am proud of my French descent and of my American citizenship, and I want to show it. So I wrote a little speech all my own. It was not very long, but they seemed to like it, and I enjoyed the experience, although it was a tempestuous one. I never had such difficulty getting into and out of a theatre in my life as I did on Monday night at the Broadway, and the other Loew theatres were almost as densely packed as that one."

When Miss Mersereau arrived near the Broadway Theatre it was discovered that all of the approaches to the theatre were so congested with people who were anxious to see the little Bluebird star, that it was absolutely impossible even to approach the entrance. The uniformed attendants of the theatre were helpless, and it was necessary for Mr. Granlund to summon the ushers of another theatre, and it is worthy of note that most of them were ex-pugilists, to form a flying wedge in order to save Miss Mersereau from her admirers, and get her inside the theatre doors. Coming out there was another scramble, and in it Miss Mersereau lost portions of her scarf and chiffon dress to several who wanted souvenirs of her visit. Incidentally, the Broadway Theatre broke its house record all to smithereens for attendance for any day except a holiday.



Violet Mersereau's very latest picture.

"THE CASE OF DR. STANDING"

STANDING and Hammatt, two young surgeons who have quarrelled because Hammatt is a drug fiend, and neglects his business, agree to dissolve partnership. Later they both meet Betty, at the home of Willard, who is giving a party. Hammatt, to disgrace Standing, puts dope into his glass. The drug makes him appear to be intoxicated, and Betty shrinks from him in horror. Willard places James on a couch, behind a screen. Then Hammatt suggests that they play cards. Willard is called to the telephone, and Ben takes advantage of his absence to examine his cards. Willard notices that the order of his cards has been changed. and accuses Ben of cheating. This leads to a fight, in which Ben stabs Willard with a paperknife. Ben is about to leave, when the screen falls and he sees James on the sofa. He arranges the room to throw suspicion on James, and disappears. James is arrested.

When Betty reads the news of the murder she faints. The jury brings a verdict of guilty against James.

IMP Two-Reel Drama, with Charles Ogle and Marie Wierman. Story of a falsely accused surgeon whose skill saves him from conviction.

CAST.

James Standing.....Charles Ogle
Ben Hammatt.....Frank O'Keif
Betty.....Marie Wierman
Mother of James.....Minnie Murdock
Judge Hallows.....Jack Ridgeway
Hal Willard.....Henry Wesbert

Ben is one of the chief witnesses against him. Later we see Betty visiting him in prison. She begs the warden to allow James to visit his dying mother. The warden has to refuse. James escapes and is pursued. He reaches the residence of the judge who convicted him. There is a terrific thunderstorm.

The judge's daughter is eating plums, and a pit sticks in her throat. She is at the point of suffocation. James appears and pleads with the judge to save him as he is innocent of intentional murder. The judge promises to help him if he, as a surgeon, will operate and save his daughter. The judge orders out the guards when they arrive. James performs the operation successfully. The judge then sends James to his mother's bedside in his auto.

Ben has been going down hill under the influence of drugs. In a fiit of insanity, he confesses. James and Betty are reunited and his mother recovers.



BLUEBIRD'S NEW DIRECTOR

FOR the Bluebird Photoplay, "The Flashlight," Dorothy Phillips, whose splendid work in recent releases has won for her a prominent place among the "fixed stars," was under the direction of a new producer. All her recent work has been under Joseph De Grasse, from scenarios prepared for them by his wife, known to the profession as Ida May Park. When "The Flashlight" was under consideration, De Grasse was just about to set out on a well-earned vacation. His wife, who has co-operated with him in all his Bluebird pictures, was given the opportunity of proving her skill as an independent director. She went to work with the company composed of Dorothy Phillips, William Stowell and Lon Chaney, on the story which was written by Albert M. Treynor for the All-Story Magazine, for which she had also prepared the scenario, thus taking her place among the very few women directors of motion pictures.

The company was taken to one of the most picturesque parts of the Sierra Nevada Mountains, where they lived for several weeks, while scenes were taken amid exteriors of unusual beauty. Miss Phillips and Stowell had many scenes in a canoe, and as neither of them had mastered the art of paddling, they had to do a great deal of practising before the order came to "Shoot." A character new to the screen is that of Jack Lane, played by Stowell, who is a photographed of wild animals in their natural haunts. Mr. Stowell in real life is an ardent amateur photographer, and the camera that he carries in the picture was really loaded with plates most of the time. He brought home beautiful views of the woods and streams as a souvenir of the trip.



Scene from "The Flashlight," coming Bluebird, with Dorothy Phillips.

Realism Extraordinary in "Like Wildfire"

VISITORS to Universal City have to see that their capacity for wonder is in good working order, or they are in danger of its suffering a severe strain. Scenes from every period of history, and from all the four quarters of the globe are being enacted all around them, while the sets in which the action is taking place are so realistic that it seems as if one were taking a ride on the magic carpet of the fairy story. Some of the stage settings are so exactly like the real thing that the visitors are deceived. There was a case in point during the making of the Butterfly Picture, "Like Wildfire," in which Herbert Rawlinson is starred. Many of the scenes are laid in a village five- and ten-cent store, and a perfect representation of one was constructed with counters, piled with goods, signs, posters, a mechanical piano playing the latest ragtime, salesgirls, cashgirls, and all the hundred and one details which go to make up a nickel and dime emporium. Two women visitors were overheard discussing the set. One of them said:

"I wonder what this place is for?"

And the other replied:

"Oh, that's a place for the actors and actresses to buy things they need, I suppose. They certainly do have everything out here, don't they?"

Rawlinson, who overheard the remark, said to his leading lady, Neva Gerber:

"Well, there's realism for you, when visitors take our set for the real thing."

"Like Wildfire" is one of the modern sort of pictures, in which a love story is interwoven with business, so that it is like a real chapter from life.

It affords a delightful opportunity for the display of the talent for light comedy which is the distinguishing characteristic of Herbert Rawlinson.



Five- and Ten-Cent Store constructed for coming Butterfly, "Like Wildfire."

"A GOOD LITTLE BAD BOY"—L-KO



The bad little boy is exiled.



His chance to earn forgiveness.

VIN MOORE and J. G. Blystone co-operated to give Phil Dunham one of the best chances he has ever had in the two-reel L-Ko, "The Good Little Bad Boy." Whether he is stealing pie from his little sister, or rescuing his station-master father from being smashed to death by an express train, Phil is funny. When he is converted by Salvation Liz and her accordion, he is a scream. Something like this takes place, and a perfectly good railroad station was destroyed to give the final punch.

Phil is the black sheep of the family. He steals pie from his little sister, and breaks her Teddy Bear. When he makes her cry, her parents try to pacify her by putting money in her bank, and then Phil schemes to steal her bank. For this pa kicks him out, and he wanders into the cruel world.

Claude Worcestershire and Tobasco Lil have read in the paper that the station master is to receive a consignment of $2,000,000. This determines them to stop at Beetville. Phil is in the billiard parlor when the villain and villainess arrive. The sheriff throws Bill out. and falls a victim to the charms of Lil. Phil enters a saloon, where he vainly tries to take some free lunch from the counter. But the proprietor has a sliding cover for it which works by a push button and Phil is foiled. Salvation Liz appears with her concertina, and starts right in to convert Phil. She is successful, and he joins in the singing. She leads him to his home and begs forgiveness for him. Unfortunately he meets Tobasco Lil, who decoys him into going for a walk.

L—KO KOMEDY, featuring Phil Dunham, who does all those things he ought not to do and leaves undone the rest. Directed by Vin Moore and supervised by J. G. Blystone.

CAST.

The Black Sheep.....Phil Dunham
Salvation Liz.....Merta Sterling
Claude Worcestershire..Charles Inslee
Tobasco Lil.....Lucille Hutton

She gets him to climb a tree for her, and goes off and leaves him there. Then she tries the same tactics on his father, the station master, so that Claude can get to the safe. Phil manages to get down by sawing off the bough and falling with it.

In the meantime Claude has opened the safe, and is waiting for Lil to make a getaway. Phil, however, has converted Lil, and she leads him to the station to fight Claude. While they fight she gets into the safe with their guns. Claude ties a rope to the safe, after knocking out Phil, and tying him to the track. He jumps on a passing train, and the safe pulls the whole station after the train, while Claude holds the rope. Salvation Liz saves Phil, and on a hand car they pursue the flying station. Phil climbs on the roof and cuts the rope. He drags Lil out of the safe just as a train comes and crashes through station and all.

L-KOMIUMS

J. G. BLYSTONE, the director general of the L-Ko Komedies, has completed three original stories which he has turned over to the directors of the company for production.

Dan Russell, under the direction of Noel Smith, is working on a picture called "Beach Nuts." He assumes the role of a life-saver, and there were so many thrilling scenes incorporated in the action that he had to live up to his title in earnest.

Vin Moore, directing the English comedian, Phil Dunham, has just completed a department store L-Ko called "Dry Goods and Damp Doings." One of the largest department store owners in Los Angeles visited the set in the course of the picture's making, and declared that if it were not for the banks of lights, he would think himself in his own store.

Dick Smith is working on a two-reel comedy, the title of which has not been decided upon. He is now directing Robert McKenzie.



EPISODE 10



Two scenes from "The Guarded Heart."

"The VOICE on the WIRE"

THE GUARDED HEART" is the title of the tenth installment of the Mystery Serial adapted from the novel by Eustace Hale Ball by J. G. Alexander and produced by Stuart Paton, with Ben Wilson starred.

CAST.

Shirley.....Ben Wilson
Polly.....Neva Gerber
"Red" Warren.....Francis MacDonald
Renolds.....Jos. Girard
Cronin.....Howard Crampton
"Pale" Ida.....Evelyn Selby
James Welsh.....Wadsworth Harris

"THE GUARDED HEART" is the suggestive title of the tenth chapter of "The Voice on the Wire" which is still an impenetrable mystery with no hint of solution. Stuart Paton continues to hide the secret so that the author himself, Eustace Hale Ball, would find it difficult to find it. Ben Wilson proves himself more and more at home in the character of Shirley, the baffled investigator.

"Red" is warned that the second special is following them and he quickly instructs his men to unhook the rear coach and leave it on the track while the other coaches go on; the second special will collide with the deserted coach. When Cronin orders the train stopped, it is just in time to prevent the collision and this the engineer reports to them immediately. There is no way to go on, so Cronin and his men hurry on foot to the next station and there force a chauffeur to drive them to the city.

Polly is put in an auto with Renolds and the crooks and they hasten to "Frisco" Ida's gambling house, where Polly is locked in a room and Renolds is kept bound. Polly is now hopeless and lies on the bed in utter dejection. "Red" and Ida sneer at her misery. Finally they force Polly to speak through the phone to James Welsh, a man of about fifty, who shows the marks of a von-vivant. She has to tell him she will keep her engagement and that she will call for him at his place. But she is determined she will not concede to "Red's" orders further. She is again put in the room. Warren and Ida are afraid that she may give away their game. Then "The Voice" informs them that Polly will be there.

Shirley at last arrives at Welsh's apartment, and with his cloak wrapped well around his figure and face hurries in. Welsh greets him and laughs as he looks at the cloak. Shirley tells him "The Voice" has threatened to get him if he leaves his apartment that night, but Welsh merely laughs. Then the phone rings and Welsh hears Renold's voice telling him not to go out without Polly in person; that he fears Shirley is delayed. When Shirley snatches the phone and tries to find out more details, he can get no connection.

Renolds, sitting near the phone in Ida's apartment, has succeeded in knocking it over and then rolling onto the floor, and has been able to send the message. Now he finds that he cannot loosen himself and lies on the floor in an exhausted condition.

"The Voice" now tells Shirley that "It" was on the wire; to remember eight o'clock. Getting a promise from Welsh that he won't leave without Polly herself, Shirley hurriedly leaves the apartment and is attacked by Cronin and his men, who have also come to the apartment, for they do not recognize him. Questioning the double-crossing crook, Shirley learns that "Red" has taken Polly to "Frisco" Ida's gambling house and they all start for that place, Cronin's machine following Shirley's.

It is now eight o'clock. Polly lies on the bed, her eyes closed; she is exhausted. Slowly the mysterious hand appears and starts toward her throat. She stirs restlessly while the fingers of the hand extend toward her.

MAKING "THE VOICE."

"THERE'S a man overboard—stop the boat!" excitedly cried a passenger on the steamer President while that vessel was plowing its course through the waters of the Pacific from San Pedro to San Diego a few days ago.

"There goes another man overboard!" exclaimed another passenger. "Look," he continued, "my God! still another!" as two men leaped from the rail into the ocean.

Word was conveyed immediately to the captain, who was about to give orders to reverse the engines and have a boat lowered over the side, when suddenly he recalled that the Universal Film Manufacturing Company had one of its little bands of players aboard and these people under the direction of Stuart Paton were making the scenes for a picture.

Famous, Over Night



In one single week: practically over night, the "UNIVERSAL CURRENT EVENTS" leaped into instant popularity. In seven short days we have heard from a greater number of Exhibitors than our fondest hopes dreamed of. Scores have written, wired and telephoned for full particulars regarding this brand new weekly release (one reel per week). If this isn't proof positive that Exhibitors constantly watch the mighty UNIVERSAL for the newest and biggest things in moving pictures, then there can be no proof.

"UNIVERSAL CURRENT EVENTS" will be released each week. It will be a highly fascinating record of the big events of the world that are making history. The release of "UNIVERSAL CURRENT EVENTS" has been hailed with delight by hundreds of Exhibitors, who (through previous bookings by competitors) have not been able to secure either the UNIVERSAL ANIMATED WEEKLY or the UNIVERSAL SCREEN MAGAZINE. Thus "UNIVERSAL CURRENT EVENTS" opens a brand new opportunity for Exhibitors in every part of the world.

We have only one word of advice to give to Exibitors and that is "Book UNIVERSAL CURRENT EVENTS" NOW before your competitor grabs it away, as was done in every territory on the UNIVERSAL SCREEN MAGAZINE as soon as it was issued and on UNIVERSAL ANIMATED WEEKLY. "UNIVERSAL CURRENT EVENTS" is destined to sweep the country with its popularity. BOOK IT NOW—through any UNIVERSAL Exchange, or communicate with

UNIVERSAL CURRENT EVENTS
1600 Broadway, - New York City

Bluebird Ideas

"TREASON" contains a powerful story of the consequences that come as the result of a weak man's folly and selfishness. It contains a moral that will strike home to every individual who seeks immediate reward for doing that which is nothing more than his plain duty.

Since the production is of a military nature, imbue your advertising with a military atmosphere. If you can borrow a machine gun from your local militia organization, place it in your lobby. Rifles and similar apparatus should also be displayed.

A novel idea for a teaser newspaper campaign consists in using the following copy in your ad about four days before the picture is presented:

"There is treason in this city. All faithful, loyal citizens beware!" Three days before the picture is shown, insert the following copy in your ad: "It is your duty and the duty of every red-blooded American to be on the lookout for treason!" Then, two days before the showing, come out with this announcement: "To-morrow we will prove that treason does exist. To-morrow we will specifically state where it can be found. Citizens, wait and watch—watch and wait!" On the day prior to the presentation, come out with a smashing ad running something like this: "Here is 'Treason'—the greatest war story ever filmed." Then go on and describe the production, using the copy already prepared for you by the Bluebird advertising department.

You might dress a man up in the uniform of a foreign soldier and have him parade through the streets, carrying the following sign: "See 'Treason' at the (name of theatre here), the greatest war story ever filmed. Shown on (day and date here) performances at (hours of showing here)."

Another attention-attracting stunt is to have a man dressed as a foreign soldier parade up and down in front of your house as though he were doing sentry duty. Or, he might walk the length of the entire block. This would attract the attention of the people walking up and down the cross streets. Red fire burned in front of your house at intervals during the evening will bring people to see what is going on.

Mr. Exhibitor—The following copy, multigraphed or printed on a postal and mailed to the people in your community will bring you business that otherwise might go to your opposition. If you are a busy man and haven't the time to work up a mail campaign, ask the publicity man at the nearest Bluebird Exchange to lay out a direct advertising campaign for you. He will be glad to help you. This assistance is free.

BLUEBIRD PHOTOPLAYS, Inc.

Dear Friend—If you want to see a picture that will make you think while entertaining you—

If you want to see a production of special timeliness because of the present crisis in our National affairs—

If you want to see a drama so wonderful in quality and story that it will cause you to leave the theatre saying "That is the best film I have ever seen!"

—See "Treason," the Bluebird Photoplay to be shown at the (theatre name) on (day and date).

Cordially yours,
THE MANAGEMENT.

P. S.—Your money back if "Treason" isn't everything we say it is.

CHAIRMAN OF NAVAL AFFAIRS COMMITTEE DISCOVERS NEW NAVAL ASSET.

"EVERYTHING under the sun," remarked Congressman L. P. Padgett, Chairman of the House Committee on Naval Affairs, as he and the other members of the Committee were taking a trip through the vast property rooms at Universal City. "But," he added, "there is one thing lacking and that is a submarine. Of course, though, a submarine would be the last thing on earth one would expect to find here."

"Really?" questioned his conductor with a suspicion of a twinkle in his eye, as the little party moved out of the property rooms and visited one of the nearby stages. Drawing aside the backings, was disclosed to the view of the party an under-the-sea set, and there, resting on the ocean's bottom was a submarine used in a Joker burlesque.



Two Big Stars—

Yes—two of the biggest and best known names in serial pictures will prove a big drawing card to "THE PURPLE MASK."

GRACE CUNARD

—AND—

FRANCIS FORD

—supported by a huge cast, present 16 weeks of exciting photoplay. Ask your nearest Universal Exchange for an ad campaign book that shows you all the big helps to put this serial over for you.

"The Purple Mask"

—affords a style of photoplay for those who want action. Plenty of thrills and lots of pep that makes the fans come back for more. Book through any of the 73 Universal Exchanges.

Universal Film Manufacturing Co.

CARLE LAEMMLE, Pres.
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK.



STORIES OF THE ONE REEL PHOTOPLAYS

"THE BRAND OF DEATH."

Big U Drama.

A small party of surveyors had invaded the solitude of the Hopi country. Singing Pine, an Apache and a graduate of Carlisle, was the life of the party. He met a Hopi maiden called Laughing Water, and they fell in love. The surveyors wondered what had become of their comrade. He had returned to the life of his people, with the Hopis. The marriage day was set, and the tomtoms beat out the news to all neighboring tribes. After the wedding Laughing Water discovered the brand of the Apaches on Singing Pine's shoulder. According to Indian tradition the marriage of an Apache and a Hopi meant death to both. The cry went up, "There is an Apache among us!" Singing Pine was seized and bound to the stake to await his death, but Great Bear, his friend from childhood, rescued him just in time.

"WHEN DOES A HEN LAY AN EGG?"

Powers Animated Cartoon Split Reel.

Zippy buys a hen, thinking that he will have fresh eggs every day. He does everything that he can think of, but she refuses to lay an egg. Six months later a professor sees the hen, which has grown fat under Zippy's treatment. He recognizes it as a rare specimen of an almost extinct breed. He wishes to buy it and will give $1,000. Zippy meets him and invites him to dinner. This is a fine time to get the worth of the hen, he thinks. It is killed and served for dinner. When he hears that he has lost the thousand he has a fit.

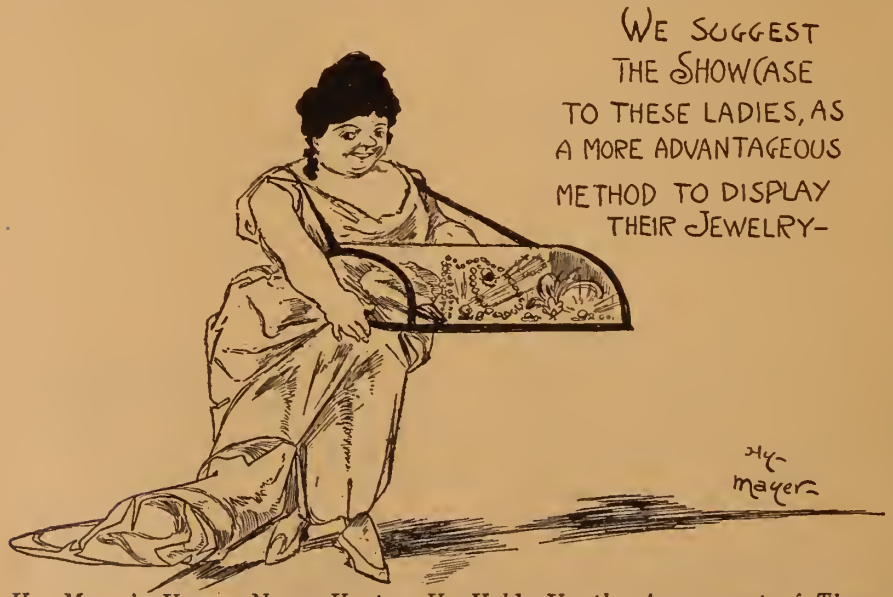
"THE GIFT OF THE FAIRIES."

Rex Juvenile Comedy Drama.

With Baby Early and Elsie Albert.

Marion was a little crippled girl who lived with her grandmother. One day the old lady told her the story of a little lame boy who was healed by the fairies. Marion went out to look for the fairy queen to heal her. She peeped through a hedge and saw a girl whom she took for the fairy queen. She entered the garden and asked the girl if she were a fairy, telling her the story of the lame boy. The girl made a plan to help the little girl, telling her to return that night.

When she came again there was a man with the girl, whom she took for a magician. He gave her a flower to smell, and presently she went to sleep. When she woke, she found herself in a strange place, feeling very queer. But soon she was better, and after a time she found that she could walk. Then she returned to her grandmother, saying that the fairies had made her well. In reality, the magician was a famous doctor, who had cured her lameness.



Hy. Mayer's Humor Never Hurts. He Holds Up the Amusement of Thousands, the forbles of a few. This drawing was made for the Universal Animated Weekly.

"THE ONION HERO."

Joker Comedy.

Story by Wm. Franey.
Scenario by C. B. Hoadley.
Produced by W. W. Beaudine.

Carlotta Highsee.....Gale Henry
Lizette.....Lillian Peacock
Onion Tim Brady.....Milburn Moranti
Seldom Feeds.....William Franey

Carlotta, the prima donna, is a vampire. She meets Onion Tim, who is always covered with onion jewelry and followed by the Secret Service men. He meets and falls for Carlotta. Seldom Feeds is a tramp. He begs of Onion Tim, who drops an onion out of his ring. Seldom grabs it and takes it to an onion expert, but can't sell it because it is twenty-one per cent garlic. Tim has a million-dollar collection of onions set into a necklace for Carlotta, and exhibited in the jeweler's window. He takes it to Carlotta, who is enraptured. Seldom sees her put it in the safe. He steals it, but can't sell it as no one has enough money to pay for it. He is finally forced to eat the onions to keep from starving. Then he sees that a reward of twenty-five thousand dollars is offered for it, and has a fit. Carlotta has notified Tim of her loss, but he first refuses to believe her and then says that he has spent a million on her and that's enough.

"FAT AND FOOLISH."

Victor Comedy.

Written by Harry Wulze.
Produced by Roy Clements.

CAST.

Bill.....Ed. Sedgwick
Old Maid.....Violet Eddy
Roger.....Harry Mann
His Sweetheart.....Belle Bennett
Dude.....Jay Belasco

Bill finds a note in a bottle from an old maid saying she will marry the finder. As she is rich, he consents. Bill sees Roger's girl, and stealing the old maid's purse, goes off with the girl. Roger thinks the dude is at fault, and buries him in the sand. Bill goes to a cafe with the girl, and the dude tells Roger where they are. The old maid discovers the loss of her purse and goes after Bill. Roger is also after him. They all end up in the water, where a cop arrests both Roger and Bill, while the dude rescues both the women, gets the old maid's money and the girl's heart.

STORIES OF THE ONE REEL PHOTOPLAYS

"BREAKING THE FAMILY STRIKE."

Victor Comedy.

Written by H. J. Shepard.
Produced by Matt Moore.

CAST.

Mr. Carter.....Matt Moore
Mrs. Carter.....Jane Gail
Dolly Dimples.....Margaret McRae
The Policeman.....M. McGovern

Mr. and Mrs. Carter have a falling out and she goes on strike. She tries to make him sign the "demands" of the Wives' Club to which she belongs, and leaves him when he refuses. He telephones to the Strike-breaking Bureau, and the manager gets a girl from the burlesque troupe to act as strike-breaker till wifie gives in. Dolly Dimples fits wonderfully well into the Carter household, and all goes merrily till wifie telephones to ask hubby if he is ready to accede to her demands. Dolly's voice over the phone and the reply of Carter that her place is satisfactorily filled by the strike-breaker makes her furious and she sets out in hot haste for the house. Hubby has telephoned that he needs police protection, and when the cop appears he gives Carter a whistle, saying that he is to blow it if help is needed. When wifie sees the blonde beauty she rushes at her to scratch out her eyes. Hubby calls the cop and threatens to have her arrested. She succumbs, and he makes her tear up the "demands" before his eyes. She consents, so that she may have the pleasure of dismissing the blonde strike-breaker.

"THE RIVER OF LOST SOULS," AS SEEN BY DR. DORSEY.

Powers Educational Split Reel.

The Yangtze River is the busiest in China. It flows through densely populated regions. Special types of steamships are built to navigate its dangerous waters. Captain Plant was the first to take a ship into the upper river. Thousands of Chinese junks are operated by the natives. They have to have long, heavy oars for steering against the swift current. The rapids are so strong that not one man in a thousand who falls in ever comes out alive. For a hundred and fifty miles the river flows through rocky gorges.

"TO OBLIGE A VAMPIRE."

Nestor Comedy.

Written by Palmer and Hoadley.
Produced by Louis Chaudet.

CAST.

Harold.....Eddie Lyons
Willie.....Lee Moran
The Russian Dancer.....Olive Adair

Harold and Willie are broke and hungry, but they stop to admire the poster of the Russian Dancer. She passes and drops her purse, which Harold picks up. He returns it to her apartment and she takes a great fancy to him. He refuses a reward, so she gives him a rose. He is charmed, but Willie is disgusted. That night they sleep badly on account of hunger.

The landlady brings them a note and a box for the performance. At the show the dancer throws kisses at them and invites them to her dressing-room. She takes them home, and shows Harold the picture of a man whom he is to kill for her. As he is hesitating, two bearded men enter and inform him that they will hold Willie captive and kill him if Harold fails. Harold goes to the man's house and manages to stab him. He is chased by the servants, but eludes them and returns to the dancer. Here he finds her making love to Willie. She tells Harold to fade away. The two boys begin a furious fight, and just then Harold rolls out of bed and realizes that it has been a dream.

"SUCH IS LIFE IN SOUTH ALGERIA."

Powers' Hy Mayer Travelaugh.

This is a Travelaugh with Hy Mayer through some of the unfamiliar spots of southern Algeria. We see a view of the Bogharie Road, which changes into a cartoon of a family outing. A weaver is seated at his historic trade. Then we see a street in Sidi-Okba, and the famous oasis of Biskra, the first of the desert cities. Dances of the natives to the music of a drum orchestra are shown. Then an oriental caravan, and a fete day in Ouled Nails. A squad of cavalry in the picturesque Spahi rides by, and then we see a group of Nomads traveling towards the south. The gorges of El-Kantara finish the picture, which is interspersed with amusing cartoons from the clever pen of Hy Mayer.



This Clever Drawing Made by Hy. Mayer for the Universal Animated Weekly After Hearing a Peace Rumor from Europe.

"SEVENTEEN YEARS OF KNOWING HOW"



Conduct Your Own Investigation

and Learn for Yourself That

EXTREME ACCURACY

and

SUPERIOR GRADE MATERIALS

Form a Foundation for the

SERVICE AND DURABILITY



That Characterize **Power's Cameragraph**

We Invite an Inspection of Our Plant Which is Open to Visitors at All Times



Our Dealers Are in Position to Give You the Facts Regarding Our Product

Write for the name of our dealer in your territory and spend a profitable hour with him.

CATALOG "U" MAILED UPON REQUEST.



NICHOLAS POWER COMPANY

NINETY GOLD STREET NEW YORK

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

"LIKE WILDFIRE."

THE action of this Butterfly Picture is mainly laid in a ten-cent store, but this angle has not been brought out in the title for the very reason that it does not lend itself to advertising as some other title might. Herbert Rawlinson, who plays the lead in this picture, is a young man who does things like Wildfire, and he has an automobile which is geared up to ninety miles an hour. This might be taken as a symbol for the photoplay if you can find a racy looking little speedster which you can hire, put a sign "Like Wildfire" on it, and get a young man in the latest sporting togs, and tells him to drive as fast as the laws permit.

"BEACH NUTS."

BEACH NUTS," as the title suggests, is a picture taken at the seashore. It is an L-Ko. At this particular time of the year it will make a very good lobby display for any theatre. You might get in touch with a dry-goods department store, and let them put some of their bathing-suit manikins in your window, and if you make an arrangement for doing a little co-operative advertising with them, you ought to get very good results.



EXHIBITORS!

When you put over one of these stunts, take a picture of it and sends us the details.—EDITOR.

"DROPPED FROM THE CLOUDS."

THE Bison feature for this week, "Dropped from the Clouds," has a great deal to do with an aeroplane, and if you can find an aeroplane model in your town or city, or construct something that looks like one, it will illustrate the title of this picture as well as anything else. This bunch of cowboys goes to sleep on an aeroplane after taking a couple of drinks of what the salesman told them was Turkish Opal, and they have a wonderful adventure in a Turkish city, wafted there from the aeroplane from which they are dropped into the scene after their dream.

"A 44-CALIBRE MYSTERY."

THE Gold Seal is entitled, "A 44-Calibre Mystery," and if you have an extra large Colt revolver, or several of them, you could make a lobby display of this which would be effective.

Screen Magazine No. 19

THE great skill required to make cut glass is demonstrated in Number 19 of the Screen Magazine. The design is painted on the crystal and then cut in with steel grinders. Then the raw edges are buffed on a wheel to remove roughness, and the glass is coated with a film of wax, to protect it when it is dipped into an acid bath to remove all surface impurities. After this it is polished, and is then ready for sale.

One of the Government Aviation Schools gave permission to the Screen Magazine cameraman to set up his tripod and make a record of what is being done to prepare airmen for our army. Compared to the European flying corps, our aviation department is almost negligible, but this deplorable condition is being remedied. Hundreds of young men have volunteered to fly for Uncle Sam, and the process of their instruction is interestingly revealed in the Screen Magazine. First the students must familiarize themselves with the construction of the machine in the most minute detail. The mechanism is most intricate and the would-be aviator must be absolute master of it. We are shown some of the details of the construction, including the 125-h. p. engine which has a speed of 120 miles an hour. Actual work on the airplane follows the study of construction. At first the student merely rides in the observer's seat, watching the instructor as he controlls the machine.



Scenes from U. S. Gov. Aviation School.

A modern Paul Revere is the man who takes his place on horseback on "Death Avenue," the most dangerous thoroughfare in Greater New York, where the trains run right through the street, and the pedestrians are warned of their approach by the man with his red flag.

Life's simplest children are shown as the inhabitants of a drop of pond water, magnified thousands of times by a powerful microscope lens. The tiny beings which then become visible have a tremendously long name. They are called "Paramoecia Caudata," and belong to one of the first forms of animal life. We see them as minute organisms only when they have been magnified 60,000 times! They are the invisible scavengers of our lakes and ponds, for they have voracious appetites, and are always eating. Their life is beset with terrors, for there is a worm, not as big as the point of a pin which preys upon them. After one of its enemies dies, the tiny beings collect to devour its carcass. The 19th Issue ends with a "Miracle in Mud," by Willie Hopkins, who makes the modeled cartoons in clay for the screen magazine; one of its unique features.

UNIVERSAL SCREEN MAGAZINE

The One Reel Feature That Is Demanded by Patrons Every Week

After the movie fans have seen one release of the Universal Screen Magazine YOU WILL HAVE TO SHOW IT EVERY WEEK. It was intended to be released every two weeks. It made such an instantaneous hit that we were forced to release it every week to meet the demand of Fans, Exhibitors and Exchange Managers. That is proof of its pulling quality.

On the Regular Universal Program or Booked Separately

Book it now and BOOK IT FOR THE DULLEST DAY OF THE WEEK. It will draw the people into your theatre when all else fails. It appeals to men, women and children. You ought to know all about it. Send for FREE booklet which tells you what you need to know. Write any Universal Exchange, or UNIVERSAL SCREEN MAGAZINE, 1600 Broadway, New York.

THEY DEMAND IT

Will You Answer Questions, Mr. E

What do you do when you have a costly feature that's a fine production, but with a weak title that doesn't pull the crowds..... ?

What do you do when only half the crowds you may attract to a big feature are unable to get in to see it ..... ?

What do you do after you have spent a barrel of money advertising a big feature and then it rains all day ..... ?

What answer comes to your mind when, on losing out on your costly feature, you are repacking the films for reshipment..... ?

When you have a good feature with a weak title and you fail to get the money with it, you often resolve to book pictures that only have strong titles irrespective of whether the picture is good, bad or indifferent. Isn't that often so? And what is the result? Your patrons get to know your house as the "hit or miss" house—the "Take a chance" house, and they come only once in a while, instead of regularly, and you lose.

What do you do with your costly feature when it rains? You lose out, don't you? Sure you do, for people figure: "Well, it's raining tonight, let's not go out tonight; we'll see that picture advertised tonight in Smith's Theatre tomorrow night at Jones' Theatre." and Jones gets the crowds and the benefit of your advertising. And what do you do when a big feature attracts such big crowds that you can only accommodate half the people? You lose the money of the people who can't get in, don't you? And what's your answer to these problems.

Repeat Bookings Is The Answer

Repeat bookings automatically correct every fault. Connect repeat bookings with every question asked and see how PERFECTLY repeat bookings answers each one.

Hundreds of Exhibitors are rebooking and replaying BLUEBIRD PHOTOPLAYS with marvellous results. Many are beginning way back with the first BLUEBIRD releases, and are getting splendid results.

Many are booking BLUEBIRD PLAYS for three and four days, with the crowds growing each night.

Take our advice. Play all BLUEBIRDS for several days instead of one day. Allow that wonderful mouth-to-mouth advertising of your patrons, pay you dividends, without one cent of extra expense for advertising. Start repeat bookings NOW —Begin with early BLUEBIRD RELEASES.

these
xhibitor?



Begin your repeat Bookings on such BLUEBIRDS as these:

SARAH BERNHARDT in "JEANNE DORE"

If you have already played Sarah Bernhardt in "Jeanne Dore," you have the opportunity of your life now to "clean up" by re-booking and replaying this tremendous timely production. Mention ANY feature now on the market that any one dares compare with the drawing power of Sarah Bernhardt. You CAN'T name a single one. Yet you can secure Sarah Bernhardt in "Jeanne Dore" from any BLUEBIRD Exchange at a price you can afford and which will allow you to play capacity not for one day, but for several days. BOOK SARAH BERNHARDT in "JEANNE DORE" NOW. Don't delay.

HELEN WARE and a great cast in "SECRET LOVE"

Helen Ware, Ella Hall, Harry Carey, Harry Carter, Jack Curtis, Lulu Warrenton, Marc Robbins and many others. The biggest all-Star cast of the year in "SECRET LOVE," a tremendous Bluebird play. Helen Ware in the lead of this great BLUEBIRD production. A powerful play and great story of Wales. If you've played it you are in line to play capacity houses on a several day run on repeat booking. If you haven't played it, you can show your patrons something they haven't seen this season in the way of truly great all-Star casts.

IDA SCHNALL in "UNDINE"

"UNDINE" with Ida Schnall has been pronounced greater than "Neptune's Daughter"—that brought hundreds of thousands of dollars to the coffers of Picture Houses. "UNDINE" is a masterpiece waterwitch picture, and among the scenes are many that outclass any water scenes ever photographed. Book it now through any BLUEBIRD Exchange. Paper, heralds and advertising props for all these productions all ready.

Here, Mr. Exhibitor, are three tremendous BLUEBIRD Productions. You can fine-comb the market and you CAN'T find their equal in any feature productions today. Book or play repeat on these three NOW.

Communicate with your nearest BLUEBIRD Exchange for all three. DO IT NOW—IMMEDIATELY!



Special Releases on the Universal Program for the week of May 28th, 1917

EVERY Exhibitor in the world—regardless of the kind of program he is giving—is in constant need of just such subjects as are listed here. If you are showing features you will want to add another reel or two for good measure. This type and class of photoplay you will find among the Universal "Specials." If you are giving a program of short subjects you will find here the punch pictures you need to make your show strong.

BUTTERFLY—"MONEY MADNESS" (Five-Reel Drama), Mary MacLaren and Eddie Polo.
NESTOR—"TELL MORGAN'S GIRL" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.
VICTOR—"THE GUNMAN'S GOSPEL" (One-Reel Drama), Jack Mulhall.
L-KO—"ROPED INTO SCANDAL" (Two-Reel Comedy), Harry Lorraine, Bert Roach and Eva Novak.
"UNIVERSAL ANIMATED WEEKLY"—Weekly No. 74.
"UNIVERSAL SCREEN MAGAZINE"—Issue 21.
JOKER—"UNEASY MONEY" (One-Reel Comedy), William Franey.
POWERS—"WHEN NOAH'S ARK EMBARKED" (Comedy Cartoon), and "PERILS OF THE YANGTZE" (Dorsey Educational) Split Reel.

Regular Releases on the Universal Program for the week of May 28th, 1917

YOU can't go wrong if you pin your faith to the big dramatic subjects listed as "regular" releases on the Universal Program. If you are taking the complete Universal Program Service you get all these and the "specials" listed opposite as well. If you are giving your patrons what they want you can always bank on getting the "goods" from the mighty Universal Program. Get in touch with your nearest Universal Exchange today and get full particulars.

GOLD SEAL—"THE STOLEN ACTRESS" (Three Reel Society and Mountain Drama), Ruth Stonehouse.
VICTOR—"AN EIGHT-CYLINDER ROMANCE" (Two-Reel Comedy-Drama), J. M. Foster and Rena Rogers.
BIG U—"DEFIANCE" (One-Reel Drama), Margarita Fischer.
VICTOR—"BY SPESHUL DELIVERY" (One-Reel Comedy-Drama), Zoe Rae.
IMP—"THE PUZZLE WOMAN" (One-Reel Drama), Grace Cunard and Francis Ford.
BISON—"NO. 10 WESTBOUND" (Two-Reel Railroad Drama), Elieen Sedgwick and Kingsley Benedict.
REX—"THE PURPLE SCAR" (Two-Reel Drama) Constance Johnson.

LOOK them over. And while you read this honor roll please remember that both quantity and quality the Universal is greater than all competitive programs combined. Regardless of all loud advertising claims, the fact remains undisputed—that the Universal has—on the strength of its program of short subjects—built the greatest business in the film world. Get in on the Universal success wagon. Communicate now with your nearest Exchange, or

Universal Film Mfg. Co., CARL LAEMMLE, Pres. "Largest Film Mfg. Concern in the Universe" **1600 Broadway, New York**

THIS WEEK'S PROGRAM





SPECIALS FOR WEEK OF MAY 14.

02409 BUTTERFLY—"The Phantom's Secret" (5 reels) (Mignon Anderson, Hayward Mack and Molly Malone). 1-3-6
02410 NESTOR—"To Oblige a Vampire" (Com.) (Eddie Lyons-Lee Moran). 1
02411 GOLD SEAL—Harry Carey in "The Honor of An Outlaw" (3 reel Western dr.) with Claire Du Brey). 1-3-6
02414 UNIVERSAL ANIMATED WEEKLY—Weekly No. 72.
02419 UNIVERSAL SCREEN MAGAZINE—Issue 19.
02413 L-KO—"A Good Little Bad Boy" (2 reel com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02422 JOKER—"The Onion Hero" (Com.) Gale Henry-Wm. Franey). 1
02423 POWERS—"When Does a Hen Lay An Egg?" (Com. Cart.) and "The River of Lost Souls" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02416 UNIVERSAL CURRENT EVENTS (NEWS)—No. 1. 1
02425 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber (Episode No. 10) (2 r.) "The Guarded Heart." 1-3-6

REGULAR RELEASES.

02412 VICTOR—"Fat and Foolish" (Com.) (Edward Sedgwick-Belle Bennett). 1
02415 VICTOR—"Breaking the Family Strike" (Com.) Matt Moore-Jane Gail). 1
02417 REX—"The Gift of the Fairies" (Juveniie com. drama) (Babe Early). 1
02418 LAEMMLE—"Her Great Dilemma" (2 reel dr.) (Lee Hill-Louise Lovely). 1-3-6
02420 BIG U—"The Brand of Death" (Drama) (Wallace Reid-Margarita Fischer). 1
02421 BISON—"Casey's Border Raid" (2 reel military com. dr.) (Neal Hart-Janet Eastman) 1-3-6
02424 IMP—"The Case of Doctor Standing" (2 reel drama). 1-3-6

NEXT WEEK

SPECIALS FOR WEEK OF MAY 21.

02426 BUTTERFLY—Herbert Rawlinson in "Like Wildfire" (5 reels) with Neva Gerber). 1-3-6
02427 NESTOR—"Moving Day" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02428 GOLD SEAL—Harry Carey in "A 44-Calibre Mystery" (3 reel West. dr.) with Claire Du Brey. 1-3-6
02430 L-KO—"Beach Nuts" (2 reel com.) (Dan Russeli-Gladys Varden). 1-3-6
02431 UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
02435—UNIVERSAL SCREEN MAGAZINE—Issue 20.
02437 JOKER—"The Boss of the Family" (Com.) (Wm. Franey-Gale Henry). 1
02440 POWERS—"Cupid Gets Some New Dope" (Com. Cart.) and "Navigation in China" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02438 UNIVERSAL CURRENT EVENTS—Issue 2.
02442 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber, (Episode No. 11.) "The Thought Machine" (2 reels). 1-3-6

REGULAR RELEASES.

02429 VICTOR—"Who Said Chicken?" (Com.) (Ernie Shields-Marcia Moore). 1
02432 VICTOR—"Mary Ann in Society" (Com. dr.) (Ruth Stonehouse). 1
02433 REX—"Unmasked" (Drama) (Grace Cunard-Francis Ford). 1
02434 LAEMMLE—"Money's Mockery" (2 reel Society dr.) (D. Gerrard-Francelia Billington). 1-3-6
02436 BISON—"Dropped from the Clouds" (2-r. cowboy com.) (Eileen Sedgwick-Gypsy Hart). 1-3-6
02439 LAEMMLE—"The Light of Love" (dr.) (Jessie Arnoid).
02441 BIG U—"The Smashing Stroke" (2 reel war dr. (Jack Conway). 1-3-6

The WEEK AFTER

SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6
02444 NESTOR—"Teli Morgan's Girl" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1
02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine, Bert Roach and Eva Novak). 1-3-6
02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.
02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1
02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1
02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issue 3.
02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Fifth Victim" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6
02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6
02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1
02451 VICTOR—"By Speshui Delivery" (Com. dr.) (Zoe Rae). 1
02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1
02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6
02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

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Musical Program to "TREASON" Specially Selected and Complied BY M. WINKLER

QUIETUDE (4-4 MODERATO ESPRESSIVO) BY GREGH

THEME	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 20 Sec.	Olympia (heavy Dramatic Overture) by Ascher
T	G. Natarre, head, etc.	1 Min. & 20 Sec.	Pastel Menuet (3-4 Allegro Giocoso) by Paradis
T	Josef Florias brotber	1 Min. & 15 Sec.	Marseillalse, French Air
T	Just a little reminder	50 Seconds	Battle Hurry—to action
S	Flash back to former Scene	1 Min. & 5 Sec.	Dream of the Flowers, Flower Song (4-4 Andante by Cohen)
S	Young Man Talking to Girl	1 Min. & 25 Sec.	Sparklets (6-8 Moderato) by W. E. Miles
S	Interior of Office...	2 Mln. & 15 Sec.	Ecstasy (4-4 Allegro Passionato) by Zamecnick
T	To Floria It Seemed, etc.	35 Seconds	Farewell Song by Schubert
T	Petrus Looked Upon, etc.	35 Seconds	....Continue to action
S	Soldiers Marching ..	50 Seconds	March Loraine by Ganne
S	Girl at Piano.....	50 Seconds	Love Theme by Herzberg
T	Wbere Human Llves, etc.	14 Minutes	..... Theme

NOTE—All scenes from Title "Where human lives," etc., until—scene "Crowds In Streets"—are heavy Battle Scenes —lasting little over fourteen minutes.

THEME

SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
S Crowds in Streets..	2 Min & 30 Sec.	..... Tbeme
T Seddrick Radore, Minister	45 Seconds	Dramatic Maestoso by Ascher
T It Seems to Me, etc.	50 Seconds	Dramatic Adagio by Margis Berger
T Invalided Home	2 Min. & 20 Sec.	Partant Pour La Syrie, French Air
T My Dear, You Must, etc.	3 Minutes	Bon Vivant (2-4 Allegro commodo) by Zamecnick
T Days of Promise....	2 Min. & 50 Sec.	Dolorosa (Allegro moderato) by Tobani
T I Feel Tbat My Days	40 Seconds	Dramatic Tension by Reissiger
S Tbe Fight	30 Seconds	..... Continue ff
S Telephoning	2 Min. & 50 Sec.	L'Adlen (12-8 Dramatic) by Favarger
T At Last Denick Felt. etc.	1 Min. & 45 Sec.	Ecstasy (4-4 Allegro passionato) by Zamecnick
T Let Us Be Frank...	2 Mln. & 15 Sec.	Dramatic Tension by Winkler
T In tbe Shadow of the Nlght	2 Mln. & 40 Sec.	Andante Mysterioso by Lake
S Man Leaving House	1 Min. & 10 Sec.	..... Marseillaise
S Telephoning	3 Min. & 20 Sec.	Serenade (2-4 Allegretto) by Drdla
S On Letter — Petrus Bariot, etc.	1 Min. & 30 Sec.	.... Dramatic Tension
T Have Secured Code..	1 Mln. & 15 Sec.	.....Hurry by Becker
T Our Country First..	5 Minutes	The Chase (Grand Galop) by Koelling
S Automobile Accident	1 Mln. & 25 Sec.	Watch Explosion followed by Dramatic Andante by Ascher
T And Witb the Coming of Peace.....	1 Min. & 10 Sec.	..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program for "The Phantom's Secret"--Butterfly and the Universal Program for the week of May 14.

Specially Selected and Compiled by M. Winkler.

Theme—"*Dreams of Love,*" (6-4 Poco Allegro) by Liszt.

1. "*Ava Maria,*" by J. Ascher, (Watch Bell) until "Last of an illustrious line." 2. "*Cavatine,*" (4-4 Larghetto) by Raff, until "Girl reading paper.". 3. "*Andante Mysterioso,*" by Lake, until "A raid on the underworld." 4. "*Heavy Hurry,*" to action, until "Girls in beds." 5. "*Sweet Summer Rose,*" (3-4 Andante) by Ch. Armand, until "That was a close call." 6. "*Dramatic Tension,*" by Funck, until "Your father is very ill." 7. "*Amo,*" (3-4 Andante) by A. G. Robyn, until "The wife of Andre Lereaux." 8. "*Lost Happiness,*" (12-8 Andante Sostenuto) by R. Eilenberg, until "Miss Liberty of the U. S. A." 9. "*America,*" National Air, until "As the months pass." 10."*Creepy Creeps,*" (Moderato Mysterioso) by Taylor, until "No, Jane, I'm not happy." 11. "*Dramatic Tension,*" by Reissiger, until "Send for the police." 12. Finale from "*Ariele,*" (Allegro-Agitato) by Bach, until "Plunging Southward." 13. Continue to action (with ad. lib. Railroad effects), until "Train in tunnel." 14. "*Long Furioso,*" to action, until "The homecoming of Jane Elliot." 15. "*Daisies,*" (4-4 Andante) by Bendix, until "At the rendezvous," etc. 16. "*Dramatic Andante,*" by Ascher, until "Through the long sunny days." 17. "*Little Puritan,*" (Gavotte) by Morse, until "The house party." 18. *Cupid's Caress,*" Valse Lenton, by Roberts, until "Interior of restaurant." 19. "*Dramatic Tension,*" by Reissiger, until "The police raid." 20. "*Hurry*" to action, until "Girl near mirror." 21. "*Dramatic Adagio,*" until "Days of gladness." 22. "*Theme,*" until "You have evidently forgotten Paris." 23. "*Dramatic Tension No.* 15," until "End of Reel 4. 24. "*Dream of the Flower,*" (4-4 Andante Expressivo) by Cohen, until "Beat it and double crossed," etc. 25. "*Cavatine,*" (Oramatic), by Bohm, until "Now I know why." 26. "*Theme,*" until "An hour later." 27. "*Mysterioso,*" until "Let me in." 28. "*Agitato,*" to action, until "Pardon my intrusion." 29. "*Dramatic Adagio,*" until "Leroux is shot." 30. "*Dramatic Tension No.* 1," by Ascher, until "You are yourself," etc. 31. "*Theme,*" until end.

LAEMMLE—"Her Great Dilemma"

REEL I.

1. "*Serenade,*" by Widor," until "Her husband whose energies," etc. 2. "*Cavatine,*" by Bohmn, until "As five years," etc. 3. "*Romance,*" by Morse, until end of Reel 1.

REEL II.

4. "*Romance,*" by Rubens, until "The following evening." 5. "*Dramatic Andante,*" by Ascher, until "Sims keeps his appointment." 6. "*Ein Maerchen,*" Fantasia," by Bach,

NESTOR—"To Oblige a Vampire".....(Comedy)

1. "*Clown Band Trot*" (Popular). 2. "*Frozen Bill,*" by Losey, until end.

GOLD SEAL—"The Honor of An Outlaw" (3 R.)

REEL I.

1. "*Admiration,*" by Jackson, until "In reception room." 2. "*Dramatic Tension,*" by Winkler, until "I'd like to see him again." 3. "*Wild Rosebud,*" by Tobani, until "Train in view." 4. "*Dramatic Tension,*" by Funck, (watch for railroad effects and shots) until "The alarm." 5. "*Allegro,*" by Bach, until end Reel 1.

REEL II.

6. Continue "*Allegro,*" by Bach, until "Interior hut." 7. "*Daisies,*" by Bendix, (watch for railroad effects), until "Dawn was breaking." 8. Finale from "*Ariele,*" by Bach, until "The fight." 9. "*Long Agitato*" to action, until "After the fight." 10. "*Dramatic Andante,*" by Ascher, until "A hero perhaps," etc. 11. "*Tendresse,*" by Ravina.

REEL III.

12. Continue "*Tendresse*" until "Now a trusted and competent," etc. 13. "*Lillies,*" by Bendix, until "I can't resist the call of the plains." 14. "*Morning on the Plains,*" by Wheelock, until end.

VICTOR—"Fat and Foolish"

1. "*Debutante,*" Waltz, by Santelman. 2. "*Dreams of Delight,*" by Milok, until end.

L-KO—"A Good Little Bad Boy".....(Two Reels)

1. "*Serio Comique,*" by Sorensen. 2. "*Wash Rag,*" by Losey, until end Reel 1.

REEL II.

3. "*Trombone Frolic,*" by Lake. 4. "*Noisy Bill,*" by Losey, until end.

BISON—"Casey's Border Raid" .....(Two Reels)

REEL I.

1. *Le Secret,*" Intermezzo, by Gautier. 2. "*Lunita,*" by Loraine, until "The fight." 3. "*Rustle of Spring,*" by Sinding, until end Reel 1.

REEL II.

4. "*Olla Podrida,*" by Puerner. 5. "*Manzano,*" by Brooks, (once through). 6. "*La Grace,*" by Bohm, until end.

VICTOR—"Breaking the Family Strike"..(Comedy)

1. "*Longing,*" by Armand. 2. "*Sparkling Eyes,*" until end.

REX—"The Gift of the Fairies".....(Drama)

1. "*Fairy Tales,*" by Komzak. 2. "*Blissful Dreams,*" by Meyer Helmund, until end.



"Hell Morgan's Girl"

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"The BUGLER of ALGIERS"

is one of the most notable pictures ever filmed, regardless of subject. It is from that intensely absorbing story by Rohert H. Davis and Perley Poore Sheehan, called "We Are French." It reaches the greatest heights of heroic patrlotism, and will thrill and sway any audience that ever attended a theatre.

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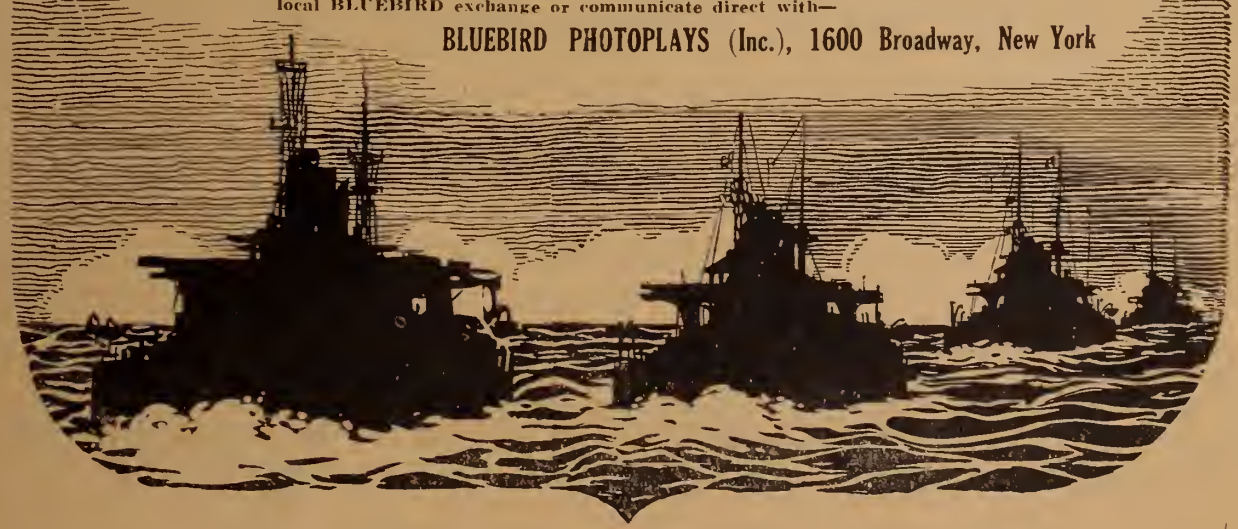
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This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"Money Madness." With Mary MacLaren and Eddie Polo. A Picturization of one of the famous Whispering Smith Stories by Frank H. Spearman. Fourth Butterfly Release. Directed by Henry McRae. Released May 28. Maybe the Butterfly pictures aren't showing some class, what? If there are two more popular or more able players than the featured stars in this big picture you'll have to think hard and long to name them. And the story has been read by several millions of fans. It is all about certain supposedly clever tricks in the financial game—and it holds the interest at the tensest point for five full reels. Mary is the daughter of a bank president who is opposed by all the bank's directors, and when in the beginning of the story there is a run on the bank, there are some of the biggest scenes ever filmed. And right up to the climax there are punches that get over big. This is a picture that you can boost till the cows come home. It will please every patron in your neighborhood and make them ask for more Butterfly Pictures.

"The Gunman's Gospel." With Jack Mulhall. One Reel Victor East and West Drama. Directed by Raymond Wells. Released May 29. Can you show me any other program on earth that gives you one-reel subjects that are so big and strong that they can be featured like a five-reeler? Absolutely not. Think of it. Here on the regular Universal Program Service you get a big popular star; a strong and original dramatic plot and a supporting cast such as you usually see in the biggest productions. Jack is an Eastern "gunman," who finds it wise to go West. He lands in a frontier town on the stage with a preacher and his daughter. The roughnecks tell the preacher to get out. Jack takes the town marshall's badge away from him and covers the crowd in the dance hall while the preacher delivers a sermon. For sheer novelty and for swift dramatic action this one-reeler is stronger than the average feature. It will please your patrons. Book it.

"By Speshul Delivery." Featuring Little Zoe Rae, with Gertrude Aster and Val Paul. One Reel Victor Heart-Interest Drama. Directed by Geo. Sargent. Released June 1. There is no cleverer child actor living than little Zoe Rae. In this pretty story she is given ample opportunity to display her powers, and she rises to the occasion in a manner that will delight your patrons. Briefly, she is "little Miss Fixit," and brings two estranged hearts together in a most unusual manner. Everybody that comes to your theatre will like this picture, and you can boost it as strong as you would a long subject.

"No. 10 Westbound." With Kingsley Benedict, Eileen Sedgwick and an all-star cast. Two Reel 101-Bison Railroad Drama. Directed by Henry McRae. Released June 2. Here is a typical Henry McRae picture and that means, punch, punch. It means that there are thrills galore and swift action plus. It tells the story of a series of railroad holds-ups, and how the chief of the railroad secret service, disguised as a hobo, runs down the gang. There is a pretty love story woven into the tale, and the production is lavish. This is the kind of picture that your patrons enjoy. Book this and boost it hard.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—
15—*Boomer Bill Goes To Sea*.....(Com. Cart.)
and *On the Streets of India*....(Ed.) (Split R.)
22—*A Good Story About a Bad Egg*....(Com. Split)
and *"Intimate India"* .....(Ed.) (Split reel)
29—*In the Heart of China*.....(Educational)
and *Under the Big Top*.....(Com. C.((Split R.)
MAY—
6—*A Barnyard Nightmare*.....(Com. Cart.)
and *"Industrial China"*.....(Educational)

REX.

APRIL—
15—*Her Primitive Man*.....(Drama)
19—*The Sorceress* .....(Drama)
26—*The Townsend Divorce Case*.....(Drama)
29—David Craig's Luck.....(2-Reel Drama)
Matt Moore-Jane Gail.

UNIVERSAL SPECIAL FEATURE.

APRIL—
9—"The Purple Mask (Episode 16), "The Prisoner of Love" .....(2 Reels)
Francis Ford-Grace Cunard.
9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand".....(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant".....(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room".....(2 Reels)
Week of—
30—Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance".....(2 Reels)
With *Neva Gerber*

VICTOR.

APRIL—
24—*The Thousand Dollar Drop*.....(Com.)
26—Her Wayward Parents .....(2-R. Com.-Dr.)
J. Belasco.
27—*The Woods Are Full of 'Em*.....(Com.)
MAY—
1—*Flat Harmony* .....(Comedy)
3—Pots and Poems .....(2-R. Com- Drama)
Matt Moore-Jane Gail.
4—*A Darling in Buckskin*.....(Comedy)

LAEMMLE.

APRIL—
7—*The Blue Print Mystery*.....(Drama)
12—*The Silent Prisoner*.....(Sea Dr.)
18—*Chubby Takes a Hand*.....(Drama)
25—*Twixt Love and Desire*.....(Drama)
28—*A Woman of Clay*.....(Drama)

UNIVERSAL ANIMATED WEEKLY.

APRIL—
11—*Animated Weekly, Vol. 2, No. 67*.....(News)
18—*Animated Weekly, Vol. 2, No. 68*.....(News)
MAY—
25—*Animated Weekly, Vol. 2, No. 69*.....(News)
2—*Animated Weekly, Vol. 2, No. 70*.....(News)

UNIVERSAL SCREEN MAGAZINE.

APRIL—
13—*Universal Screen Magazine. Issue No. 14.*
20—*Universal Screen Magazine. Issue No. 15.*
27—*Universal Screen Magazine. Issue No. 16.*

BIG U.

APRIL—
19—*The Pace That Kills*.....(Drama)
22—Her Great Mistake.....(2-R. Animal Drama)
Marie Walcamp.
26—*The Warrior's Bride*.....(Drama)
MAY—
3—*The Penalty of Silence*.....(Drama)
6—True to Their Colors.....(2-R. War Drama)
Grace Cunard.

GOLD SEAL.

APRIL—
10—Harry Carey in "Hair-Trigger Burk"
Claire Du Brey.
17—For Lack of Evidence.....(3-Reel Drama)
Tina Marshall.
24—The Forest Nymph.....(3-Reel Mountain)
MAY—
1—Bill Brennan's Claim.....(3-R. West. Drama)
Neal Hart-Janet Eastman.

IMP.

APRIL—
21—*The Blazing Secret*.....(Drama)
27—The Rogue's Nest.....(2-Reel Crook Drama)
MAY—
4—A Midnight Mystery .....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.

BISON.

APRIL—
14—The Kidnapped Bride .....(2-Reel Drama)
Marie Walcamp.
21—The Tell-Tale Clue .....(2-R. Dr. of the Woods)
Molly Malone.
28—The Trail of Hate.....(2-Reel Western Drama)
Jack Ford.
MAY—
5—Little Moccasins .....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.

L-KO.

APRIL—
16—Love and Blazes.....(2-R. Comedy)
Phil Dunham.
25—Little Bo-Peep.....(2-Reel Comedy)
Dan Russell.
MAY—
2—*The Cabaret Scratch*.....(Comedy)
6—*Scrambled Hearts* .....(Comedy)

RED FEATHER PRODUCTIONS.

APRIL—
9—Jack Mulhall in "Mr. Dolan of New York" (5 Reels)
16—The Flower of Doom.....(5 Reels)
Gypsy Hart-M. K. Wilson.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)
30—The Birth of Patriotism.....(5-R. Drama)
Irene Hunt.

JOKER.

APRIL—
14—*The Careless Cop*.....(Comedy)
21—*Take Back Your Wife*.....(Comedy)
28—*The Leak* .....(Comedy)
MAY—
5—*Left in the Soup*.....(Comedy)

NESTOR.

APRIL—
9—*Under the Bed*.....(Comedy)
16—*Follow the Tracks*.....(Comedy)
23—*The Home Wreckers*.....(Comedy)
30—*What a Clue Will Do*.....(Comedy)

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"20,000 LEAGUES UNDER THE SEA" is bringing home more money to State Rights Buyers and Exhibitors than any feature in a decade. In several big Eastern Houses it was necessary to start the matinees advertised at 2.00 P.M. at 11:00 A. M. to accommodate the crowds that strung out for over two city blocks waiting to get in. This is happening in scores and scores of theatres. If that interests you, Mr. Exhibitor, write or wire for direct bookings in the following unsold States—Missouri, Kansas, Nebraska, Indi ana, Kentucky, Oklahoma.

These unsold states as advertised above will be sold within the next few days. Quick action is absolutely necessary on the part of State Rights men who want to get in on this "gold mine." No feature you ever handled ever presented such tremendous present and repeat bookings as "20,000 Leagues Under the Sea," which will be as good for bookings, 2, 3, 4, or 5 years from today as it is right now. Consider that carefully and wire for terms on the territory still open. Exhibitors—write or wire collect to the Universal Film Mfg. Co., 1600 Broadway, New York City, for bookings on

See Pages 36 and 37

In This Issue for one of the most important announcements ever made by BLUEBIRD Photo Plays



BOOK IT NOW
For the Big Clean-Up

"THE EAGLE'S WINGS"

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When your production Cleans Up so big throughout the entire country—and does it so quickly, and so wonderfully that you have Competitors talking about it—"then you've got something.
Competitors have pronounced "THE EAGLE'S WINGS" the best preparedness production the world has ever seen. They can't help but admit it, because it is cleaning up for hundreds of theatres. NOW—this minute.
At Keith's Hippodrome in Cleveland, 35,000 people saw this feature in 8 days, and thousands more couldn't get in to see it on account of the crowds.

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BLUEBIRD Photoplays, Inc.

1600 BROADWAY, NEW YORK



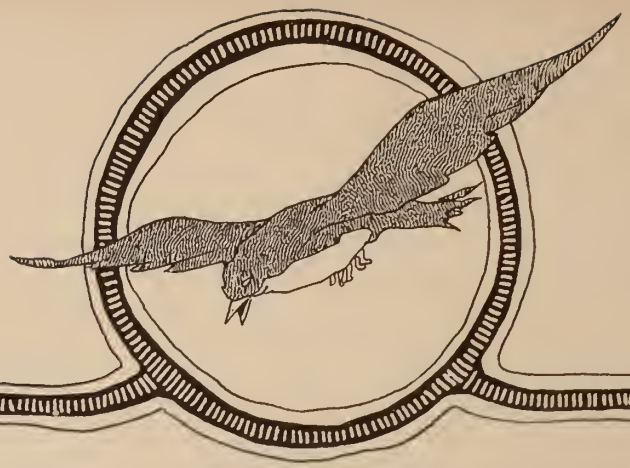
MAY 19, 1917 PRICE 10 CENTS

THE MOVING PICTURE WEEKLY



HERBERT RAWLINSON in
Stuart Paton's Butterfly Production
"LIKE WILDFIRE"
with Neva Gerber

VOL. 4 NO. 14



BLUEBIRD PHOTOPLAYS

PRESENTS

DOROTHY PHILLIPS

IN

THE FAMOUS DRAMA BY
THE GREAT HENRIK IBSEN

"A DOLL'S HOUSE"

with LON CHANEY and WM. STOWELL

Directed by JOSEPH De GRASSE

THE MALL THEATRE,
Cleveland, Ohio.

BLUEBIRD Photoplays (Inc.), April 25, 1917.
New York.

Gentlemen:

The BLUEBIRD Pictures that we have used seem to have more than pleased our patrons. We just finished running "The Clock" four days, and will say that such entertaining stories of this kind ought to go over in any class of theatre. The tendency seems to be that the public wants lively stories of human appeal, devoid of "smut," mystery and murders.

Very truly yours, (Signed) L. H. BECHT, Mgr.

The success of BLUEBIRD Photoplays is proven by the hundreds and hundreds of Exhibitors who have similarly expressed themselves. BLUEBIRD Photoplays ARE clean and wholesome and devoid of "smut." They are the kind that make people like to go to the movies. The most successful Exhibitors in the country are those who are not only showing BLUEBIRDS, but who show them regularly on a certain day each week. "START A BLUEBIRD DAY IN YOUR HOUSE."

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway - - - - - New York

Butterfly Pictures



"MONEY MADNESS"

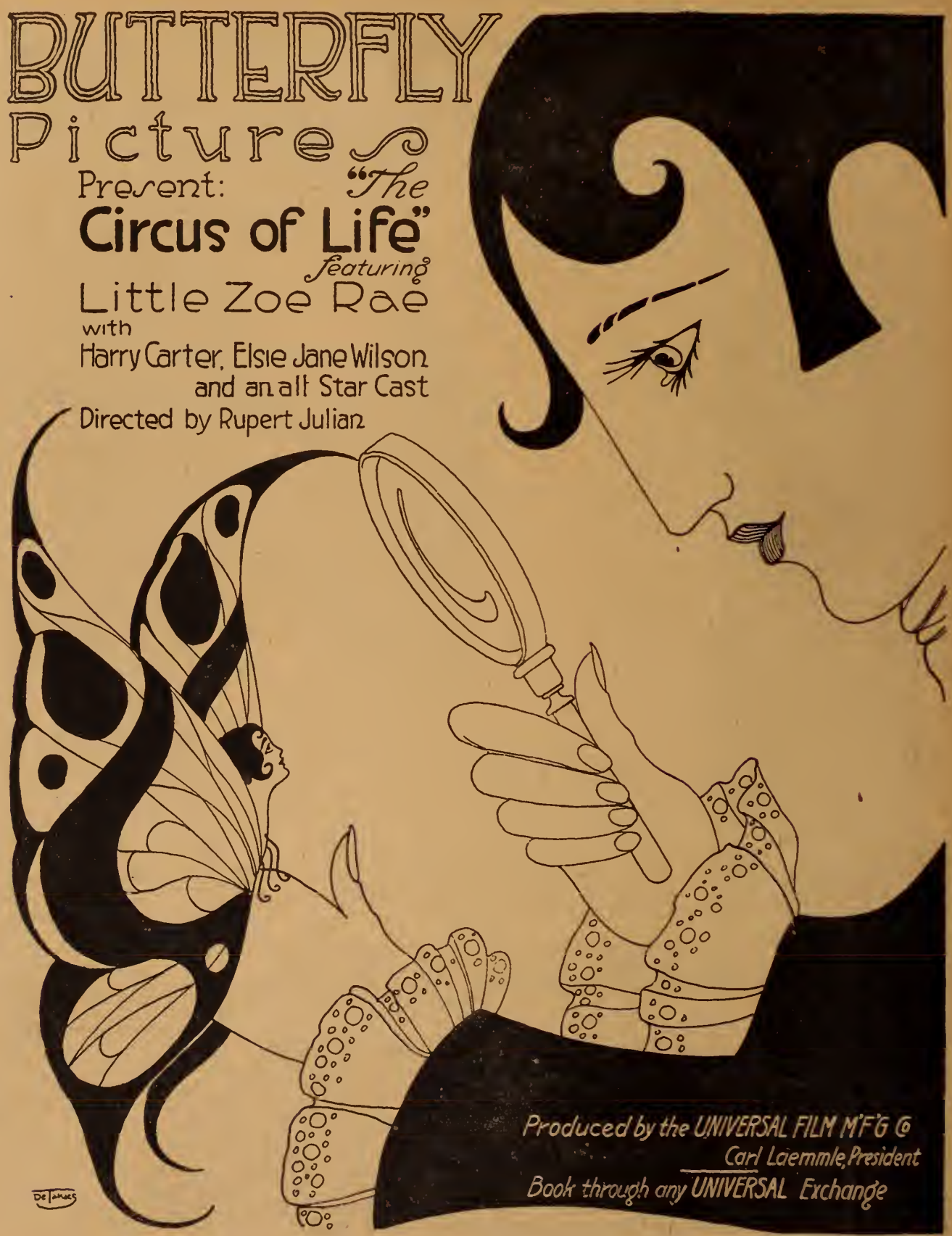
WITH MARY McLAREN AND EDDIE POLO

ADAPTED FROM ONE OF THE FAMOUS "WISPERING SMITH" STORIES BY FRANK H. SPEARMAN &.

DIRECTED BY HENRY McRAE

PRODUCED BY THE UNIVERSAL FILM M'F'G. CO. CARL LAEMMLE, PRESIDENT

BOOK THROUGH ANY UNIVERSAL EXCHANGE


BUTTERFLY
Pictures
Present:
"The
Circus of Life"
featuring
Little Zoe Rae
with
Harry Carter, Elsie Jane Wilson
and an all Star Cast
Directed by Rupert Julian
DeJames
Produced by the UNIVERSAL FILM M'F'G Co
Carl Laemmle, President
Book through any UNIVERSAL Exchange



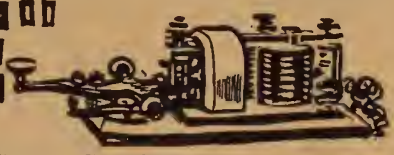
TWO TREMENDOUS MONEY GETTERS

Take Your Choice
of A Great Serial or a Great Series
Either One Will Bring You Capacity

"The VOICE on the WIRE"

The tremendous Universal Surprise Mystery Serial that has captured the country with its novel plot; the muffled figure; the ghostly "voice" over a disconnected telephone; the rivalry between the chief of detectives and the scientific investigator, John Shirley—and the fascinating love affair between Shirley (BEN WILSON) and Polly Marion (beautiful Neva Gerber). Founded on the famous novel of the same name by Eustace Hale Ball, "THE VOICE ON THE WIRE" found an eager public awaiting its first episode. Everywhere Exhibitors report "capacity." Book it through any Universal Exchange, or from the Home Office, and clean up.

"The PERILS of the SECRET SERVICE"



The thrilling series, which depicts the inner workings of the Secret Service, and the dangers to its intrepid operatives. Founded on the "Yorke Norroy" series, already popular with millions in story form as written by George Bronson Howard, directed by Mr. Howard and featuring Kingsley Benedict, "The Perils" offers a rare opportunity to Exhibitors who do not care to book a serial, but who do welcome continued capacity business. There are seven powerful two-reel dramas, EACH COMPLETE IN ITSELF. Book through your nearest Universal Exchange, or direct from the UNIVERSAL FILM MFG. CO., Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe, 1600 Broadway, New York.



BLUEBIRDS t
into BRIGHT, I

Booking a BLUEBIRD for a Certain Day Each Week is Like Booking a Passage to a Home of Continuous Profits--

Think about Feature Days all you want—comb the film field over as carefully as you will, and after you have investigated you must feel convinced that A BLUEBIRD DAY EACH WEEK IS THE ABSOLUTELY SURE WAY OF PULLING IN THE CROWDS AND MAKING THAT ONE BLUEBIRD DAY EACH WEEK A WINNER AS A MONEY-MAKING DAY.

Read what Ascher Brothers (who operate one of the largest circuits in the Country) Say about BLUEBIRD Photoplays-

Bluebird Photoplays, Inc., New York, N. Y.

Gentlemen:—I have your letter asking what I think about your Bluebird pictures. The best answer to it is the fact that WE ARE USING BLUEBIRDS IN ALL OF OUR 14 CHICAGO THEATRES. These theatres represent too much of an investment for us to take any gamble on what kind of pictures we show, so you can see that we must think highly of Bluebirds.

But what we consider even more important than what we think of your photoplays is what the people think. And it is a pleasure to assure you that our patrons are delighted with Bluebirds, especially since you have hit your stride and are showing a constant improvement week after week, instead of going up and down in quality the way so many producers have done in the past.

Your stories are always good, your photographic and lighting effects are unequalled, your casts are exceedingly well chosen, your settings, acting and directing are above criticism. But, best of all, the people like Bluebirds and always have a good word to say for them. Keep them as clean in the future as you have in the past and accept the congratulations of, yours sincerely, ASCHER BROTHERS.

BLUEBIRRD Photoplays, Inc.



A BLUEBIRD Will Always Pack Your House On Your Present Poorest Day "Start a BLUEBIRD DAY in YOUR HOUSE"

Your house will be packed on any day of the week that you run a Bluebird. But it will do its biggest and best work if you will appoint one certain day each week as your BLUEBIRD DAY, then use the ads, cuts, banners, posters and other advertising helps to DRIVE HOME TO YOUR PATRONS THE NAME OF YOUR BLUEBIRD DAY.

Just as Soon as Your Patrons Know That You Are Making One Certain Day Each Week BLUEBIRD DAY They 'll Be Sure To Hold That Day Open For You

When you switch your Bluebird Day around you lose the value of concentration—of centering the attention of your patrons. They want to see the Bluebirds, but they also want to see and do other things. That is why you must set aside a certain day each week to get the greatest amount of cash that there is in a Bluebird Day for you.

When such big circuit operators as Ascher Brothers find that a Bluebird Day will pay them, surely it will pay you to follow in the same road for profits that their letter very clearly shows that they are treading.

Each week you pass up a Bluebird Day you are passing over a lot of good profits that you might just as well have—profits that belong to you and you CAN have if you will just take the advice that we offer and accept the proof that we place before you, on its full face value. If you are willing to take this advice and accept the proof, get in touch with your local BLUEBIRD Exchange and arrange a Bluebird Day to START NEXT WEEK.

1600 Broadway, New York



UNIVERSAL PREPAREDNESS PICTURES

Pull the Fans to their feet and the coin to your till

Wave upon wave of patriotism is rolling over this country and electrifying its inhabitants. More than NINETY MILLION PEOPLE ARE THINKING, TALKING, DREAMING, READING ABOUT PREPAREDNESS.

No star's love and adventures are as absorbing to the people as Uncle Sam and Miss Columbia in their gigantic drama now being staged before the eyes of the world.

This intense interest of the people is like a certified check on the U. S. Treasury. You can cash this interest through UNIVERSAL PREPAREDNESS PRODUCTIONS.

Don't let another night pass over your head without taking the step toward getting the full particulars about the Universal Preparedness Production from your nearest Universal Exchange, or UNIVERSAL FILM MFG. COMPANY, Carl Laemmle, President, "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.

"Liberty" A 20-week Preparedness Serial that astounds every one who sees it through its very bigness. It is a wonderful subject, telling with the mercilessness of a scientist everything that happened along the Mexican border. Featuring Marie Walcamp—Eddie Polo—Jack Holt—G. Raymond Nye and a mammoth cast. Twenty installments—2 reels each. Complete ad props.

"Uncle Sam At Work" Both arms of the service with sleeves rolled up and hard at it. Based on Frederick J. Haskins' remarkable book: "The American Government." Shows the achievements of the army, navy and industrial plants. Complete ad props.

"The War Waif" Allen Holubar, Zoe Rae and Claire McDowell carry the audience through two reels of breathless adventure based on a war theme.

"The White Feather Volunteer"

Shows the "slacker" difficulties in England. Shows what America can only escape through universal service. Featuring Rupert Julian and Elsie Wilson. Two reels treating on a mighty timely subject.

"Court Martialed" Featuring Allen Holubar, Frances Nelson, Hobart Henley and William Welsh. A story that grips the heart with its big, tense moments; a clean, strong, patriotic story that gets to the root of its subject.

"If My Country Should Call"

Dorothy Phillips, supported by a brilliant company bring out this red-blooded story with a care and fidelity that makes it a masterpiece in its appeal. It carries a powerful message home to men of military age, to fathers and mothers, boys and girl. No one who has seen the play will ever forget it.

TUM-TE-TUM-TUM!

(No. 178. Straight-from-the-Shoulder Talk by the President of the Universal Film Manufacturing Company.)

THE other night I attended a theatre where a five-reel war picture was being shown. It was a fairly good picture, but it was almost entirely ruined by the namby-pamby-wishy-washy music that the orchestra ground out.

One of the scenes showed a drummer boy, calling the villagers of a little French town to arms by marching up the street and banging on his drum. With half way decent music it was the kind of scene that would send cold shivers of ecstatic patriotism scooting up and down the spinal column.

But the orchestra never changed its tune. It went right on with a monotonous tum-te-tum-tum. Never a change of tempo. Never a bit of phrasing. Never a drum beat or a smash on the piano to fit the scene.

The best brains in the world of art and literature and play-writing are given nowadays to the preparation of great moving pictures. Young fortunes are spent to produce every scene properly. Masterpieces are turned out one after another. And then—

They are projected in a theatre where the orchestra doesn't give a Tinker's dam, where the piano player is gumming a mouthful of Wrigley's and the drummer and violin players are dreaming away the hours.

Rothapfel of the Rialto owes the major part of his phenomenal success to the fact that he has always used his brains in staging his shows. He pays more attention to proper music than any showman in America. And his theatre is an amazing success, as a result.

Don't you know that these are stirring times? Don't you know that you can give your audiences a real thrill if you will only put some guts or some brains or some pep into your music? Listen to the music in your theatre today and see if it emphasizes the picture or spoils it.

The people of America WANT to be stirred up. They are eagerly expecting a thrill. They want you to WAKE THEM UP. If your music is asleep, it's a sure sign that YOU'RE ASLEEP yourself. Get out the old ginger bottle and give yourself a shot of it. Then give your orchestra a poke in the nose and wake it up!

And then take every dollar you make and buy Liberty bonds!

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, - - - - - - - - - New York


BUTTERFLY
PICTURES
PRESENT
Mary MacLaren
IN
"MONEY MADNESS"
WITH
EDDIE POLO

Sleeping on an airplane brings queer dreams.



Below—Two scenes from their Oriental dreams.





"DROPPED FROM THE CLOUDS"

SOMETHING new in dream stories is this Bison comedy-drama, with a mixture of Western-Oriental-comedy-melodrama flavors, which make it a unique release. It was written by W. B. Pearson and produced by the famous Henry McRae, who never misses a chance for a laugh or a thrill in the whole two thousand feet. Here is the story:

A western saloon sells more liquor than a distillery can make, and a salesman, to fill the heavy demand, tries to introduce a new drink (Turkish Opal) into the town. The saloonkeeper agrees to take one thousand cases if the boys like it and the two await the arrival of customers.

The boys from the Bar U, five in number, are towing to town an aeroplane which has broken down. They arrive in town in time to have the salesman try his "Turkish Opal" on them. The drink wins favor at once and they then return to resume the towing. The drink is potent and is all the salesman claims it to be.

Returning to the plane, one of the boys points to the ground where a turkish rug appears. They decide to see how it feels to sit in an aeroplane; and the machine gently rises with them. They approach a town,

BISON Two-Reel Western Drama, written by W. B. Pearson and produced by Henry McRae, with Eileen Sedgwick and the Universal cowboys. A new sort of dream story.

CAST.

Kewpie Morgan, Eugene Walsh, Clarence Hodge, Leonard Clapham, Babe Lawrence	Cowboys
Turkish Woman	Gypsy Hart
American Girl	Eileen Sedgwick

and on close view it proves to be a typical Turkish City. The streets are crowded with Turks who all stop and look up at the machine. Then the boys crash through the roof into a palace room, where a beautiful woman is discovered.

They win her favor and she becomes their guide as they leave to inspect the city. They meet the King who asks them to step into the anteroom. They bow, and back into the room into an opening in the floor, and come shooting down into a wild-beast arena. The sides are lined with cages full of lions; one boy says "Daniel ain't goin' to have nothin' on us, very soon," and they realize they are in a tight fix. Their fair guide aids them to escape.

While going up the street, a big auto swings around the corner with an American girl in it, evidently a captive. Their guide suddenly stops, and shows them a train approaching. One of the boys grabs her and they then watch an express tear down the main street. A note flutters to their feet from a high window. It is from the American girl asking for help. They determine to rescue her, and a fight ensues. They are just escaping with her when their dream comes to an abrupt end. They accuse the new drink and return furiously to the saloon resolved to run the salesman out of town.

BARNEY'S MILK DIET.

BARNEY is the name of the baby camel at the Universal City zoo. The little animal is now six weeks old and is still taking the bottle, Mother Baldy steadfastly refusing to pay any attention to her long-necked, long-legged child. Barney's daily diet consists of eight pint bottles of milk.

FROM UNIVERSAL CURRENT EVENTS—Issue No. I.



Colonel Roosevelt Snapped at Oyster Bay, L. I.



Thomas A. Edison Working on U-Boat Problem.

FROM UNIVERSAL ANIMATED WEEKLY—Issue No. 72.



Eastern Horse Wins Kentucky Derby.



Kohlemainen, Winner of the Mail Marathon.

SOME OF THE SUBJECTS IN WEEKLY NO. 72.

Belated Getaway of Great Lakes Merchant Fleet.—Unusually severe and long winter kept great ore and grain ships idle in Upper Lake ports. —*Sault Ste. Marie, Mich.*

1,500 *Athletes In Mail Marathon.*—Great field races thirteen miles through Manhattan's Streets to N. Y. City Hall. Hundreds of Thousands *of spectators line course.—New York.*

American Youth To Feed World.—Flags and hoes—emblems of humanity —now the coat-of-arms of boys and girls of the land.

All Weird Dances Are Not In Cabarets!—Haitian coffee workers give annual exhibition of wild dances brought to America by slave ancestors.—*Haiti, W. I.*

Universal Film Trophy Won By "Billy" Taylor.—Famous motor race. Season's big event brings speed demons to Uniontown Speedway.—*Uniontown, Pa.*

Marshal Joffre Reviews Nation's Pride.—Cadet Corps of Military Academy, finest body of trained men on earth, thrills famous visitor.—*West Point, N. Y.*

President Wilson Dedicates New Red Cross Building.—Noted gathering consecrates valuable addition to Government's strength to humane needs.—*Washington, D. C.*

Eastern Horse Wins Kentucky Derby.—Famous turf classic won by Omar Khayyam from field of fifteen of world's greatest thoroughbreds.—*Churchill Downs, Ky.*

Great Lakes Naval Training Station Again Open To Public.—Closed since Declaration of War, famous grounds scene of beauty as Evanston, Ill., presents stand of colors.—*Chicago. Ill.*

British War Mission's Visit To New York.—After strenuous session in Washington, foreign Secretary Balfour and party are royally welcomed in world's financial capital.—*New York, N. Y.*

Cartoons by Hy. Mayer, World Famous Caricaturist.

COLONEL BRADY HEADS SCENARIO DEPARTMENT.

COL. JASPER EWING BRADY, magazine writer and playwright, has become head of Universal's scenario department and has left for the coast to take complete charge. "Cleanliness and a departure from war-time pictures is what we need, no sex stuff, no religious stuff, pictures that any mother's sixteen-year-old daughter could see," said Colonel Brady. "There should enter now a combination of commercial efficiency and artistic economy. Either element alone is deadly. The combination will see the biggest factor for good that pictures have yet known. Another thing, army tactics as to promptness and courtesy must be introduced into scenario departments. This thing of authors waiting months for answers to scenario scripts, for rejection or acceptance, is all wrong. The author is conferring a courtesy when he sends his manuscript. The scenario department should be absolutely prompt, punctual and courteous. It should consider the script as soon as possible and return a courteous and speedy answer. This all writers will receive from us, and I invite their manuscripts. I want clean, wholesome, virile human scenarios, with real men and women, for real men and women. I don't want war stuff, religious themes, and above all I will not consider sex themes. Crime and sex should be tabooed from pictures. Wholesomess should prove their predominating note."

Colonel Brady was in the American army for fourteen years, serving as chief signal officer on the staff of General Wood. He had charge of the Bureau of Information and was chief signal officer during the Spanish-American war, rebuilding all of the telegraph and telephone lines in Cuba. He resigned from the army following his father's death and later became Lieutenant-Colonel of the Twenty-Third Regiment of New York. Both of his sons are in the army. He is the author of "Tales of the Telegraph," two volumes on the Secret Service, and in September the Britton Publishing Company will publish his novel, "The Strange Case of Mary Sherman," about which so much has been written. Al H. Woods, at the Eltinge Theatre, will produce Colonel Brady's play, "It Is the Law" in September, and he has just signed a contract with a producing company to present "The Philanthropist."

A little story of Colonel Brady's answer to a prominent woman writer who asked him what type of scenario he would consider for production by the Universal Film Company, illustrates the aim and purpose of the Universal Scenario Department under his management.

"What kind of stories do you want?" she asked.

"Have you children?" asked Colonel Brady, in return.

"Yes, a daughter of fourteen and a son of sixteen," answered the author.

"There's your answer," said the colonel. "Give the Universal stories which you would be willing to have these children see, and there will be no trouble with censorship. Let the authors be their own censors.

"The Universal," continued Colonel Brady, "has a diversified program, and therefore our scenario needs are many. We want comedies, dramas, and comedy-dramas of one, two, three and five reels. Good stories of any length, with wholesome atmosphere about them, will always be welcome."



"THE FLASHLIGHT"

BLUEBIRD PHOTOPLAY





Left—A scene at the trial. Right—The picture revealed by the flashlight.

BLUEBIRD Photoplay, starring Dorothy Phillips. Written by Albert M. Treynor in the All Story Weekly. Scenario and production by Ida May Park.

"THE FLASHLIGHT," the Bluebird Photoplay in which Dorothy Phillips is starred, with William Stowell and Lon Chaney as usual in her support, is the first picture to be directed by Mrs. De Grasse, known to the screen as Ida May Park, who has written most of the scenarios which her husband has produced for Bluebird. The story in this cast was not her own, being adapted from a tale by Albert M. Treynor which appeared in the All Story Weekly. De Grasse was just starting on a vacation as this story was prepared for the screen, and his wife, who has co-operated with him in many releases, was given an opportunity to prove her qualifications for the slim ranks of women picture-producers. She has won a place for herself with this single release, and the plan is now for her to alternate with De Grasse in the production of five-reel features with Miss Phillips' company. This story was produced in the mountains among some of the loveliest of Californian scenery, and received high praise from the advance showings in New York and Chicago. Here is a synopsis of the story:

Jack Lane, a wealthy sportsman, with a love of adventure, takes a trip through the Northern forest to photograph wild animals. He stops at the cabin of Porter Brixton, the recluse of Crayportage, but the hermit unceremoniously tells him to move on. That night, sitting by his campfire, his camera adjusted so that the moving of a certain twig will snap the picture, he is startled by a weird, smothered cry which is immediately followed by the exploding of the flashlight. He sees something white pass by, but upon searching, finds nothing to substantiate the scream. He closes the shutter of the camera and hastily packs his knapsack. While thus engaged, he is again shocked by the twice repeated report of a gun.

Returning to the lodge, Lane begins to develop the plate and is astonished to see the picture of a beautiful girl, in an attitude suggesting flight, and on her face an expression of anxiety and fear. She clutches desperately at a rifle. He has an instinctive feeling to let no one see the plate and hides it carefully in his pocket.



Arrested for murder.

The next morning Lane learns that Brixton has been murdered and the sheriff, John Peterson, arrests him because his footprints coincide with the prints near the cabin of the recluse. These prints are Lane's, but they were made when he came to the cabin and was turned away by Brixton. Lane continues to protect the picture.

That night they stop at Barclay's cabin in the mountains and while Peterson is sleeping, Barclay guarding Lane, the latter pretends to take a picture of the old man and instead, causes an explosion which fills the room with smoke. Lane escapes from Ferguson, and his followers, typical crude mountaineers, determined to lynch the murderer, rush to the cabin just after Lane has left.

Lane jumps into a canoe and paddles furiously down the river pursued by the two groups of men. Approaching some rocks, the canoe capsizes. Clutching a paddle, Lane flounders about on the rocks, finally crawling out of the water. When morning comes, Lane is awakened by the heat of the sun and sees the girl of the picture standing over him. She still carries the rifle. They decide to help each other, for she says she is in a hurry to get down the river, and Lane confesses to being a fugitive from justice. They talk about the murdered man, he denying killing him and she failing to commit herself.

CAST.

Delice	Dorothy Phillips
Jack Lane	William Stowell
Porter Brixton, His Half Brother.	Lon Chaney
Mrs. Barclay	Evelyn Selbie
John Peterson	Alfred Allen
Barclay	George Berrill
Deputy	Clyde Benson
Howard Lane's Servant	O. C. Jackson
Judge	Marc Fenton

They start down the river but later discover that they are in a trap, for men are coming from both directions of the river. So they beach their canoe and start through the forest. They are lost and soon suffering from lack of food. Lane goes to hunt for food and finds that they have unconsciously returned to the scene of the murder. When he returns to her, he relates how he happens to be accused of murdering Brixton and she begins to sob.

Looking at the camera plate, Lane has discovered that the girl could not have fired the shots as she was going in the opposite direction to Brixton's cabin. Now on further study, he finds that in developing the picture, he has reversed the plate, thus reversing the direction in which she was going. He destroys the plate, but keeps the picture.

The girl suddenly disappears and a

(*Continued on page* 29)



If their troubles were over!



Chaney as Brixton. *The arrest.* *Dorothy Phillips as Delice.*

The MOVING PICTURE WEEKLY

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The MOVING PICTURE WEEKLY

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TO ORCHESTRA LEADERS AND PIANO PLAYERS—

The straight-from-the-shoulder talk on page 7 is addressed especially to you this week and contains some advice which it is well worth your while to study and follow.

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Rawlinson's Ambition

By MARJORIE HOWARD

SCREEN stars' ambitions, as revealed by the biographical blanks they are asked at the studio to fill out, are many and various, ranging all the way from a modest desire to be the most popular player in the world, to such materialism as a longing for an income of $100,000 a year. Herbert Rawlinson's is rather different from the others. "As long as you are wishing for something," he seems to think, "you might as well pick out an objective to which there is some possibility of attaining." So he gives as his "ambition" the desire to be considered the best-dressed man on the screen. And he has a lot of reasons for it, too. Here are some of them:

"A very respectable old person, who lived several hundred years ago, made the remark that 'Manners Maketh Man.' What he meant, of course, was 'Clothes Maketh Man,' because they have the greatest effect upon manners. Dressing well is always worth while, but for the screen it is an imperative requirement. In the first place, it is certainly the duty of any person constantly before the public to make himself as easy to look at as possible. For a screen player whose only appeal is to the eye, it is much more important. His own self-respect demands minute attention to his personal appearance, but when he realizes that twenty million persons attend motion picture theatres in this country alone every day, and that many of them have in this way their sole opportunity to see what a properly dressed man looks like, it becomes a positive duty to put before them a proper conception of what a well-dressed man is. No one in his senses attempts to deny the influence of clothes upon the individual. It is much easier to behave like a gentleman when you are dressed like one, and to be rude and inconsiderate to the public when you are wearing the clothes of a tramp. Every man who has ever found himself on the downward path, in danger of slipping out of sight of his class altogether, knows that as his personal appearance degenerated through the depreciation of his outer garments, a subtle degeneration took place in his moral attitude as well. That is another reason why the picture actor should take advantage of his opportunity to improve the outward appearance of his public, by putting a high ideal before them; because the way a man looks does affect the way he feels inside."

The cuts on this page show "Rawley" recovering from the accident which kept him out of pictures for several weeks. The cut below shows him in his automobile, for motoring is his favorite recreation after his film work.



L-KO KOM-EDY

"BEACH NUTS"



Elaborate set built for L-Ko Komedy.

L—KO Komical Komedy of keen kompetition between a knight and a knave. Directed by Noel Smith, under supervision of J. G. Blystone, with Dan Russell and a lot of other nuts.

SOMETHING new for slapstick comedy to erect elaborate sets. Yet for this L-Ko, directed by Noel Smi h under the supervision of J. G. Blystone, one of the most elaborate bathing pools imaginable was constructed. Dan Russell, as the handsome life-saver of the beach, has a role which gives him a chance to be screamingly funny, and he is splendidly supported by Gladys Varden and Bert Roach.

Ima Knutt was the life saver on the beach and the idol of all the girls. Every new one who came to the beach was given the O.O. by the dashing Ima, and thought herself lucky to find favor in his eyes. He liked girls to be small and slim, and was much disconcerted when the biggest nut on the beach, an enormous lady in a black bathing suit, insisted upon having his services to teach her to swim.

CAST.

Ima Knutt.....Dan Russell
Knutt Sunday.....Bert Roach
Hazel Knutt.....Gladys Varden
Krazy Knutt.....Walter Stephens

Into the bathhouse comes Krazy Knutt, with "nutting" on his mind. He decides to go in swimming. So does Hazel. Ima brings water wings for her and is delighted with the chance to teach her. He invites her to go for a ride in a beach chair. It runs away with them and Knutt Sunday gives chase. At last they return to the bathhouse. Krazy is pushed into the water, and Ima and the girl sit on the edge making eyes at each other. Krazy ties their shoelaces together, and they both fall in when they try to get up. Ima then seizes Krazy and makes him his assistant life saver. He then goes off with the girl to get some ice-cream. Knutt ties a weight to his leg as he is eating it and the weight drags him into the pool. Ima pulls Knutt in with him.

They rush out onto the beach. Ima and the girl hide behind a beach umbrella. Knutt removes the umbrella and puts it over a hideous girl. Ima returns to her and is disgusted. Ima and the girl go for a ride in the flying boats and Knutt follows and spills Ima into the sea. A crab grabs him, and he rushes to the shore. He puts the crab on Sunday. Sunday determines to be revenged. He decoys Ima and the girl into a bathhouse, and then chloroforms them with a bicycle pump through the key hole. He hires two confederates to push the machine into the sea and drown Ima and the girl. The police see the suspicious characters and arrive in time to rescue Ima and Hazel.

"THE VOICE ON THE WIRE"

"The Thought Machine" No. II



Below—Shirley and Reynolds see the Thought Machine.



Above—Red hypnotizes Polly. Centre—Scene at the cafe after the lights come on again.

THE Eleventh Episode of the serial, adapted by J. G. Alexander from the novel by Eustace Hale Ball and produced by Stuart Paton, with Ben Wilson starred.

THE THOUGHT MACHINE" is the alluring title of the eleventh episode of the record-breaking serial, "The Voice On the Wire" which Stuart Paton has produced from the novel by Eustace Hale Ball. A strange invention, a development of wireless telegraphy along the lines of thought transferrence, gives its name to this chapter, which concerns itself mainly with the efforts of Shirley to prevent the death of the fifth victim of the "Voice."

Dr. Renolds still is bound and lies on the floor helpless. When Polly, her expression slightly dazed, passes by him without so much as looking at him, he can only gaze after her in wonderment. She is put in a limousine with Taylor, a crook, at the wheel. "Red" stands at the side of the machine and talks with her, then gives instructions to the driver. Meanwhile James Welsh in evening clothes awaits Polly.

Shirley with the double-crossing crook speeds toward "Pale" Ida's house and is followed by Cronin and his men in another car. They are seen by some crooks as they draw near the place and "Red" is quickly warned. Shirley dashes into the and with the help of his men, forces the door of the sitting room. The crooks carry Renolds upstairs and the other men follow them. A terrific struggle takes place. One crook and a policeman are dead, while several on both sides are wounded and when Shirley regains consciousness, he finds that Warren and all of his crooks have disappeared. Cronin is disgusted and while talking with Shirley hears "The Voice" saying that "It" would meet them at the "Poisson d' or," a cafe. They discover Renolds who tells them that Polly has gone to meet Welsh and immmediately Cronin asserts that he knew she was double-crossing them. He and Renolds drive to Welsh's home.

Meantime, Welsh has been summoned by Polly, who waits for him in the limousine and while they chat gayly they are driven to the cafe.

When Shirley inquires for Welsh the butler informs him that his master has just left with Miss Polly Marion and Shirley bows his head, hurt at the conviction of his suspicions. Telling Renolds to warn Cronin that Welsh has gone to the Cafe, Shirley remains in the apartment while Renolds hurries way. And again "The Voice" speaks to Shirley telling him that though he is very clever, Welsh will die in the Cafe at twelve o'clock that night.

At fifteen minutes before the hour of twelve, Cronin and Renolds stand

(*Continued on page* 27)

CAST.

Shirley	Ben Wilson
Polly	Neva Gerber
Cronin	Howard Crampton
Dr. Renolds	Jos. Girard
"Red" Warren	Francis MacDonald
James Walsh	Wadsworth Harris
"Pale" Ida	Evelyn Selbie

EXTRA! EXTRA!



Intrepid Eileen on her mount.

EILEEN SEDGWICK RIDES "CHARLIE."

CAN you imagine being delighted with an assignment to play leading lady with a troup of lions, tigers, elephants, and leopards? Most of us would consider it very little of a privilege. But Eileen Sedgwick is differently constituted. She has been given the lead in the company of Universal Director Henry McRae, who has produced a picture with the working title of "In African Wilds," and most of the inhabitants of the Universal City zoo are with her in the cast. Yet she declared that she is tickled to death, as she has always wanted to work with wild animals, and that the ambition of her life is now realized! Truly there is no accounting for tastes.

She admits that the sensation of being treed by a lion, who then lay down at the foot of the trunk and waited for the chance of her descending, was a peculiar one, and that she was rather relieved when Mr. Leo was induced by the persuasive power of a rope to return to his cage. But she declares that the thrill was really not so great as that which she experienced when Charlie, the big Universal elephant, decided to take a nap while she was mounted upon his massive head.

"An elephant lies down with a certain suddenness," she explains, "and you feel rather as if you were going down on the crest of a mountain avalanche. I hung on by his ears, which are not quite as conveniently placed as the straps in the subway cars."

JACK FORD'S COMPANY.

THERE are so many dare-devils in pictures, that it seems a difficult matter to award the palm for courage to any particular company of screen players. But certainly Jack Ford's would give the others a run for their money. This is the way they looked when they began work on Jack's picture, called "The Trail of Hate," but no one could induce them to pose after the picture was completed. When Jack has finished a picture his players are not fit for publication. He has directed the destinies of three films for Universal. The first "The Tornado" set a hot pace, but the last, "The Scrapper," beats it. Picture fans never saw such a fight as that which takes place in the last reel of this Bison.



Jack Ford (kneeling at left) with his company.



Fritz Kreisler with U City Orchestra.

FRITZ KREISLER'S PICTURE DEBUT.

FRITZ KREISLER, the great violinist, made his debut in the movies recently under the auspices of the Universal Film Company. He was paying a visit to the film capital, accompanied by the well-known impresario, L. E. Behymer, Madame Eleanor Gerhardt, the famous lieder singer, and several other people of note. They spent the day at the studios, and were particularly interested in the filming of an episode in the great mystery serial, "The Voice on the Wire," which was being directed by Stuart Paton.

A cafe scene was being filmed, and Mr. Kreisler was asked if he would make use of the violin of a member of the orchestra, and play while the actors went through the tense scene. He graciously consented, and his music soon attracted every one in the neighborhood who could possibly get away to join the spell-bound audience. Pictures of the great musician were secured, and it is the intention of the company to use them in the Animated Weekly. If the consent of Kreisler's manager can be obtained, the incident will be incorporated in the serial itself, so that the famous violinist will become a member of the cast of "The Voice on the Wire."

MOVIEGRAMS

JOSEPH DE GRASSE AT WORK.

DO you see the gentleman without a collar who is pointing with his hat into the direct foreground? That is the Bluebird director, Joseph De Grasse, director of the company in which Dorothy Phillips is starred with William Stowell and Lon Chaney as her supporting actors. This picture was snapped while he was directing some of the scenes in "Vengeance of the West," the play upon which the company is engaged at the present time. The seated personage with the white pompadour is our old friend Lon Chaney, who has donned one of his inimitable make-ups for this picture. The girl at the side is Claire Du Brey, borrowed from Harry Carey's company for the occasion.

Some of the best of the Bluebird releases have been the work of this director, who came to motion pictures from the painter's studio. His photoplays proclaim the artist in their arrangement and lighting. He was responsible for a whole series with Louise Lovely before Miss Phillips arrived at the Coast. His "Gilded Spider," "Grasp of Greed," "Bobbie of the Ballet," are some of the plays that are not forgotten. With Dorothy Phillips he has put on "The Price of Silence," "The Piper's Price," "The Girl in the Checkered Coat," "A Doll's House" for Bluebird; not to mention "The Place Beyond the Winds," in which he played in person, "The Mark of Cain" and "If My Country Should Call," Red Feather releases.



De Grasse and his company at work.



Edith wears this in "Jilted in Jail."

EDITH SAYS SHE'S GROWN UP.

THIS picture of Edith Roberts, the little ingenue of the Nestor Company, came in the other day, with a group of others in very sophisticated attire. Edith sent a letter with them to ye Ed, in which she declared that she was "grown up" now. She has played Mrs. Newlywed to Eddie Lyons' blushing bridegroom so often, since she was appointed to the Nestor Company, that it has naturally made her feel somewhat mature.

PICTURE PLAYERS IDEAL SOLDIERS.

HERE is a picture of the only U. S. Recruiting Station ever established in a motion picture studio, about which we told you last week. Fred Church is "at bat," and one of the other actors is "thinking it over." The station was a branch of that at Los Angeles, and was set up inside the gates of the picture city, under the giant pepper trees which give a grateful shade to some of its streets. A flag with the legend "Men Wanted for the United States Army" was hung from a branch of the tree, and the Stars and Stripes were suspended in the background. The sergeant in charge was able to report the enlistment of several men, and declared that the picture players were some of the finest military material he had ever seen.

"They are a husky, fearless lot," he said, "used to an outdoor life and to exposure and risks. They are most of them athletes and fine horsemen, and would certainly make ideal soldiers. And surely men who are used to the excitement and confusion incidental to the filming of a big production would stand the nerve strain of modern war better than those who come to it fresh from the sedentary life of an office or a store. I am afraid if I had my way, I'd round up the whole Universal force!"



The only recruiting station in a picture studio is at U City.

"LIKE WILDFIRE"



BUTTERFLY PICTURE, STARRING HERBERT RAWLINSON. WRITEN BY LOUIS WRITZENKORN, ADAPTED FOR THE SCREEN BY KARL COOLIDGE AND PRODUCED BY STUART PATON. A CHARMING ROMANCE OF LOVE AND BUSINESS.

THE five- and ten-cent store has come into its own, and been immortalized in the movies as the background of a Butterfly Picture. The story "Like Wildfire" was written by Louis Writzenkorn, adapted for the screen by Karl Coolidge, and produced by Stuart Paton, who has some very big achievements to his credit, including "Twenty Thousand Leagues Under the Sea," and the present serial "The Voice on the Wire." Herbert Rawlinson is starred in the production, which gives him a splendid opportunity for the display of his talents for light comedy, and Neva Gerber found time besides her arduous work in the support of Ben Wilson in the serial, to play the feminine lead opposite Rawlinson. Here is an outline of the story:

In the small town of Winton, Phillip Potter keeps the only Five- and Ten-Cent Store. He is a typical small-town merchant who shows no progression in either action or attire. He is a semi-invalid.

Nina, his daughter, possesses a fine brand of American courage. She is a complete antithesis to her father. When the town doctor urges Potter to take a vacation, Nina forces him to follow this advice and determines to run the store herself. She immediately begins to advertise and to clean up the whole store.

William Tobias, the real estate dealer, threatens to raise the lease of the store for the coming year, because Nina will not consent to marry him. He writes to John Buckman, the founder of the Buckman chain of Five- and Ten-Cent Stores, that he can offer him a store in the heart of the city, directly opposite the only Five- and Ten-Cent Store and that he will hold the option for thirty days.

Upon receiving Tobias' letter, Buckman sends for

CAST.

Tommie Buckman	Herbert Rawlinson
Nina Potter	Neva Gerber
Mr. Buckman	L. M. Wells
Mr. Potter	Johnnie Cook
Tobias	Howard Crampton
Brown	Burton Law
Phil	Willard Wayne



"I'll buy all the ribbon in Winton if I like!" said Tommie.



"Pretty nice little firm!"

his son Tommie, a gilded youth whose one big problem is escaping work, and orders him to go to Winton and report on the advisability of placing a store there. It is Tommie's chance to make good. Buckman then sends Brown to Winton so that he can check his son's report.

Tommie arives in the small town, visits the Five and Ten Cent Store, and to cover his tracks, buys a dollar's worth of ribbon. When Tobias taunts him for his purchase, a fight is begun and Tommie lands in jail. He sends a telegram to his father, saying that he is innocent, but the answer is that God takes care of the innocent and that Mr. Buckman is through with him. Tommie then appeals to Nina who arranges to have him released from prison.

In order to pay the lawyer, Tommie accepts a position in the store as delivery boy, as he still has his racing car. But soon he becomes the manager of the place and a general favorite with Nina and all the clerks.

Meanwhile, on Brown's enthusiastic report, Buckman has opened a store in competition to Nina's. But Tommie watches closely and eventually outdoes Brown in every way. Brown becomes very discouraged and finally wires Buckman to come to Winton to give him advice.

Nina invents a "sad iron" and Tommie goes to the city to sell the patent. His friend Phil manages the business end of the deal and sells the iron to Buckman for five thousand, the money necessary to pay the new lease on the store. But, celebrating with his club-fellows, Tommie is put on a train going in the wrong direction so that he does not arrive in Winton when Nina expects him.

Tommie has gone by the name of John Jones in Winton, but Tobias discovers that he is really Buckman's son, and informs Nina of this fact, telling her that Tommie is only a spy, working for his father's interests. She also sees a large advertisement of the "sad iron" in the opposite store and conludes that Tommie has betrayed her trust in him. Stumbling to the office, she begins to weep and Tobias, taking advantage of his opportunity put his strong arms about her.

Tommie, meantime, arrives in Winton and rushes to the store with his good news. He pushes open the door of the office and nearly falls over as he sees Nina in the arms of Tobias. He then writes a note to her, confessing to being Buckman's son, but denying being a traitor or spy, enclosing the check for five thousand and congratulating her upon her coming marriage.



Nina takes charge.

A clerk hands the note to Nina and she runs from the office and catches Tommie as he and Phil are just getting ready to leave in the racer. She explains her side of the trouble and he adds his explanation. Tommie grabs Nina and impulsively embraces her.

Buckman comes to Winton, and he and Brown walk into the store across the way, and are shown to the office where they find Tommie and Nina sitting on top of a desk, their arms about each other.

JAPANESE SUBSCRIBER FOR THE WEEKLY.

DID you ever see a Japanese money order? When the editor of the Weekly received the document, of which the cut on this page is a reproduction, in his mail one morning, together with a letter in Japanese, he was entirely at a loss to understand what it meant until he consulted his Japanese correspondent, when he found it was a money order covering a six months' subscription to the Moving Picture Weekly.

He very politely acknowledged it, and in order that there should be no possible mistake, photographed it before turning it over to the post-office.

It is therefore presented for the eduification and information of those who have never seen a Japanese money order.



This is a regular money order and has now been cashed.

RAWLINSON FULL OF GINGER.

IT was a real treat for the visitors at Universal City to watch Herbert Rawlinson acting before the camera in "Like Wildfire," in which he is featured with Neva Gerber. His dialogue is very laughable and he constantly is joking with other members of the company. However, the joke was turned on him a few days ago when his director called for the cameraman to begin cranking. After about ten feet of film had been finished the director called, "Cut, where is my leading man?" Rawlinson had not heard, from a door on the set, the order for action and he was calmly awaiting instructions to enter. All the others on the set joked him about it, so he requested the director in the future to use the megaphone.

UNIVERSAL CURRENT EVENTS IS DEDICATED TO PATRIOTISM



Marshal Joffre.

A NEW pictorial review makes its appearance this week on the Universal program. It is called Universal Current Events, and will be released as a special without release date each week, being shipped on Saturday. The spirit that inspired this news weekly is a very patriotic one on the part of the Universal, and in furtherance of this idea the subject matter of the first number is entirely patriotic. It has to do with events which have shaped themselves about the entrance of the United States into the World War.

It is the intention to make this weekly deal largely with events of national and world importance, although any event of sufficient importance to warrant it, will be incorporated in this film. A large corps of cameramen in different cities of the United States and Canada has been engaged, and the new weekly has representatives in every foreign country as well.

In conformity with the importance and character of the reel, the main titles and sub-titles have been made in the form of newspaper headings, an innovation in pictorial reviews, and one which will be particularly agreeable. There is scarcely any one in the United States who is not accustomed to reading newspapers, and we are so busy that it is said we are a nation of "newspaper head readers." Thousands of people have time in reading the paper to read the headlines only, and the eye naturally falls into the form which newspaperdom prescribes for the heading of its stories. In the first issue of the Universal Current Events, the following items which principally concern Woodrow Wilson and Marshal Joffre, whose pictures adorn this page, are listed in the following order:

GREETING.

"The UNIVERSAL CURRENT EVENTS, coming to you for the first time in this issue, offers itself respectfully and patriotically to your and the nation's service. Timely, inspiring news gathered by expert cameramen in all parts of the globe, will be served in record time. A living newspaper, clean, readable and aggressive. THE UNIVERSAL CURRENT EVENTS greets you!"

Wilson and Marshall at America's Helm Will Pilot to Victory. — After tempestuous voyage, our Ship of State is on a steady course to Port Victory.—*Anywhere in U. S.*

Thomas Alvah Edison, Wizard of Wizards, Out After U-Boats. — Creator of incandescent light, phonographs, motion pictures and other marvels, now seeking solution of submarine menace.—*West Orange, New Jersey.*

Sub-Title. — Telegram. "Uncle Sam, Washington, D. C. Have heard your call. And am on the job.—Edison."

Appeals To Russian Workingmen To Stand Firm For Humanity.—Samuel Gompers renders great patriotic aid by co-operating with President Wilson in labor matters.--*Chicago, Ill.*

Back To Old Friends—Wooden Ships Again Come Into Their Own.—Necessity for carriers to get food and supplies to our Allies causes re-adoption of old standards in ship-building.—*Lake Charles, La.*

Middle West Greets French Mission With True American Spirit.—Chicago throngs welcome Joffre, Viviani and distinguished party on first visit there.—*Chicago, Ill.*

Sub-Titles.—St. Louis, Mo. Honoring the honored.

(*Continued on page* 30)



President Wilson.

Mary MacLaren A Speed-Demon

MARY MACLAREN, featured in the fourth Butterfly Picture, "Money Madness," is rapidly earning the reputation of being one of the most reckless auto drivers in California. It is only recently that she has been a car-owner, for a short year ago, Miss Mary was only an "extra" girl, and extra girls don't earn salaries which allow them to support automobiles in the luxury to which they have been accustomed. However, Miss Mary's rise has been of the meteoric character, and she has been the proud possessor of a car for some time. As soon as she had acquired it, she fell a victim to a bad case of speed mania, which has grown steadily worse.

So the role of "Ethel Fuller" in "Money Madness" which calls for some speedy driving on the part of the heroine, suited her down to the ground, and she did not have to be urged to take any of the risks which Frank H. Spearman, who wrote the story, and Henry McRae who directed it, had arranged for in the script. If you have sensitive nerves you had better not try for the position of leading lady in a McRae company, but the veteran director had no fault to find with his heroine in this picture.

When she drove the car after the fleeing villains, she came very near having a serious accident. Nothing but the fact that she had that week taken out an accident policy saved her, in her own opinion. She was required to back the car away from the camera and around a curve, on the edge of a steep railroad embankment. She started her machine at a fast clip, and it struck the curb opposite the embankment, throwing the car across the street against the rail. Fortunately the machine struck one of the iron posts of the fence and was saved from going over the bank.



Scene from "Money Madness," coming Butterfly Picture.

Background of Blossoms for Bluebird Photoplay

THE Bluebird Photoplay, "Southern Justice," is the work of Lynn Reynolds, who has earned the title of "Nature director" because all his Bluebird pictures are photographed with some phase of nature as a background. "The End of the Rainbow" was taken amid the glorious forests of the redwoods; "The Girl of Lost Lake" at the side of one of the most beautiful lakes in the Sierra Mountains; "Mutiny" at sea; "God's Crucible" in the Grand Canyon of Arizona; "The Code of the Klondyke," which is being held for summer release, in the snowfields. His latest, "Southern Justice," written, like most of the others, by himself, shows nature in her springtime mood, and places many of its most important scenes in blossoming orchards.

The story was called originally "The Three Guardians," and concerns the efforts of the three most important men in a little Kentucky mountain village, to provide for a boy who comes to them from 'way back in the country, with a burning ambition to achieve an education at all costs. The three guardians, are the judge, played by George Hernandez, the printer, Jack Curtis, and the shoemaker, Jean Hersholt, and never were three types put upon the screen with greater faithfulness to life. The boy whose future they make their aim in life, becomes the means of straightening out the tangled love story in which Myrtle Gonzalez plays the feminine part. Miss Gonzalez is shown to us as the embodiment of the spirit of spring, photographed with a background of apple-blossoms.



Scene from the coming Bluebird, "Southern Justice."



New Buick car used by the City Sales Manager of the Philadelphia Bluebird office and shows the remarkable increase in business in that territory. The Exchange also has another just like it to cover all the ground. Fairmount Exchange in the background.

PRAI
BLUE

THE MOVEMENT TO STA HAS TAUGHT BLU RUN AT LEAST TWO OF THEM ARE WAKING U THEM TWO DAYS AT A TI

FROM A CLERGYMAN.

Bluebird Photoplays, Inc.,
708 Hennepin Ave.,
Minneapolis, Minn.

Dear Sirs—As preachers are so often made ridiculous in movies, I wish to thank you for the manly and wholesome way in which one was presented at the Met recently.

It represented a young minister who had lost out at college ("The Measure of a Man"), but made good among the sons of nature, in the big woods. It was in every way helpful and uplifting, and sent every one home feeling good. It was one of those plays that shows the possibilities of the movie in way of interest and moral improvement at the same time.

It is not necessary to be vulgar, as many plays frequently are, in order to be popular. I am quite sure people would flock to see such plays as the one mentioned, and I wish to encourage you in their production. Sincerely,

Pastor First Methodist Church.
Your Friend, A. H. THOMPSON,
Grand Forks, N. Dak.

COMPLETE SATISFACTION.

Bluebird Photoplays,
St. Louis, Mo.

Gentlemen—I have been running Bluebirds since last August, and they are giving me complete satisfaction. Otherwise I would not be using them. I believe this is the strongest endorsement I can possibly give.

Very sincerely,
(Signed) W. A. RAISER.
Fourth Street Theatre, Moberly, Mo.

BEGGING FOR MORE.

Bluebird Photoplays, Inc.,
Portland, Ore.

Gentlemen—On March 8th we received a letter from you, asking us to tell you how we liked Bluebirds. "Bluebirds" are the thing. We like them, our patrons like them. Anything that we could say would fall way short in doing justice to the merits of the pictures. We think they are the cleanest and most wholesome pictures put on the screen.

They are the best drawing program that we have and we are always sure of a full house Bluebird night. Our patrons are not backward in complimenting us on the quality of Bluebirds, and are begging for more. Our only fault with Bluebirds is, we can't get more of them. We would run two Bluebirds per week if we could get them.

Yours for more BLUEBIRDS,
(Signed) W. H. DURHAM.
Grand Theatre, Camas, Washington.

INCREASED BUSINESS.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Dear Sir—I want to thank you for the trouble and expense you went to last evening to get my picture to me. That surely is service. Your Bluebird pictures are sure going good here. They have increased my business in good shape. Thanking you again, I am, Yours truly,

B. C. HARRIS.
Lewis, Iowa.

LIKES "POLLY REDHEAD."

Bluebird Photoplays,
New York City.

Gentlemen—It was my pleasure the other evening to see your Bluebird photoplay, "Polly Redhead," and it pleased me and those with me so highly that I thought I would not be doing my duty if I failed to write our appreciation.

The story is a lovable one, the cast acts their part in a perfect manner and all in all, I honestly believe it is the best feature I have seen in months, and one that will win friends for the theatre and for better movies wherever shown.

Sincerely and cordially,
(Signed) E. R. ANDERSON.
St. Louis, Mo.

"Hell Morgan's Girl" Con

LONG runs are getting to be specials. "Hell Morgan's G records for attendance and f received that the Central Theat Girl" for six weeks very nearly town outside of New York and C legitimate productions attain in a

SE FOR BIRDS

A BLUEBIRD DAY ONCE A WEEK
D EXHIBITORS THAT THEY CAN
UEBIRDS A WEEK. NOW SOME
) THE FACT THAT THEY CAN RUN
NSTEAD OF ONLY ONE.

Tel. Englewood 9441 — Tel. Canal 1970

LANGLEY THEATRE

HIGH CLASS PHOTOPLAYS

63rd Street and Langley Avenue

Chicago, Ill., April 14 1917

Mr J Von Ronkel,
% BlueBird Photoplays,
109 N Dearborn St, Chicago.

Dear Sir:-

I take great pleasure in complimenting you upon the wonderful results I am getting from your productions. During the year I have been in the game, "BlueBirds" days have always been my best days. Hoping to see your firm keep up their good work, I remain

Sincerely yours,
Edward Leven
Mgr.

This letter speaks for itself.

COIN MONEY LIKE RAIN.

Bluebird Photoplays,
1600 Broadway, N. Y.

Gentlemen—I am very much pleased with the result I am obtaining with Bluebirds. I wish it will always continue the same. As a matter of fact, the Bluebird Photoplays are the best pictures in photograph line—they can't be beat.

Your features are unquestionably clean, and they certainly are a drawing card. Every time I run them on Sunday the theatre is packed to the doors. Your pictures coin in money like rain. I will always recommend Bluebirds as best in filmdom.

Wishing you continued success, I am, Yours respectfully,

(Signed) C. W. BRILL, Mgr.
Norga Theatre, Akron, Ohio.

;s 6 weeks St. Louis Run

le with several of the Bluebird particular has been hanging up th of run. Word has just been St. Louis ran "Hell Morgan's city. That is a record for any , and it is a record that very few ept these two cities.

READ THESE TWO LETTERS FROM HILLMAN TOGETHER

Bluebird Photoplays,
Sioux City, Ia.

Gentlemen—I cannot speak too highly of "Eagle's Wings" as a picture and also as a drawing card, but made a mistake in not raising the price of admission.

I did some very heavy advertising to put it over, but the results certainly show that it paid me to do it.

I had some photographs taken of my lobby display, and also street ad, and would advise that you get a copy of them to show to any Exhibitor who is thinking of booking the film.

Tell them if they are any way dubious about it to write me and I will certainly advise them to book it as it is *some* film and a winner.

Yours very truly,
(Signed) L. HILLMAN.
Mfg. Hill-San Amusement Co.
Lincoln, Nebr.

MADE LOTS OF FRIENDS.

Bluebird Photoplays, Inc.,
Omaha, Neb.

Gentlemen—Your attraction last night "Love's Lariat," was a very fine picture and made lots of friends. I have a little advertising stunt that I am putting over myself.

Yours sincerely,
PAUL WELCH,
Mgr. Maynard Theatre.
Mitchell, S. Dak.

Gentlemen—Replying to your letter of the 16th requesting the privilege of using my former letter to you in regard to "Eagle's Wings."

I did not write you with the intention of having the letter published, but just to give you an honest opinion as to the merits of "Eagle's Wings" and the money-making possibilities of it, as demonstrated by the two days run here.

Believing that the showing of this picture at this time will greatly assist the Government in preparing for a Defense Program, and that every true blue America should see it, I gladly consent to the use of my letter.

Kindest personal regards,
(Signed) L. HILLMAN.
Hill-San Amusement Co.
Lincoln, Nebr.

TAKE FRONT RANK.

Bluebird Photoplays, Inc.,
Calgary, Alta., Canada.

Gentlemen—I feel it is my duty to compliment you on the Bluebird Photoplay, "The End of the Rainbow," which was the feature shown here last night.

I cannot speak too highly of Bluebird Photoplays in general.

In photography, colorings and characters they easily take front rank and even the most critical audience is forced to admit the superiority of Bluebird service.

Yours very truly,
(Signed) P. W. SHACKLETON.
Mgr. Olds Opera House.
Olds, Alberta, Canada.



Mme. Jenkinson and Alfredo, the "Vagabond Violinist."

Moving Pictures Are Now New Zealand's Solace

By ROSE SCHULSINGER.

IF you had a hard day's travel before you and a very good story in a very good magazine brought about a meeting that made it very easy on the nerves you'd feel forever grateful to it, wouldn't you?

The traveler had shamefacedly removed it from the seat of a man press agent when he sought the solace of the smoker as men press agents have a habit of doing and the other traveler straightway began to enjoy it shamefacedly over the original swiper's shoulder. Ordinarily, that thing gets your goat. But, when you've been there yourself, you're not a beast. And when you feel that some one, beside yourself, is crazy about pictures and just can't help reading a perfectly good movie story, even over your left shoulder, then you're not exactly a beast either, especially if it's Sunday on a New York-bound train.

"What the movies need is imagination, yes, pure, liquid, golden imagination," thundered Creel, the invincible director, to the grand old man president of the story, when they're both fishing for reasons why the other guy's grabbing their number.

Retrospectively, the first swiper laid the printed philosophy down, thereby making it impossible for the second tresspasser to pursue the interesting theory, and then deliberately turned for contradiction or acquiesence.

"That's just perfectly, ex—actly what I think," returned the second sympathetic swiper, without an instant's hesitation, and in a voice that made the first swiper inquire, without an instant's hesitation, where it hailed from.

"Auckland, New Zealand, where we're just crazy about pictures," came back the foreign accents triumphantly.

"We've 150,000 persons in Auckland, one hundred very smart picture theatres, two caustic critics on two good newspapers—the Star and the Herald—and a craving for serials that only Universal's 'Trey o' Hearts' ever fully satisfied. We depend for recreation almost wholly on the movies now that the cloud of war hangs so heavily over our country, which has sent more men for its size than any other one of England's colonies. We like the movie that leaves a rent in the heart and a tear in the eye. We think Lois Weber the biggest woman in pictures and Dorothy Phillips a very wonderful actress. We are very proud of Louise Lovely, who hails straight from our country, you know, and we never miss a single number of the Moving Picture Weekly."

Was there ever such luck and for a press agent—on Sunday!

The inspired angel, in her foreign lingo, continued: "American pictures appeal more to the heart of our people than any other because they are not only clever and smart and modern, but because they are sincere. We take them more seriously than you do because now we do no dancing, no entertaining and cannot fully enjoy our grand opera and drama, because of the aching void caused by the world conflict to which New Zealand, with her million population, has already sent 100,000 men. Pictures to us now prove at once a recreation and a solace that the spoken word could not accomplish today. That would irritate us. We would argue with it. At King's, a modern picture house as fine as any on Broadway and located on Queen's Street, Auckland, we see a big sign every day saying: 'Universal Pictures Here,' and I'm jolly well sure that we know the middle names and number of curls of your actresses better than you do yourself. Pictures mean a great, a very great deal to us, tucked away in our corner in the South Seas. Lois Weber's 'Hypocrites' created a sensation never equalled by any other one attraction, not excepting the concerts of Madame Melba, and we're hoping *some* day to wake up and find a Universal Company perched atop one of our splendid mountains, taking advantage of the hospitality we should offer it."

One didn't have the heart then to catalogue that country's volcanic mounts!

And still I haven't told the name of the follower of Universal pictures 9,000 miles from 1600 Broadway. She is Miss Grace Jenkinson, founder of the only Paris shop in her part of the world, who arrived here several Sunday nights ago on her annual purchasing trip. And, if she talks gowns as well as she talks pictures and war, then you'd better not send wifie to her when you aviate out there.

⚜ ⚜ ⚜ ⚜

MYRTLE GONZALEZ ORGANIZES ACTRESSES FOR RED CROSS.

IMMEDIATELY after the announcement was made that the United States had declared that a state of war exists with Germany, Myrtle Gonzalez, who is featured in Lynn F. Reynolds' Bluebird Company, commenced the organization of a Red Cross group among the leading actresses of the Pacific Coast studios at Universal City.

A number of the leading women had been taking an interest in nursing for some time, and it was not long before Miss Gonzalez had a formidable list of names for the organization.

During the hours when not employed on the sets the actresses are taking instructions in first aid work and learning the use of bandages and antiseptic solutions. It is planned to have an instructor from the Red Cross service hold regular classes at Universal City. Miss Gonzalez is the star of the coming Bluebird "Southern Justice."

PROBABLY KIDNAPPED.

AMONG a number of unique communications received by the Scenario Department at Universal City this week was the following:

"Strayed from Washington, D. C., on the 8th day of January, one young scenario, named 'The Stroke of Genius,' dressed in a bright blue wrapper. Last heard of cavorting on Broadway, and supposed to have headed West. Keep a lookout, and if found kindly return to its guardian, as below."

Scenario Editor Cunningham reports that the youngster has not yet arrived at the picture city.

Troubles of A Film Distributor

WORLD MAN SPENDS AN HOUR IN THE OFFICE OF THE UNIVERSAL EXCHANGE, NEW YORK CITY BRANCH, AND LISTENS.

By Hanford C. Judson.

(Reprinted from the Moving Picture World)

THE manager of a film exchange needs decision and good judgment, for his path is not all roses. The writer might have guessed that the manager's job was no snap, but as he sat near the desk of Mr. Rubinstein of the Twenty-third Street Exchange of the Universal Film Manufacturing Company, the morning's batch of cases and problems turned out to be astonishing.

To begin with, a case of five reels containing all that was left of a print, "The Gates of Doom," was brought in. Mr. Rubinstein remarked, "Look, they haven't even sent back the paper bands." The case looked like a nest of rubbish; but we found the bands when we took out the reels. They had been put in the case first. What remained of the five reels was put in on top, and last of all the rubbish, parts of the film, three inches, or three feet long, tossed in on top of all.

"Where did that case come from?" I asked. "That has just come in from the Paradise Theatre, 472 Ralph Avenue, Brooklyn, N. Y.," was the answer. The house is owned by H. Goettinger. I asked the name of the operator, but it wasn't known. I wanted to know why the film was returned in so outrageous a condition, and was told that it might have been any one of several reasons. The operator might have disliked some recent picture furnished by the exchange; he might have been in a hurry to get away and took his impatience out on the picture. A good guesser can get a number of reasons, but none of them will condone the sending of film back in such a manner. If it had been merely the first time the thing had happened, it might have been passed as a regrettable accident. But I was told that other films had come back from that same theatre in almost as bad a condition even weeks ago when Mr. Barbash was the manager. Letters about it have not been of any avail. "How much has this case cost you?" I asked him. Mr. Rubinstein replied that he didn't yet know the condition of the film, but that at a minimum it would cost $7.50. This is not the only theatre that misuses film.

There have been complaints on this same score from many points across the country. It is happening too often. It is dead waste and it is unnecessary. Probably no one can make an estimate of the yearly damage to the trade, which means to manufacturer, exhibitor and patron. As an added handicap: The exhibitor who expected to run" The Gates of Doom" in his show to-night and has advertised it, has lost his advertisement and may displease his patrons. The exchange has no print of it for him now.

All this goes to prove that there are two sides to the complaint often received from exhibitors and noticed by F. H. Richardson in the Projection Department, that exchanges fail at times to examine film sent out. A poor and careless operator may do a lot of damage to a film, and the same man is often just the one who will be slack in returning the show to the distributing office, leaving it till so late it cannot be examined and sent out for use the same day. The exchange may be careless at times, but the operator who is tearing film without need and the exhibitor who won't take the necessary care to get the show to the exchange in time hasn't much right to kick. Mr. Richardson is coming in contact with one part of the difficulty; here is a glimpse of the same problem from the other side.

There was plenty of talk about delayed film over at the Universal branch this morning, April 25. The best example was pointed out in a courteously written letter from exhibitor William Brown of the Royal Theatre, N. J., who complained of delay caused by his messenger having to wait for the shows he had booked and closed with a request to Mr. Rubinstein to book shows to him that could be counted on to get back to the exchange the night before, so he could be sure to get them in the early morning.

Sixteen shows came back late this morning. Some of these prints will have to lie idle till to-morrow. Half-past nine in the morning is not unreasonably early for the return of film. One man was complaining bitterly because he had to wait for his show. The manager asked him when he had brought his reels in to-day. He replied that he had come in at half-past ten. "That's too late; you'll get your show for to-day at half-past twelve." "That is too late for my show," said the exhibitor. "But why didn't you bring the last show back in time for us to examine the reels?" said the exchangeman. The exhibitor had no answer and doubtless felt abused. He seemed not to consider that others had been badly inconvenienced. So it goes on day by day.



"THE VOICE ON THE WIRE."

(Continued from page 17)

before the cafe waiting for Shirley, who does not arrive, and Cronin curses to himself. Shirley has already entered the cafe disguised so well as an old farmer that no one recognizes him. He pretends to be a hired entertainer.

The lights go out several different times during the dances, but finally they fail to come on again. In the darkness, Shirley hurries over to Welsh's table. The dismembered hand approaches Welsh, who screams with fright. Cronin blows his whistle and runs into the cafe, while "Red" and the other crooks run out. Detectives rush in and confusion reigns throughout the place.

Welsh manages to make his escape when Shirley grasps the hand which is threatening him. Cronin interrupts, and Shirley lets go the hand which disappears.

Polly is seized by Red and taken to his home with Pale Ida. He tells her that she must kill Shirley, that he is at the house of a friend of his, an investigator who has invented a wonderful thought machine. Polly, still in a trance, takes the revolver he gives her and goes out to the car with Ida.

Shirley and Renolds have gone to the home of the inventor. He tells them that his machine told him that they would come. Shirley is incredulous. His friend goes to bed, and Shirley sits down before the machine to think. The mirror in it shows him Polly's face. He looks up. She is standing in the doorway with a gun in her hand, which is pointed full at him. She walks forward, still covering him. The picture fades as she presses the gun to his body. He tells her that she cannot fire as she draws back the trigger.

"A 44 CALIBRE MYSTERY"



HARRY CAREY, directed by Fred A. Kelsey in a Gold Seal, written by T. Shelly Sutton and adapted for the screen by C. J. Wilson. Junior.

Three scenes from this strong Gold Seal.

THE picture public loves mysteries and it loves Harry Carey in Western melodrama. In "A 44-Calibre Mystery" it gets both, and a big success with any sort of an audience may safely be predicted for this Gold Seal, written by T. Shelly Sutton, adapted for the screen by C. J. Wilson, Jr., and produced by Fred A. Kelsey. The action is fast and tells this story:

"Bow-Legged" Billy Jenson, Sheriff of Driftwood, declares for law and order. Kitty Flanders, daughter of a pioneer prospector whose wife is dead, admires the Sheriff's bravery and falls in love with him. The Sheriff, fearless in all things else, is timid when its comes to love-making.

A masked bandit, believed to be "Lone Jack," for whom the officers have long been searching, holds up the stage-coach near Flap-jack. A cowboy, riding in the distance, sees the robbery, and reports it to Deputy Sheriff Horton, who immediately starts out on a "still hunt" for the bandit. The bandit, in a secluded spot, is revealed as Pete McGuire.

Kitty becomes uneasy about her father, who is prospecting in a ravine known as "Echo Canyon," on account of the wonderful echo, and goes in quest of him. Bob Flanders has discovered a rich gold mine. Kitty, delighted at their good fortune, returns home to prepare supper for him. She goes to the store for groceries, where Pete McGuire watches her admiringly. Sheriff Billy Jenson is watching Pete suspiciously. Pete surmises that Kitty and the Sheriff are sweethearts. A rough-neck prospector, drunk, approaches Kitty and insults her. Pete McGuire interferes, and plays the "hero" by knocking the rough-neck down.

That night the Sheriff and his deputy, Horton, compare notes and become convinced Pete is the bandit. Horton insists on the right to capture Pete unaided. One of the saloon habitues overhears their plan, and "tips" Pete. The latter hides in a deserted outhouse, but is loath to leave camp, as he wants to obtain Flanders' mine. The following morning Pete sees Flanders on his way to the mine and follows him. Deputy Horton sees Pete and follows him. Flanders discovers that he is being followed. Flanders hides behind a rock, gun drawn. Pete also hides, knowing that it is Horton who is after him. Both Flanders and Pete are taking aim at Horton when the latter comes upon Flanders. Before Flanders or Horton can realize their mutual mistake, Flanders and Horton have both fired. Flanders believes the second shot (the one fired by Pete) is the echo of his own. Horror-stricken, he believes he has unintentionally killed the deputy. Pete confronts him and encourages the mistake.

Meanwhile, Kitty has heard the two shots, and runs to the scene. Pete agrees to seal his lips if Flanders will deed Pete one-half of the mine and "fix it" for him to marry Kitty.

Pete woos Kitty and her father pleads with her to look with favor on his courtship. Billy, the sheriff, has no evidence on Pete. He is therefore compelled to step aside and allow the man he believes is a bandit to woo his sweetheart. Kitty and Pete are to be married, and she is forced to tell Billy she loves Pete.

Flanders learns that Kitty is heart-broken over her prospective marriage. He decides to save her, and to make clean breast of everything to the Sheriff. He does so. Billy is amazed and says: "You're crazy! The bullet that killed Horton was a .44 steel-jacket. Your gun shoots a .38 soft-nose." Flanders is amazed and recalls the "echo." The Sheriff tells Flanders it was the "echo" that killed Horton. He decides to take Pete's gun away from him and examine it. Kitty has admitted that she hates Pete and loves Billy, so Billy now has a clear road to kill or capture Pete. Everyone in camp believes that he is afraid of Pete. Billy enters the saloon, walks up to Pete, and quietly lifts the gun from Pete's holster, confirming his suspicions that Pete's is a .44 hard-nose. A gun battle ensues and Pete is slain.

CAST.

Sheriff	Harry Carey
Kitty Flanders	Claire Du Brey
Bob Flanders	Frank MacQuarrie
Pete McGuire	Vester Pegg
Horton	William Gettinger
Joe	Hoot Gibson

"Money's Mockery"

LAEMMLE Two-Reel Society Drama, written by E. M. Ingleton and produced from her scenario by Douglas Gerrard. The story of the winning over of an old grouch by a young wife.



Right—Jabez and Billy make up.

Left—Nancy at home.

MRS. E. M. INGLETON supplied the story and scenario for this two-reel Laemmle drama, which was then given to Douglas Gerrard to produce. Gerrard plays the role of the old grouch, Jabez, who is finally won over by the sweetness and hospitality of his young daughter-in-law, played by pretty Francelia Billington.

Alone in his elegant dining room, old Jabez Peterson sits at a princely dinner. He has little appetite however, and even the efforts of Daws, the faithful butler, meet with little response. Jabez's mind wanders to the past. Home was a happy place then with a wife and little Billy, and Billy's birthday was always an event of much note. The old man has been absently staring at a calendar on the wall and realizes that it is Billy's birthday.

Billy has met and loved a young girl, Nancy, while studying art, and against his father's wishes continued his love making. Angry at being balked, the father threatened that unless he breaks off with the girl he would disinherit him. Billy's love was true, however, and he had written his father that he had taken the only course for an honorable man and married the girl. They would seek out a place and try to abide by the old man's decree never to come to him for anything.

Times were hard for Billy and his girl wife. Business was poor and there was little market for Billy's work. They had established themselves in a poor tenement. Here their finances reach the lowest ebb and on the day of days, (Billy's birthday) their lights are turned off, the landlord is coming for the overdue rent and the larder is empty. Billy sets out determined to get work of any kind.

Nancy realizes with a start it is Billy's birthday and there is no present for him. It is a hard struggle but she decides to pawn her wedding ring and have a big dinner. She does so, and returning home, loaded down, meets Jabez. He is wearing old clothes and she, thinking he is an old friend in need of help, invites him to share the dinner. The old man is surprised and amazed at the cordial invitation given him, an entire stranger, and he is made to help in preparing the meal. His old heart is touched when he learns the sacrifice the girl has made to celebrate Billy's birthday. He hurries home, making an excuse.

Billy has been unable to find a thing to do. He returns home rejected. He is welcomed by the smiling Nancy and eyes the steaming dinner hungrily. Before leaving, old Jabez has insisted the girl put on a wedding ring he has to hide the absence of her own and Billy sees the ring and recognizes it as his mother's. Nancy then tells of having to pawn her ring and while she is crying on his shoulder old Jabez returns, hustles the bewildered couple out to his waiting car and tells them that Billy's birthday celebration will be on him.

CAST.

Billy .....William Wayne
Nancy .....Francelia Billington
Jabez Peterson.....Douglas Gerrard
Daws .....M. Titus

"THE FLASHLIGHT."

(*Continued from page* 13)

little later, Lane is taken prisoner, the sheriff informing him that the girl had betrayed him.

At the trial, Lane is practically a condemned man, when the girl takes the witness stand and gives evidence that leads her to be held as an accomplice. Lane produces the camera picture to prove her innocence, but the sheriff displays her scarf belonging to her which was found in Brixton's cabin. The scarf is around her neck in the picture. There is no help for her or Lane. But when Lane, to save her, determines to make a false confession, she stops him, crying out: "He didn't do it! Nobody murdered Porter Brixton, because he isn't dead."

Brixton soon appears, frightening the credulous mountain people who think it is his spirit. He tells them that the murdered man was Henry Norton, his half-brother, whom he killed, and tells how the grim shadow of Henry's hatred clouded his life from the beginning. As the pet of their mother, he gained control of the estate and then later fastened a crime upon Brixton, the shock of which killed his invalid wife. Delice, Brixton's daughter, while trying to clear her father, aroused her uncle's ire. He managed to have himself appointed her guardian, hoping thus to get her under his control. But accidentally the girl found papers which proved Henry guilty of the crime for which her father was accused and she mailed them to Brixton at the cabin to which he had fled. Henry discovered the loss of the papers and induced her to lead him to her father's hiding-place, promising to make amends. When he entered the cabin and tried to shoot Brixton, the latter was the quicker and Henry was killed. Delice suggested that they garb the dead man in Brixton's clothes and because of their remarkable resemblance, it was thought the recluse had been murdered.

Miss Emma Carus For 2nd Song Hit

THE second "Song Hit in Photoplay" will be a patriotic one, and it is for this reason that the one announced for release on May 29th will be held over until June 19th. In place, then, of "Me an' My Gal," there will be released on May 29th a stirring patriotic song, entitled "Let's All Be Americans Now." This was written by Irving Berlin, Edgar Leslie and George W. Meyers. The song itself has the swing and spirit that will put it over of itself. But in order that it shall get the full benefit of a voice and personality known from coast to coast, Emma Carus has been secured to exemplify the spirit and the main character of the picture. Emma Carus is one of the very best known vaudeville and musical comedy singers in the United States, and has an international reputation as well. She will appear in the principal role of the photoplay, and will be photographed singing the song itself. Miss Carus is at present engaged in a vaudeville tour, and last week played the Palace Theatre, New York, and it was while she was there that "Let's All Be Americans Now" was filmed.

UNIVERSAL CURRENT EVENTS IS DEDICATED TO PATRIOTISM.

(*Continued from page 22*)

Texas Girl Students Form Immense Human Star Spangled Banner.—Dallas high school girls in patriotic exercises show spirit of great Southwest.—*Dallas, Texas.*

Small Town Sets Patriotic Example For All America.—Boys of President Wilson's own State rally to colors in answer to Nation's call for help.—*Madison, N. J.*

Sub-Title.—Recruiting officer Jenning's appeal for recruits answered by many.

$200,000,000 *More For France Loaned by United States.*—Secretary of the Treasury McAdoo and French Ambassador Jules Jusserand, in presence of distinguished group, sign transfer.—*Washington, D. C.*

Where the Kaiser Missed His Guess—Hoboken's Real Reply.—Famous New Jersey terminal of German Trans-Atlantic lines. Shows the real American spirit possessed by all. —*Hoboken, N. J.*

French President Confers War Cross on Noyon's Hero.—Stand made by veteran citizens against German onslaught brings honors from French Government.—*Noyon, France.*

Sub-Titles.—Arrival of President Poincare and M. Briand. President Poincare greets France's fighting officers. President Poincare bestows the coveted honor on Mayor Noel of Noyon.

French Envoys Are Greeted by Millions on Reaching New York.—General "Papa" Joffre, idol of France, former Premier Rene Viviani and aides are given evidences of America's affection for her friend and ally. —*New York.*

Sub-Titles.—First time on Manhattan Island. Arriving at the Battery. Through the Grand Canyon of Commerce to City Hall. A pyramid of American childhood pays homage. Greeted by Mayor Mitchell at City Hall. Up famous Fifth Avenue—into the heart of a nation. Golden Liberty, gift of New York citizens. Receiving degrees at Columbia University. At the tomb of General Grant. The world's greatest living fighter pays respects to the world's greatest silent warrior—both lovers of peace —FIGHTERS to obtain it!

EXTRA!! New York City Hall Ablaze.—Fire threatens destruction of famous landmark.

Twenty-Four Karat American! And With the Right Idea! !—If every able-bodied man in America will follow Teddy's lead, the Kaiser will regret having picked on us!—*Oyster Bay, L. I.*

Sub-Title.—"Don't stand idle! Get out and FIGHT!"

PATRIOTIC TAIL PIECE—"ENLIST TODAY—YOUR COUNTRY NEEDS YOU!"

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

FORTUNATELY or unfortunately, the title of a photoplay is almost the only angle that exhibitors can work on in making these "Putting It Over" suggestions effective. We have for the last six months been making these suggestions, and we trust they have been helpful. We know a great many exhibitors have used them. We respectfully suggest, however, that it would be a very interesting thing for other exhibitors if those who do use them would take photographs of the stunts that they use for lobby display or bally hoo, and send them in to the Putting It Over Department of the Moving Picture Weekly. It would add greatly to the interest of this page, and the avidity with which it is read, to have a number of actual examples of their use to show other exhibitors how they are being used. We would like to incorporate an illustration of this kind in every issue of the Weekly.

"MONEY MADNESS."

THE title of the Butterfly picture for May 26th is "Money Madness." It is a story of the misuse of banking funds by an intriguing official who wished to discredit the president of the bank, and force him to give him his reluctant daughter in marriage. The sight of money is always a drawing card. Have an artist draw a poster representing a huge pile of money, or better still, get from a theatrical dealer a bag of such money, or a pile of such bills. They cost very little, and will look sufficiently like the real thing for your purpose.

NOVEL BALLY HOO.

AN EIGHT-CYLINDER ROMANCE" the two-reel Victor comedy-drama for Thursday, is an easy feature to bally hoo. Any eight cylinder car with a great big sign, "An Eight-Cylinder Romance," on both sides of it, could be used, but be sure to have in it a girl dressed in a chauffeur's uniform, with great big goggles on. A man should be sitting in the back seat.

A ZOE RAE STUNT.

BY SPESHUL DELIVERY" is another Victor which can be easily put over by a stunt. It is all about a little girl who arrives by special delivery on a train. It would be effective to have a little girl dressed as Zoe Rae usually dresses, with her style of curls, carrying a tremendous special delivery letter. That is, have a board painted with the caption, "Special Delivery," in red, and as large type as possible, an imitation of a stamp, and the name and address of your theatre painted on it. This should make a corking good stunt.

Screen Magazine No. 20



NO one knows very much about the making of bronze statues, but all the secrets of the process are revealed in the Screen Magazine No. 20. All the stages, from modeling in clay to the completed bronze, of the making of the famous statue of "The Hiker" are shown in clearest detail, and the result is one of the most interesting numbers which even the Screen Magazine, famous for its interesting numbers, has turned out. Allen C. Newman is the sculptor who conceived "The Hiker" monument, and the cameraman takes us into his studio and shows him at work upon the clay model with which the work begins. He makes drawings first, then he poses the model in the nude and works on a small clay figure with all the detail which is to be in the finished work.

The cut above shows the model posing in uniform, and the nearly completed clay figure. The figure from which the bronze is cast is larger than life. A plaster cast is made first and taken to the foundry. We see the furnace pits, the crucibles for lifting the molten bronze, and the skilled workmen pouring the metal into the molds. Then the bronze is seen being dug out of the sand mold, and the sculptor himself carefully inspects it for imperfections. The rough sand and the edges of the mold are then removed from the cast. It is now ready for the coloring process. This may take a long time, if an effect of old bronze, with the characteristic greenish tinge, is desired. At last we see the unveiling of the statue, with the crowds waiting for the first view of another monument to American courage.

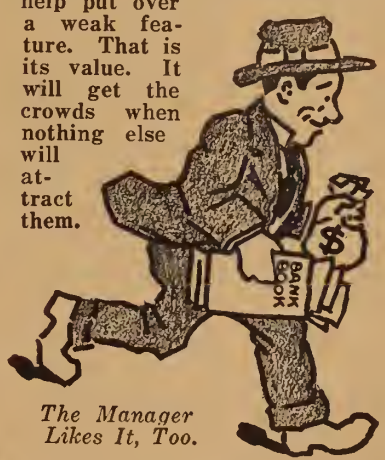
Another interesting section of Issue No. 20 is the reproduction of the famous Virginia Dare caverns, which were made for the American Museum of Natural History. Experts set up the rock formations caused by years of dripping of the lime-impregnated water in the cave.

New York views show the Harbor Police at work, patroling the waters of Manhattan Harbor in their swift craft. Then we see studies made in New York's great aquarium, of the fish gathered from the Seven Seas. The silver moon fish, the angel fish of the tropics, the porcupine fish found in New York Bay, and many other unfamiliar inhabitants of the deep pass before us. The reel ends with a miracle in mud by the Screen Magazine's famous sculptor, who makes the unique animated cartoons in clay.



"The Happy Habit"

Meeting the demands of Exhibitors by giving them what the public wants is A HAPPY HABIT with the mighty Universal. True to its reputation it has scored an immense hit with its great one-reel novelty feature the Universal Screen Magazine. Today it leads the list of novelty features that are booked by Exhibitors to boost a program, bolster up a weak performance, or help put over a weak feature. That is its value. It will get the crowds when nothing else will attract them.



The Manager Likes It, Too.

Book it for your dullest day. It is replete with the most interesting and fascinating subjects such as make the reputation of the big popular magazines—and there is something to please every member of the family—all in moving picture form. Write your nearest Universal Exchange for FREE booklet which gives you what you want to know about this box - office winner. Or address

Universal Screen Magazine

1600 Broadway New York.

STORIES OF THE ONE REEL PHOTOPLAYS

"MOVING DAY."

Nestor Comedy.

Written by Fred Palmer.
Produced by L. W. Chaudet.

CAST.

Young Husband.....Eddie Lyons
His Wife .....Edith Roberts
A Mover.....Lee Moran
His Assistant.....Harry Nolan

Eddie and Edith, a young married couple, are ready to move and are waiting for the van. Edith goes on ahead to the new house to wait for the furniture. The movers induce Eddie to take a drink or so and he becomes a little muddled. After much labor, they get the van loaded and start. After lunch, they find what they think is the right house and move the stuff in, only to be informed by the owner that they are wrong. They move out again and after further adventures move back into the house from whcih they started.

Edith returns to find Eddie paying off the movers, and they start to carry the furniture back to the van.

"NAVIGATION IN CHINA."

Powers Comedy Cartoon Split Reel.

The Chinese have navigated the Yangtze River for thousands of years, but the gorges are so deep and narrow that there has been a terrible toll of human life every year. Some years as many as 100,000 lives have been lost. The channel keeps changing on account of the constant rise and fall of the tide The junks must be towed through the ravines, by means of a line from the top of the mast to the shore, pulled by from twenty to one hundred and fifty men. The bare feet of these men have worn deep grooves in the rock. Every available foot of land along the river is cultivated by the villagers of the little villages which line the banks.

"CUPID GETS SOME NEW DOPE."

Powers Comedy Cartoon Split Reel—

Sammy Johnsin finds some love potion. He sees a nigger washerwoman about to wake her lazy sleeping husband with a mallet. He squirts some of the potion over her and she kisses her husband instead. Then he comes to a man proposing to a spinster. She is about to refuse him but some of the potion makes her accept him. There is a "Keep off the grass sign" and a nurse with a baby on the forbidden grass. A policemen is about to arrest her, but the potion makes him love her instead. At least, just as he thinks that he had reformed the world, Sammie wakes and finds it a dream.



This Cartoon by Hy. Mayer, drawn for the Universal Animated Weekly, is not complete. See bottom of next page.

"LIGHT OF LOVE."

Laemmle Drama.

Story by A. F. Statter and Hector V. Sarno.
Scenario by Bess Meredyth.
Produced by Ben Horning.

CAST.

Louise Morgan.....Jessie Arnold
Donald Morgan.....Thos. J. Crittenden
Agnes .....Marjorie Ellison
Amelia .....Virgina Corbin

Louise Morgan does not care to give up the butterfly life for the duty of motherhood. Her husband is very fond of children and visits the orphan asylums, bringing cheer to numberless little waifs. One day, he receives a note from one of the Sisters, saying that one of the little girls is dying and calling for him. His wife, coming home later, finds the half-burned letter and immediately becomes suspicious. Morgan, returning home, clears up the matter.

Later, her widowed sister, Agnes, with her small girl, Amelia, comes to pay her a visit and soon Louise is jealous of the child and her sister. One day she dreams that she tries to kill the child. She awakens and finds little Amelia with her arms around her.

"MARY ANN IN SOCIETY."

Victor Comedy.

Story by Ruth Stonehouse.
Scenario by Fred Myton.
Produced by Ruth Stonehouse.

CAST.

Mary Ann.....Ruth Stonehouse
Her Mother.....Lydia Yeamans Titus
Geraldine .....Edith Kessler

Mary Ann is the daughter of a washerwoman, who washes for Mrs. Wainwright. Her daughter Geraldine, decides that she will bring a little sunshine into the lives of the poor and begin with Mary Ann. She invites her to spend the afternoon. First she puts her in a riding habit and makes her ride a horse. Mary Ann stands it as long as she can. Then she rebels and her clothes are changed to a frock and half socks which embarrass her very much. She has a horrid time till she sees a man with a hose. She takes it away from him and proceeds to enjoy herself. They all try to get it away from her and every one is soaked. Mary Ann goes home determined to do without "sunshine."

STORIES OF THE ONE REEL PHOTOPLAYS

"WHO SAID CHICKEN?"

Victor Comedy.

Writen by Walter Newman.
Produced by P. C. Hartigan.

CAST.

Ernie ..... Ernie Shields
Wifie ..... Florence Noar
Mr. Lane ..... Eugene Walsh
Mrs. Lane ..... Marcia Moore
Fatty ..... Ed Sedgwick
Sally Sloppus ..... Jane Bernoudy

Ernie has a wife much older than himself, and he flirts with Mrs. Lane. Her husband threatens to have his life. Sally finds a note to Ernie from a friend telling him to go to Bear Lodge as the eats are great, especially the chickens. Ernie has torn the letter and only the part referring to chickens is found by Sally. Lane has made arrangements with Fatty, with whom Sally is in love, to go to Bear Lodge. Fatty is the proprietor of it. When Ernie arrives, too, Lane thinks he has come after Mrs. Lane and is madder than ever. When Mrs. Ernie arrives, Mrs. Lane says that her husband has sworn to kill Ernie. Sally and Fatty are getting the chickens ready for dinner. The wives hear Sally say, "Don't kill him," and think that it is a fight between the husbands. They run off for help and find two huntsmen. Lane has fallen in the mountains and sprained his ankle and Ernie is helping him home. They have explained to each other and are friends. They arrive as Sally and Fatty are picking the chickens, and they are nearly choked with the feathers.

"UNMASKED."

Rex Drama.

Written and Produced by Grace Cunard and Francis Ford.

CAST.

Fred Francis ..... Francis Ford
Meg, a Crook ..... Grace Cunard
Detective ..... E. M. Keller
Another Detective ..... Harry Schumm
The Speed Demon ..... Tony Jeanette

The speed demon receives an invitation to Mrs. Montague's ball. She has a celebrated necklace. He drops the card and it is found by Francis, a crook. Meg, another thief, sees him read it. They both resolve to have a try for the jewels.

Meg goes to the ball in a mask, but Francis goes as a guest. He gets the jewel. Two detectives follow him. He jumps from his moving automobile, leaving his cane behind. Meg has followed him. She now goes to his rooms and they see each other unmasked for the first time. She steals his watch to get even. The detectives find his cane and see a monogram on it. They go to the jeweler who made it and he identifies it. He is arrested, tried and pronounced guilty. Meg hears of this. She visits him in jail, and he tells her where the necklace is hidden. She returns it to Mrs. Montague, who then thinks that it was only mislaid. Francis is released. The two crooks marry and resolve to reform.



"THE BOSS OF THE FAMILY."

Joker Comedy.

Written by C. B. Hoadley.
Produced by W. W. Beaudine.

CAST.

Pat Kelly ..... William Franey
Maggie Murphy ..... Gale Henry
Pansy ..... Lillian Peacock
O'Rourke ..... Milburn Moranti

Pat is a plumber in love with Maggie. She won't have him till she hears that he is heir to a million. Then she wants him but he turns her down. He gives a dinner of celebration to his whole union, but in the midst of the festivities a note arrives from his lawyer saying that Maggie is sueing him for breach of promise. He decides to marry her. She rules the roost, and he is not allowed to have his friends in the house. She forbids O'Rourke to have anything to do with Pansy, her daughter. She gives a musical party, and does not invite the plumbers. Pat goes, and he and his friends break up the whole thing with gas pipe for weapons. After this Maggie is subdued.



Here you are with the rest of the drawing that started on the page preceding. Moving Pictures are required to make this idea of Hy. Mayer's entirely effective. This is the best we could do.

UNIVERSAL CURRENT EVENTS



The Latest and Greatest Newspaper of the Screen

The Finest Release of its Kind the Trade Has Ever Seen

UNIVERSAL CURRENT EVENTS shown privately (first release) was pronounced by Exhibitors,—far and away the finest release in news weeklies the Trade has ever seen. Novel — Unique—Startling — the cleverest thing before the public, and it has won its fame practically overnight.

During the NEW YORK FRENCH COMMISSION celebration, wherever the eyes of Marshal Joffre turned, he stared directly into the waiting eye of a UNIVERSAL CURRENT EVENTS cameraman—thus is preserved as a record for the world's history a marvelous event for posterity to view in wonderment and glory.

This is the purpose of UNIVERSAL CURRENT EVENTS. To preserve to the world, events that are making and will make history. To book UNIVERSAL CURRENT EVENTS now means much to you. It will surpass any competitive release of its kind by miles. Remember it has no connection whatsoever with the Universal Animated Weekly. Book UNIVERSAL CURRENT EVENTS through any Universal Exchange, or

UNIVERSAL CURRENT EVENTS

1600 BROADWAY NEW YORK

CANADIAN NOTES

By J. W. CAMBRIDGE.

TORONTO, Ont.—Out of seven moving picture houses in London, Ont., five are now running Bluebirds regularly.

Claire Hague, general manager of the Universal Company in Canada, is on a trip to Montreal to make important changes in the Montreal branch.

T. O. Byerle, who has been manager of the Montreal office of the Canadian Universal Film Company for some time, has resigned.

Mr. Gronan has been appointed in place of Mr. Byerley, and S. H. Decker will be his assistant manager. Chandoes Brenon will have charge of the Bluebirds.

The Ottawa Evening Citizen has started a moving picture page in the Saturday edition.

Canadian exhibitors are laying up moving picture carbons in the expectation of a war embargo from the United States.

F. Coulton, for the past two years manager of the Photodrome Theatre, Queen Street East, has designed to become manager of the Globe Theatre, taking the place of Arthur Cohen.

Mr. L. Myer of New York has purchased the Strand Theatre, Toronto, which has been in the hands of the assignee for two months.

Mr. H. Patte, who has been in the Toronto office of the Canadian Universal Film Co., has resigned, and leaves for Northern Canada this week. He expects to conduct a summer camp.

The Strand Theatre, Wellington Street, Ottawa, closed for some time, opened last week under the management of Mr. Murray of the Empire.

MONTREAL, Que.—"The Voice on the Wire" has been hailed as the greatest serial ever shown in Montreal. Every theatre running it cleams a 25 to 50 per cent. increase of business for the days when same is showing.

The Gayety Burlesque House, which regularly closes its season in May, is going to run pictures through the summer. This will crowd the picture houses in this locality.

The Casino Theatre, Montreal, is again closed, and the old "To Let" sign is hanging out. This house is in the midst of many competitors.

TRENTON, N. S.—Work has already begun on the New Trenton, a motion picture house being erected for Messrs. N. W. Mason and W. Woods. The new theatre will open in July, seating 600.

KENTVILLE, N. S.—Clarke & Hiltz are building a new $25,000 picture house, which will be ready some time this summer.



3 TREMENDOUS OPPORTUNITIES

"The Eagle's Wings" is a whale of a production. It has it all over every preparedness or patriotic picture ever released. It does not base its appeal on sham battles, smoke balls, jingo titles or any other form of fakery. It presents a theme of National Defense that has received the greatest commendation from high Washington officials—and the pledge of the hearty support of 1,500 Daughters of the American Revolution. These facts suggest the following:

1 If you have played this superb drama—NOW is the time to repeat your booking. The country is eager for just this sort of feature, and those who did not see it have been told how good it is. Book it again.

2 Make use of the patriotic sentiment among the women's clubs—Home Defense Leagues and Daughters of the American Revolution—and present this stirring picture under their auspices.

3 Remember "The Eagle's Wings" is a Special BLUEBIRD production. If you are showing BLUEBIRDS—START A BLUEBIRD DAY EACH WEEK IN YOUR THEATRE BY PRESENTING THIS PICTURE AS THE FIRST ONE. Pick out the proposition that suits you best and book NOW. BLUEBIRD Exchanges or

BLUEBIRD Photoplays, Inc.
1600 Broadway New York

"Roped Into Scandal"

L-KO'S are keeping the world in roars of laughter. L-KO'S are tremendously popular in every part of the world. If you can book L-KO'S for your house, DO IT NOW. Get all the big comedy releases. Book "ROPED INTO SCANDAL"—"NABBING A NOBLE"—"CABARET SCRATCH" and those mentioned below.



--weekly comedy releases will make dull days disappear—will turn the stream of nickles, dimes and quarters into your till. People want comedies as well as dramas. You know that, so why not cash in on public demand? Every L-KO is not a sensation, Some are side splitters, some are greater than anything in the comedy field, but not every release can be perfect. The average in L-KO'S is immeasurably higher than you'll find in any other brand on the market. Book—those above and these—

"BEACHNUTS"

"TOM'S TRAMPING TROOP"

In "BEACH-NUTS" you get a scream, with beautiful bathing girls and a lavish club marble pool set. In "TOM'S TRAMPING TROUPE" you get a funny burlesque on "Uncle Tom's Cabin." Book L-KO'S and get the highest average comedies on the world's market. Book through any Universal Exchange, or through the

UNIVESAL FILM MFG. CO.

1600 Broadway CARL LAEMMLE, Pres. "The Largest Film Mfg. Concern in the World" New York

BLUEBIRD IDEAS

In "The Flashlight"

A FLASHLIGHT picture figures importantly in "THE FLASHLIGHT," the Bluebird Photoplay featuring Dorothy Phillips. This enables you to make use of the following idea in connection with this production:

Arm one of your attaches with a kodak and plenty of films. Have him stroll through the town and snap pictures of the various people he comes across. If yours is a neighborhood theatre, have your attache confine his efforts to the neighborhood. In the event that he is asked as to the use to which the pictures are to be put, have him hand the inquirer a card reading: "ASK THE MANAGER OF THE (theatre name here)."

Announce via your screen, program and all other advertising mediums that all persons identifying their pictures on a certain day would be presented with a pass good for the next performance. Announce that the pictures are to be displayed in the lobby. This could be done by mounting the snapshots on one-sheet boards.

You could also attract considerable attention by placing copies of these pictures on the one-sheet boards and then fastening these boards triangle-fashion on a handcart. This could be wheeled all over the neighborhood.

A novel stunt can be worked by means of a trick camera. This particular idea has been worked with great success by a number of exhibitors. Have a carpenter make a box for you, fashioning it to resemble a camera. By means of a simple spring arrangement he can so fix this "camera" as to allow the front part of it to drop down when the bulb cord is jerked. The dropping of the camera front will expose a painted sign, reading: "SEE THE FLASHLIGHT AT THE (NAME OR THEATRE)." For that matter, the box can be so made as to cause the sign to pop up when the bulb cord is jerked.

In advertising this production do not forget that Dorothy Phillips has a tremendous following and that she was the leading character in "HELL MORGAN'S GIRL," "THE GIRL IN THE CHECKERED COAT," "THE PIPER'S PRICE," etc. Remembrance of these productions will bring the crowds to see "THE FLASHLIGHT."

MR. EXHIBITOR:—

Should you decide to put the kodak idea described above to work, the copy below will help you advertise it. Have it multigraphed on an ordinary postal and mail to the names on your mailing list. The manager of the BLUEBIRD exchange supplying you with service will be glad to help you.

BLUEBIRD PHOTOPLAYS, INC.

Dear Friend:—

Is it YOUR photo that's awaiting identification in front of the (name of theatre here)?

If it IS, a pass good for TWO admissions to any performance of

"THE FLASHLIGHT"
A BLUEBIRD Photoplay
featuring
DOROTHY PHILLIPS

to be shown at this theatre on (day and date here), and an order on (name here), the leading photographer of this community, for SIX BEAUTIFUL PORTRAITS of yourself, will be presented to you.

Visit the (name of theatre here) TODAY and identify the photos.

Cordially yours,
(name of theatre here),
Manager.

Titles of Subjects Completed for the Week Ending April 30th, 1917.

Jilted in Jail
Copped from a Cop
When Sorry Jake Reformed
No Goose So Gray
One Damp Day
Love and Showers
Bobbie, the Universal Lion
The Heart of a Man
The Sacrifice of Love
The Old Derelict
Justice in Guadaluap
Young Lochinvar, 1917
Romance Up to Date
The Fighting Strain
The Hold-Up Man
The Wrong Bandit
The Little Hero
The Great Adventure
Jimmy Gordon's Fight
Homesick Heroes
Vengeance of the West
Half Way to Hell



People clamor for comedies. If you don't give them laughs they'll give you the laugh and the go-by. You're running your house to make money, yes? Then chuck your own ideas and give your patrons WHAT THEY WANT.

Universal Comedies

NESTOR— JOKER— L-KO

Tickle your patrons' ribs and make your cash register sound like a chime.

Nestor—L-Ko and Joker are three different styles of comedy. They give you versatility. You get them on the Regular Universal Program, or you can book them separately through any Universal Exchange. UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



The MIGHTY UNIVERSAL PROGRAM



"STICK to the program if you want to win," says a Texas Exhibitor in a leading trade paper. (Name on request.) "Quit letting the feature stars make all your money after you spend money building and developing them." This is the experience and advice of thousands of successful Exhibitors. The growing demand for short subjects which patrons may see without having to attend the theatre at a certain set hour under penalty of seeing the show backwards, is responsible for the success of the mighty Universal Program, which in quantity and quality is greater than all competition. Read the list of releases below and you will understand the overwhelming popularity of the mighty Universal Program.

SPECIALS

BUTTERFLY—"THE CIRCUS OF LIFE" (Five-Reel Drama), Little Zoe Rae, Mignon Anderson and Emory Johnson.

NESTOR—"A BURGLAR BY REQUEST" (One-Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

GOLD SEAL—"THE ALMOST GOOD MAN" (Three-Reel Western Drama), Harry Carey and Claire Du Brey.

L-KO—"DRY GOODS AND DAMP DEEDS" (Two-Reel Comedy), Phil Dunham, Lucille Hutton, Charles Inslee and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—Issue No. 74.

UNIVERSAL SCREEN MAGAZINE—Issue No. 22.

JOKER—"SIMPLE SAPHO" (One-Reel Comedy), Gale Henry and Jack Dill.

POWERS—"THEM WERE THE HAPPY DAYS" (Comedy Cartoon) and "SUPERSTITIOUS CHINA" (Dorsey Educational)—Split Reel.

NO matter whether you are running an "open" booking show; a feature entertainment, or giving a composite vaudeville and picture performance, you need to make a selection from this list of smashing "specials" which you can book separately to suit your needs. They are the class of pictures that will help any performance. They will pull a weak feature through. There are subjects to meet any requirement. If you are fortunate enough to be getting the complete Universal Service you get these without extra charge—but if you book them separately you must expect to pay a slight advance because they will pack your house. Ask your nearest Universal Exchange for full particulars—then you will book them.

REGULARS

VICTOR—"A BOX OF TRICKS" (One-Reel Comedy), Billy Mason and Marcia Moore.

LAEMMLE—"THE MISSING WALLET" (One-Reel Drama).

REX—"TACKY SUE'S ROMANCE" (Two-Reel Comedy-Drama), Ruth Stonehouse and Chester Bennet.

IMP—"DOOMED" (One-Reel Drama). Claire McDowell, Charles Mailes and Jack Nelson.

NESTOR—"WHO'S LOONEY NOW" (Two-Reel Comedy), Eddie Lyons, Lee Moran and Billie Rhodes.

101 BISON—"THE SCRAPPER" (2-Reel Western Comedy-Drama), Jack Ford and Louise Granville.

IMP—"THE HUNTED MAN" (One-Reel Drama), Lee Hill and Mignon Anderson.

IF your patrons are strong for fine, clean dramatic subjects, with brilliant stars, masterly direction and complete and lavish productions, make your selections from this list of "regular" releases on the Universal Program. You can always look to this list week after week for the punch subjects that you need to get the crowds and send them away satisfied. Every week among these "regulars" on the big U. Program there is offered an array of talent not obtainable anywhere else on earth. If you are not watching these pages of the Universal Bulletin every week you are not keeping in touch with all the possibilities open to you. Get in touch now with your nearest Universal Exchange and ask for full particulars, or write the Home Office.

UNIVERSAL FILM MFG. CO., CARL LAEMMMLE, President "The Largest Film Manufacturing Concern in the Universe" **1600 Broadway, New York**

THIS WEEK'S PROGRAM



SPECIALS FOR WEEK OF MAY 21.

02426 BUTTERFLY—Herbert Rawlinson in "Like Wildfire" (5 reels) with Neva Gerber). 1-3-6
02427 NESTOR—"Moving Day" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02428 GOLD SEAL—Harry Carey in "A 44-Calibre Mystery" (3 reel West. dr.) with Claire Du Brey. 1-3-6
02430 L-KO—"Beach Nuts" (2 reel com.) (Dan Russell-Gladys Varden). 1-3-6
02431 UNIVERSAL ANIMATED WEEKLY—Weekly No. 73.
02435—UNIVERSAL SCREEN MAGAZINE—Issue 20.
02437 JOKER—"The Boss of the Family" (Com.) (Wm. Franey-Gale Henry). 1
02440 POWERS—"Cupid Gets Some New Dope" (Com. Cart.) and "Navigation in China" (Dorsey Ed.) (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

"20,000 Laughs Under the Sea," (Com. Cart.) by Pat Sullivan. 1-3-6
"The Cross-Eyed Submarine," (3 reel Burlesque) with Gale Henry-Wm. Franey. 1-3-6
02438 UNIVERSAL CURRENT EVENTS—Issue 2.
02442 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber. (Episode No. 11.) "The Thought Machine" (2 reels). 1-3-6

REGULAR RELEASES.

02429 VICTOR—"Who Said Chicken?" (Com.) (Ernie Shields-Marcia Moore). 1
02432 VICTOR—"Mary Ann in Society" (Com. dr.) (Ruth Stonehouse). 1
02433 REX—"Unmasked" (Drama) (Grace Cunard-Francis Ford). 1
02434 LAEMMLE—"Money's Mockery" (2 reel Society dr.) (D. Gerrard-Francelia Billington). 1-3-6
02436 BISON—"Dropped from the Clouds" (2-r. cowboy com.) (Eileen Sedgwick-Gypsy Hart). 1-3-6
02439 LAEMMLE—"The Light of Love" (dr.) (Jessie Arnold).
02441 BIG U—"The Smashing Stroke" (2 reel war dr. (Jack Conway). 1-3-6



NEXT WEEK

SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6
02444 NESTOR—"Tell Morgan's Girl" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1
02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine, Bert Roach and Eva Novak). 1-3-6
02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.
02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1
02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1
02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issue 3.
02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Fifth Victim" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6
02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6
02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1
02451 VICTOR—"By Speshul Delivery" (Com. dr.) (Zoe Rae). 1
02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1
02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6
02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 4.

02460 BUTTERFLY—"The Circus of Life" (5 reels) (Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon). 1-3-6
02461 NESTOR—"A Burglar by Request" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02462 GOLD SEAL—"The Almost Good Man" (3 reel Western Dama.) (Harry Carey-Claire Du Brey). 1-3-6
02464 L-KO—"Dry Goods and Damp Deeds" (2 reel Com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02465 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74. 1
02469 UNIVERSAL SCREEN MAGAZINE — Issue No. 22. 1
02473 JOKER—"Simple Sapho" Com.) (Gale Henry-Jack Dill). 1
02475 POWERS—"Them Were the Happy Days" (Com. Cart.) and "Superstitious China," (Dorsey Educational (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02472 UNIVERSAL CURRENT EVENTS—Issue No. 4. 1
02476 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 13) (Two reels)). 1-3-6

REGULAR RELEASES.

02463 VICTOR—"A Box of Tricks" (Com.) (Billy Mason-Marcia Moore). 1
02466 LAEMMLE—"The Missing Wallet" (Drama) (Edwin August). 1
02467 REX—"Tacky Sue's Romance" (2 reel Human-Interest Dr.) (Ruth Stonehouse). 1-3-6
02468 IMP—"Doomed" (Dr.) Charles Mailes- Claire McDowell). 1
02470 NESTOR—"Who's Looney Now?" (2 r. Com.) (Eddie Lyons-Lee Moran). 1-3-6
02471 BISON—"The Scrapper" (2 reel Cowboy dr.) (Jack Ford). 1-3-6
02474 IMP—"The Hunted Man" (Dr.) (Lee Hill-Mignon Anderson). 1

"THE SMASHING STROKE"

WITH JACK CONWAY.

Big U Two-Reel War Drama of the Civil War period, in which two brothers take opposite sides of the conflict.

JACK and Robert Walton are owners of a plantation in Georgia. Their overseer, Peter Randall, is brutal to their slaves. He thrashes one of the negroes and Robert remonstrates with him. The two men get into a fight. Jack interferes to stop them, and Randall says, "I'll get even with you, Mr. Robert, and don't you forget it!" Helen Langdon is Robert's sweetheart, and rides over to their plantation. War is about to break out, and Robert and Jack are discussing it. Robert says that he loves the South, but he hates slavery and that it must come to an end. He declares that he will enlist in the Northern army. Jack will enlist with the Confederates. Helen declares that she will break with Robert if he joins the Unionists. The boys have to leave. They say good-by to their mother and their baby sister. Helen will not say good-bye to Robert till he changes his mind about the South. The boys ride off together and then separate, wishing each other well.

A year later, Jack is a secret agent in the Confederate army. They are in the neighborhood of their own plantation. Robert is detailed to supervise the destruction of the bridge to cut off the Confederate supplies. Jack goes to his home and is greeted by his mother and Helen, and the baby. He is called to action, the bridge is blown up and Jack is captured. Randall, who is a spy of the Confederates, though in the Northern army, determines to aid Jack to escape and put the blame on Robert. He sends word to the plantation that Jack is a prisoner. Helen and the baby come over to the camp to beg permission to see him. Robert allows it. He goes into the tent where Jack is confined with Helen and the baby. Randall slips a Union cap and coat with a note to Jack in the pocket under the tent flap. Jack finds it. While Robert is engrossed with Helen, he puts on the clothes and makes his escape. He returns to his mother. The escape of the prisoner is reported and Randall tells the captain that he is Robert's brother. Robert is accused of aiding him and is put under arrest. Randall is sent with an important message. He sends word to Jack by a farmer that the Union army is scheduled to leave for the shore, and that a train wreck is planned. The farmer brings the note to Jack. Randall is accidentally shot. He manages to reach the plantation, and falls off his horse. Dying, he writes a note to sav that Robert is innocent as he alone aided the prisoner to escape. Helen rides with the note to the Union camp.

Robert is about to be shot. Helen comes just in time with Randall's confession. Robert is freed.. He superintends the blowing up of the railroad track as planned. The Confederates, warned by Randall, attack the Unionists. There is a fierce encounter. Jack is killed, and Robert and Helen meet over his body and renew their vows.

Musical Program to "THE FLASHLIGHT" Specially Selected and Compiled

BY M. WINKLER

LOVE THEME—EXTASE (9-8 ANDANTE) BY GANNE
WATER THEME—CHARACTERISTIC BY CH. LOVENBERG

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	2 Min. & 40 Sec.	Rosemary, Reverie (3-4 Andante Moderato) by Barton
T	In All that Wilderness	2 Min. & 35 Sec.	La Chasse (Hunting song) by Tachaikowsky
	(Watch shots)		
T	As the Forest Grew Dim	2 Min. & 45 Sec.	Simple Avou (4-4 Moderato) by Thome
	(Watch for Effect—such as shots—explosion, etc.)		
S	Interior of Room....	1 Min. & 15 Sec.	Dramatic Adagio by Kretschmer
T	Lane's Early Rising	7 Min. & 20 Sec.	Ein Maerchen (Melodious Fantasia) by Bach
T	A Picture of a Friend of Mine	1 Min. & 15 Sec.	Characteristic (for Waterfalls) by Lovenberg
T	We Stop at Barklay's Cabin	2 Min. & 5 Sec.	Dramatic Tension by Winkler
T	Get Your Woman and Kids	3 Min. & 35 Sec.	Simplicity (4-4 Moderato con grazia) by Dorothy Lee
T	Hear Anything?	1 Min. & 40 Sec.	Dramatic Tension No. 1 by Ascher
T	Fire On Him.....	55 Seconds	Characteristic (for Waterfalls) by Lovenberg
T	The Steady Beat of the Sun	2 Min. & 40 Sec.	..... Theme
T	It's a Bargain.....	3 Min. & 25 Sec.	Salute D'Amour (2-4 Andantino) by Elgar
T	If They Catch Me...	2 Min. & 5 Sec.	Dramatic Andante by Ascher
T	The Passing Hours Brought	1 Min. & 50 Sec.	Characteristic by Lovenberg
T	For the First Time He Felt	1 Min. & 45 Sec.	.....Hurry to action
	(Watch shots)		
T	The First Glint of Moonlight	45 Seconds	..Short 4-4 Moderato
S	The Fight	2 Minutes	.....Agitato to Action
T	I Saw You Captured	2 Min. & 25 Sec.	..... Theme
T	Their Scant Supply of Food	4 Min. & 10 Sec.	Atonement (3-4 Andante) by Zameenik
T	The Strangest Part of It Is	3 Min. & 35 Sec.	Paroles D'Amour (4-4 Allegro Appassionato) by Tobani
T	I'll Trouble You. etc.	55 Seconds	Dramatic Tension by Reissiger
T	The Trial Had Been Under Way	6 Minutes	.....Orchestra Rest
	Organ or Piano Solo—improvise to action of screen		
T	Backwoods Justice .	4 Min. & 20 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor
T	I Found the Scarf..	2 Min. & 10 Sec.	Heart Wounds (Dramatic Allegretto) by E. Grieg
T	He Was My Half-Brother	6 Minntes	Serenade (Dramatic Andante) by Widor
S	Interior of Cabin...	2 Minutes	Dramatic Tension No. 1 by Ascher
	(Watch shots)		
T	As Far As You Will		..... Theme

Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

Musical Program for "Like Wildfire"--Butterfly Picture and the Universal Program for the week of May 21.

Specially Selected and Compiled by M. Winkler.

"Romance" (Melodious Moderato) is the Theme.

1. *"Alita"* (Tempo di Gavotte), by Losey, until "There's a lot of people," etc. 2. *"Melody"* (4-4 Moderato), by Kretschmer, until "I wouldn't let you," etc. 3. Continue ff until "John S. Buckman, founder," etc. 4. Continue to action, until "Let me off at Broadway." 5. *"We Won't Come 'Till Morn,"* Song; first eight bars only, followed by 6. *"Canzonetta,"* (Melodious Moderato Movement), by Schuett, until "Baxter said you wanted to see me." 7. *"Love Song,"* (Melody-Moderato), by Puerner, until "Tommy arrives at Winton." 8. *"In Lover's Lane,"* (Allegretto Intermezzo), by A. Pryor, until "Who is the smart." 9. *"Dramatic Andante,"* by E. Ascher, until "The wise man of Winton," etc. 10. *"Dramatic Tension No. 1,"* by Reissiger, until "Gentlemen, what particular kind?" etc. 11. *"Sparklets,"* (lively Intermezzo), by Tobani, until "That feller is a slicker." 12. *"Dramatic Tension No. 1,"* (for Disputes), by Ascher, until "It looks as though my son," etc. 13. *"Lunita,"* (Intermezzo Moderato), by Loraine, until "The only hope." 14. *"Theme,"* until "And sure enough old Buckman," etc. 15. *"Love in Idleness,"* (Allegretto), by Macbeth, until "This iron is a model," etc. 16. *"Theme,"* until "It's all right we'll renew the lease." 17. *"Pastel,"* (Menuet Vif), by Paradis, until "Yes, let's go the club." 18. *"After Sunset,"* (4-4 Moderato), by Pryor, until "That night at the club." 19. *"Home from the Club,"* (Characteristic on drinking songs), by Laurendeau, until "They spent that night in the hay." 20. *"To Spring,"* (6-4 Allegro Passionato), by Grieg, until "They were guests of that town," etc. 21. *"Gavottee,"* by Gossec, until "Nina had learned to lean," etc. 22. *"Theme,"* until "He is nothing but a traitor." 23. Continue ff until "Letter." 24. *"Little Story,"* (Andantino), by Zimmermann, until "My boy!" 25. *"Theme,"* until end.

LAEMMLE—"Money's Mockery".....(2 Reels)

REEL I.

1. *"Hearts Wounds,"* by Grieg, until "These were bitter memories." 2. *"Memories,"* by Kuessner, until "The twelfth my Billy's birthday." 3. *"Love Song,"* by Puerner, until end of Reel 1.....

REEL II.

4. *"Tale of Two Hearts," by Roberts."* 5. *"Affection Idyl,"* by Hyman. 6. *"Romance,"* by Rubens, until end.

NESTOR—"Moving Day" .....(Comedy)

1. *"Hilo,"* One-Step (Popular). 2. *"Lucille Love"* (Popular), until the end.

GOLD SEAL—"A 44-Calibre Mystery" .....(3 Reels)

REEL I.

1. *"Maximilian,"* Overture, by Ascher, until "The stage driver tells," etc. 2. *"Ariele,"* Finale, by Bach, until "Girl in room." 3. *"Intermezzo,"* by Pierne, until "Interior of saloon." 4. *"Dolorosa,"* by Tobany (Tympany Rolls during fight), until end of Reel I.

REEL II.

5. *"Love Song,"* by Puerner, until "Pete was hiding." 6. *"Menuet des Follets,"* by Berlioz (watch shots), until "Horton's body was discovered." 7. *"Nubiana,"* Intermezzo, by Ascher.

REEL III.

8. Continue *"Nubiana"* until "Do you love him?" 9. *"Melody,"* by Friml, until "Pete, over confident," etc. 10. *"Dramatic Tension,"* by Ascher (watch shots), until "Kitty acted bravely." 11. *"Ave Maria,"* by Ascher, until "I'm going to have a look." 12. *"Dramatic Tension,"* by Winkler, until "The fight." 13. Agitato to action, until "After the fight." 14. *"Dramatic Adagio"* until the end.

BISON—"Dropped from the Clouds".....(Two Reels)

REEL I.

1. *"Yelva,"* Overture, by Reissiger, until "Thanks, no, I drank some." 2. *"Oriental Love Theme,"* by Oehmler, until "We are wet." 3. *"Intermezzo,"* by Gautier, until "Do not follow her." 4. *"Dramatic Tension,"* by Reissiger, until "We'll stand together." 5. *"Orientale,"* by Cui, until end of Reel I.

REEL II.

6. *"Olympia,"* Overture, by Ascher, until "Old man Noah," etc. 7. *"The Trout,"* by Eilenberg, until "Get the executionist." 8. *"Tension No. 2,"* by Funk, until "Lock that girl up." 9. *"Yelva,"* Overture, by Reissiger, until the end.

LAEMMLE—"The Light of Love".....(Drama)

1. *"Reverie,"* by Rissland. 2. *"Serenade,"* by Widor, until the end.

VICTOR—"Who Said Chicken".....(Comedy)

1. *"Chicken Reel"* (Popular). 2. *"Sliding Jim"* (Popular), until the end.

Repeat Bookings

Solve All Your Worries

Run your house on the REPEAT BOOKING plan, and when you are turning them away you can afford to feel happy because they will drop in the next day. If it rains you can say, "That's all right, I have the show for to-morrow."

Repeat Booking plan gives you the grip on your local conditions—it means that every cent you spend to make the picture a patron puller—every poster—every card—every banner that you use will be made to return full pulling power with many golden dollars of interest. And the REPEAT BOOKING plan saves money for you because, instead of paying top price for a new feature every day, you get the full benefit of a sliding scale on booking rentals.

Back our judgment by starting REPEAT BOOKINGS. Try this plan. Play every BLUEBIRD from the first to the present release. Your nearest exchange will give you the facts. Get in touch with it.

SARAH BERNHARDT in "JEANNE DORE"

If you have already played Sarah Bernhardt in "Jeanne Dore," you have the opportunity of your life now to "clean up" by rebooking and replaying this tremendous timely production. Mention ANY feature now on the market that any one dares compare with the drawing power of Sarah Bernhardt. You CAN'T name a single one. Yet you can secure Sarah Bernhardt in "Jeanne Dore" from any BLUEBIRD Exchange at a price you can afford and which will allow you to play capacity not for one day, but for several days. BOOK SARAH BERNHARDT in "JEANNE DORE" NOW. Don't delay.

HELEN WARE and a great cast in "SECRET LOVE"

Helen Ware, Ella Hall, Harry Carey, Harry Carter, Jack Curtis, Lulu Warrenton, Marc Robbins and many others. The biggest all-Star cast of the year in "SECRET LOVE," a tremendous Bluebird play. Helen Ware in the lead of this great BLUEBIRD production. A powerful play and great story of Wales. If you've played it, you are in line to play capacity houses on a several days run on repeat booking. If you haven't played it, you can show your patrons something they haven't seen this season in the way of truly great all-Star casts.



IDA SCHNALL in "UNDINE"

"UNDINE" with Ida Schnall has been pronounced greater than "Neptune's Daughter"—that brought hundreds of thousands of dollars to the coffers of Picture Houses. "UNDINE" is a masterpiece waterwitch picture, and among the scenes are many that outclass any water scenes ever photographed. Book it now through any BLUEBIRD Exchange. Here, Mr. Exhibitor, are three tremendous BLUEBIRD Productions. Book or play repeat on these three NOW. Communicate with your nearest BLUEBIRD Exchange for all three, or BLUEBIRD Photoplays (Inc.) 1600 Broadway, New York.



The Feature That is Meteor-Like in its Flashing Brilliance

People literally flock in droves to see this attention-absorbing play. It packed the Garrick Theatre in Los Angeles on the same nights that others were showing such stars as Mary Pickford, Clara Young, William Farnum, Marguerite Clark, Blanche Sweet, Annette Kellerman. The combined drawing power of these stars wasn't anywhere nearly strong enough to hold out the crowds swarming through the doors of the Garrick.

Dorothy Phillips and a radiant cast

Dorothy Phillips puts this story over with a power that no other picture has ever had before. She takes her part in the notorious "Barbary Coast" at San Francisco with a minute fidelity that puts her work over in a big way. This story, taking place the time of the great San Francisco fire, is wonderfully staged and brilliantly played.

Don't overlook the opportunity to book this gold-winning picture. Play it for three or more nights. Get every cent there is in it for you. It will prove itself the biggest event of your history. Wire your nearest BLUEBIRD Exchange — or

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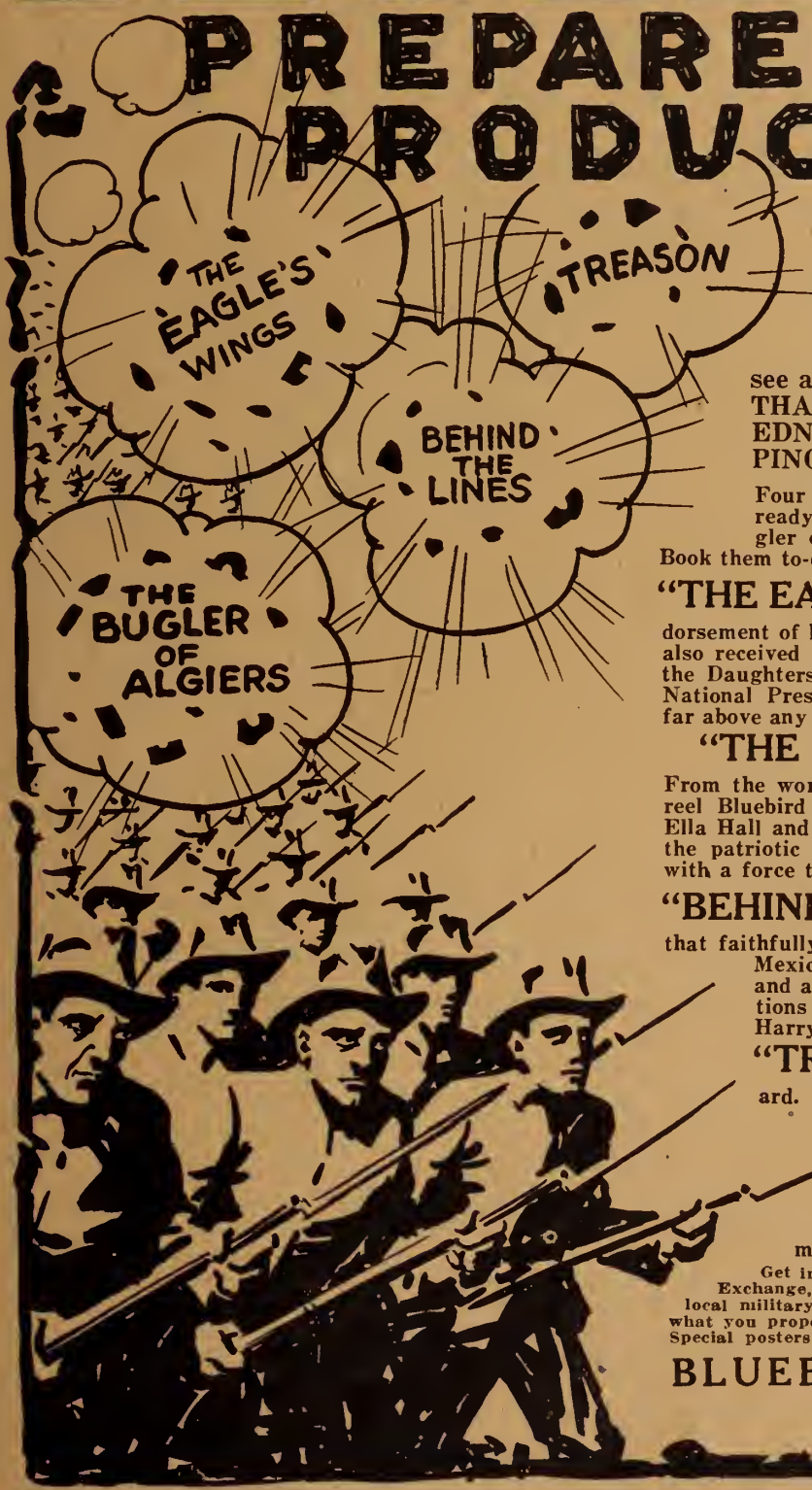
A rip-snorting, rollicking comedy burlesque of the famous Universal production, "20,000 Leagues Under the Sea"—that is going to make comedy history. It hits the fans in their funny bone and they laugh till the tears come. Then—they go out and tell their friends all about it. YOU have never seen anything like it. It's unlike any comedy ever filmed and as funny as it is original.

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Originally made in 4 reels it has been cut to three with the result that it is so crammed, jammed and packed full of action and funny incidents it sets a new pace for the swiftest of comedy directors and stars. Book this and you will write for more of the same. Don't forget that this Joker is a whale, and be sure to ask your nearest Universal Exchange all about it immediately. Your lucky if you get it. UNIVERSAL FILM MFG. CO., Carl Laemmle, President; "The Largest Film Manufacturing Concern in the Universe"
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BLUEBIRD

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America expects every man to do his duty—and she is going to see that he does his share. Your part is to rouse the latent patriotism of our people. Do your share by showing the people what they ought to see and WHAT THE PEOPLE REALIZE THAT THEY WANT TO SEE—PREPAREDNESS STORIES TOLD IN A GRIPPING MANNER.

Four great enthusiasm arousing stories are now ready for you—"The Eagle's Wings," "The Bugler of Algiers," "Behind the Lines," "Treason." Book them to-day and hold a patriotic week.

"THE EAGLE'S WINGS" This play has received the endorsement of highest officials in Washington, D. C. It has also received a pledge of support from 1,500 Chapters of the Daughters of the American Revolution through their National President. Intense—absorbing—dramatic—it is far above any silly, weak sham battle, studio "war" picture.

"THE BUGLER OF ALGIERS"

From the world-famous novel, "We are French." A five reel Bluebird featuring the famous trio—Rupert Julian, Ella Hall and Kingsley Benedict. It's a story that sways the patriotic emotions of the audience and thrills them with a force that they seldom feel.

"BEHIND THE LINES" A compelling and timely picture that faithfully reproduces the actual conditions along the Mexican Border. It abounds with intrigue, love, and adventure. It entrances and excites the emotions through its true atmosphere. Features Harry Carey and Edith Johnson.

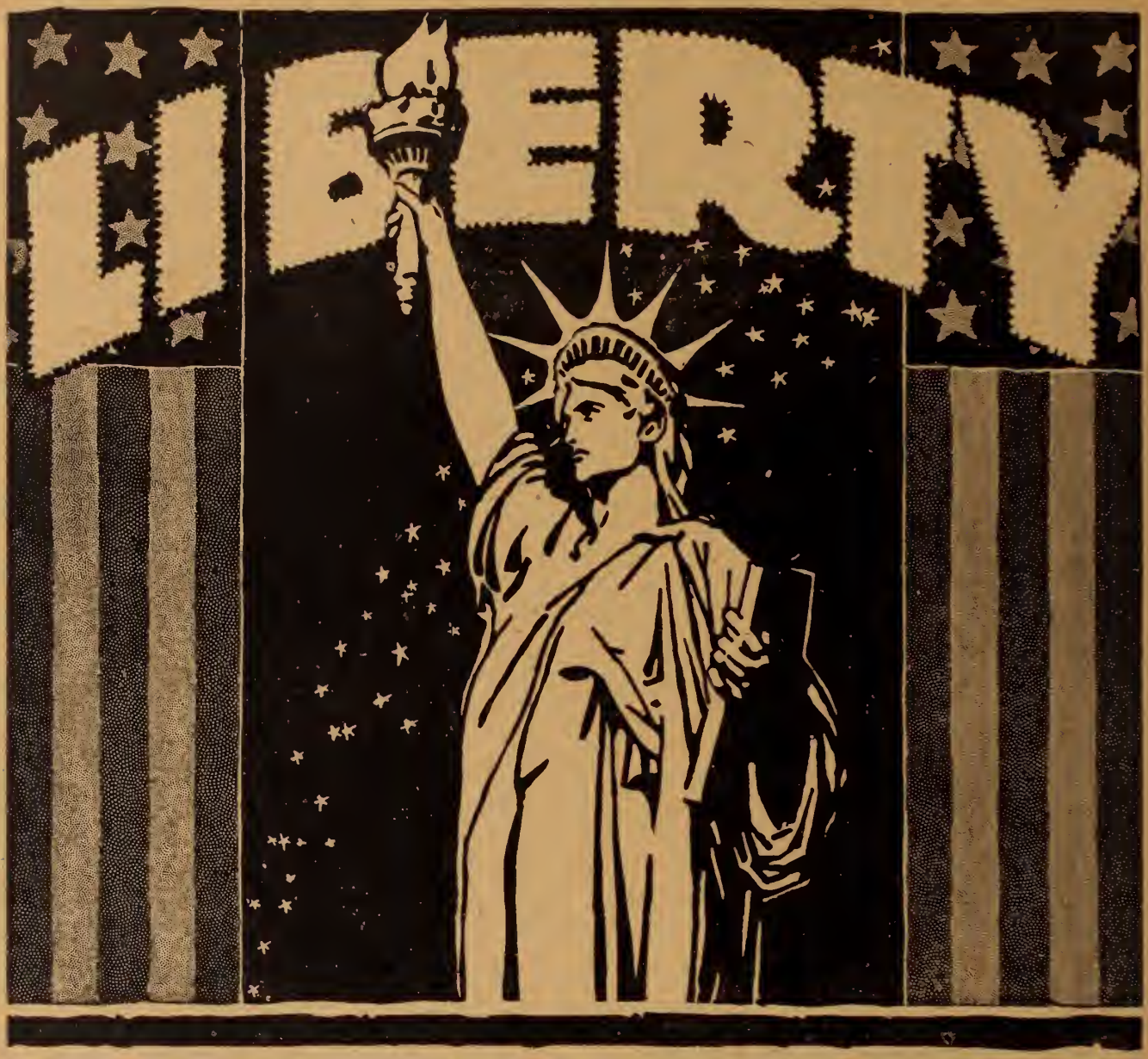
"TREASON" Featuring Allen Holubar, Lois Wilson and Jos. Girard. These three bend all their inexhaustible energies to get this true lesson in patriotism over. And they do get it over with a strength and pep that is very seldom shown. Its intense scenes and convincing pictures of modern warfare arouse the emotions of movie fans to their very depths.

Get in line today. Book through your local BLUEBIRD Exchange, or communicate direct with us—then tell your local military and patriotic associations, the Boy Scouts, etc., what you propose to do, and command their co-operation. Special posters, heralds and advertising props.

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The UNIVERSAL'S Patriotic Serial

Featuring such popular stars as Marie Walcamp, Eddie Polo, Jack Holt, G. Raymond Nye—portraying life along the Mexican Border, has proven the greatest money-getting serial ever released.

If you have played it once NOW is the TIME to REPEAT

Now, when the public demand is for pictures that give the patriotic thrill, "LIBERTY" is even more timely than when first released. You Exhibitors who have played this picture know it will get the money. Take advantage of the fact that it is a huge success, and that it is in demand and BOOK IT AGAIN NOW. Advertise it—Boost it—and clean up. Any Universal Exchange will give particulars.

It has made money--It will make more

This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"The Circus of Life." With Little Zoe Rae, Mignon Anderson, Emory Johnson and an All-Star Cast. Fifth Butterfly Picture. Directed by Rupert Julian.

Released June 4. Do you believe that we are all mere puppets or clowns in the three-ring circus of life? Do you believe that what happens, happens, and that the best we can do is to give our daily performances and collect our bit for it at the end? That was the strange philosophy which the artist taught to Mamie, who was engaged to marry Danny, the brewery driver. Before the marriage came Mamie's disgrace which the villainous artist said was merely the fulfillment of her destiny. Here is the groundwork of a plot that opens and fulfills tremendous possibilities. The weaving of the warp and woof of humanity; as well as those silver threads of a child's beauty and love as presented by the fascinating child actress, Little Zoe Rae, makes an absorbing photodrama that will prove an instantaneous hit in your house. A beautiful Butterfly.

Harry Carey in "The Almost Good Man." With Claire Du Brey and a strong cast. Three Reel Gold Seal Unusual Western Drama. Directed by Fred Kelsey.

Released June 5. Darn that director! He simply won't let Harry be more than 99 and 44/100ths pure. Of course, he does the square thing and all that, but all it gets him is the undying sympathy of the audience, and that's where **you** come in. Harry is an unwilling witness to the robbing of a safe by the father of the girl he loves, and it is only his previous record that is against him when he is charged with the death of the poor old guy who actually had committed suicide. And there you are. It's no wonder the fans love Harry Carey. He'd rather give 'em the honest-to-goodness heart drama than to win the girl. You can't blame 'em for thinking Harry is about the best that ever came out of the West. Cash in on it.

"Dry Goods and Damp Deeds." With Phil Dunham and Lucille Hutton. Two Reel L-Ko Comedy Funny Business. Produced under the supervision of General Director J. G. Blystone. Released June 6. You've seen a lot of funny L-Ko'S—based on a lot of funny ideas. But you've never seen anything funnier than Phil Dunham let loose with a water pipe in a dry goods store. If it doesn't start screaming laffter in your house when you show it, close up and move out of your town. Such people don't deserve moving picture entertainment.

"The Scrapper." With Jack Ford and Yvette Mitchell. Two Reel 101-Bison East and West Fighting Drama. Directed by Jack Ford. The biggest fight scene in films is the very least you can say about this humdinger. Jack, trying to rescue his sweetheart from a gang of human demons, successfully fights off more than a score of them until his four cowboy pals come to the rescue. In all the history of films there has never been staged such a fight as this. A half dozen times two, three and four men, locked in each other's arms, are thrown down a long stairway. Throwing a man over the banisters is the easiest thing Jack does. Hardened film reviewers who saw this sat there giving gasp after gasp as the fight raged faster and more furious. There is no possibility of adequately describing the supreme punch in this picture in this space. But whatever you do arrange to see it and book it. When you do book it be sure to show it for more than one day, and advertise it to the limit. It will make a lot of money for you.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—

22—*A Good Story About a Bad Egg*....(Com. Split)
and *"Intimate India"* .....(Ed.) (Split reel)
29—*In the Heart of China*.....(Educational)
and *Under the Big Top*.....(Com. C.((Split R.)

MAY—

6—*A Barnyard Nightmare*.....(Com. Cart.)
and *"Industrial China"*.....(Educational)
13—*Such Is Life In South Algeria*.....(Educ.)

REX.

APRIL—

15—*Her Primitive Man*.....(Drama)
19—*The Sorceress* .....(Drama)
26—*The Townsend Divorce Case*.....(Drama)
29—David Craig's Luck.....(2-Reel Drama)
Matt Moore-Jane Gail.

UNIVERSAL SPECIAL FEATURE.

APRIL—

9—Ben Wilson in "The Voice on the Wire," Episode No. 5, "The Spectral Hand".....(2 Reels)
Neva Gerber.
16—Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant".....(2 Reels)
23—Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room".....(2 Reels)
30—Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance".....(2 Reels)
With *Neva Gerber*

MAY—

7—Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase".... ....(Two Reels)

VICTOR.

MAY—

1—*Flat Harmony* .....(Comedy)
3—Pots and Poems .....(2-R. Com- Drama)
Matt Moore-Jane Gail.
4—*A Darling in Buckskin*.....(Comedy)
8—*Baseball Madness* .....(Comedy)
10—*Swearing Off* .....(Comedy)
11—*Signs of Trouble*.....(Comedy)

LAEMMLE.

APRIL—

12—*The Silent Prisoner*.....(Sea Dr.)
18—*Chubby Takes a Hand*.....(Drama)
25—*Twixt Love and Desire*.....(Drama)
28—*A Woman of Clay*.....(Drama)

MAY—

12—*The Doctor's Deception* .....(Drama)

UNIVERSAL ANIMATED WEEKLY.

APRIL—

18—*Animated Weekly, Vol. 2, No. 68*.....(News)
25—*Animated Weekly, Vol. 2, No. 69*.....(News)

MAY—

2—*Animated Weekly, Vol. 2, No. 70*.....(News)
9—*Animated Weekly, Vol. 2, No. 71*.....(News)

UNIVERSAL SCREEN MAGAZINE.

APRIL—

27—*Universal Screen Magazine. Issue No. 16.*

MAY—

4—*Universal Screen Magazine. Issue No. 17.*
11—*Universal Screen Magazine. Issue No. 18.*

MAY— **BIG U.**

3—*The Penalty of Silence*.....(Drama)
6—True to Their Colors.....(2-R. War Drama)
Grace Cunard.
13—Captain Marjorie's Adventure .....(2-R. War)

APRIL— **GOLD SEAL.**

17—For Lack of Evidence.....(3-Reel Drama)
Tina Marshall.
24—The Forest Nymph.....(3-Reel Mountain)

MAY—

1—Bill Brennan's Claim.....(3-R. West. Drama)
Neal Hart-Janet Eastman.
8—The Grip of Love.....(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.

APRIL— **IMP.**

27—The Rogue's Nest.....(2-Reel Crook Drama)

MAY—

4—A Midnight Mystery .....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.
10—*Flames of Treachery*.....(Drama)
11—The Girl in the Garret.....(2-R. Drama)
Jack Nelson-Molly Malone.

APRIL— **BISON.**

21—The Tell-Tale Clue .....(2-R. Dr. of the Woods)
Molly Malone.
28—The Trail of Hate.....(2-Reel Western Drama)
Jack Ford.

MAY—

5—Little Moccasins .....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.
12—One Wild Night .....(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.

APRIL— **L-KO.**

25—Little Bo-Peep.....(2-Reel Comedy)
Dan Russell.

MAY—

2—*The Cabaret Scratch*.....(Comedy)
6—*Scrambled Hearts* .....(Comedy)
9—Tom's Tramping Troupe .....(2-R. Comedy)
Phil Dunham-Lucille Hutton.

RED FEATHER PRODUCTIONS.

APRIL—

16—The Flower of Doom.....(5 Reels)
Gypsy Hart-M. K. Wilson.

UNIVERSAL SPECIAL ATTRACTION.

23—Jack Mulhall in "The Hero of the Hour" (5 R.)
30—The Birth of Patriotism.....(5-R. Drama)
Irene Hunt.

BUTTERFLY.

7—Eternal Love .....(5 Reels)
Douglas Gerrard-Ruth Clifford.

JOKER.

APRIL—

21—*Take Back Your Wife*.....(Comedy)
28—*The Leak* .....(Comedy)

MAY—

5—*Left in the Soup*.....(Comedy)
12—*The Man With a Package*.....(Comedy)

NESTOR.

APRIL—

16—*Follow the Tracks*.....(Comedy)
23—*The Home Wreckers*.....(Comedy)
30—*What a Clue Will Do*.....(Comedy)

MAY—

7—*The Lost Appetite*.....(Comedy)

STATE RIGHTS SELLING FAST

Lois Weber's Newest Production "EVEN AS YOU AND I"



State Rights men who appreciate the possibilities in profits of LOIS WEBER cinemadramas will foresee in this latest masterpiece, "EVEN AS YOU AND I," in seven reels, unusual opportunity for profit.
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The Service Department has prepared and ready for distribution to all State Rights Buyers elaborate campaign books with complete information for Exhibitors in handling this production to secure maximum results. Send for a copy of this great book. It tells everything complete. Special ready-prepared display ads, posters, heralds, lobby photos, slides and other high class ad props. For territory, terms, etc., communicate direct with

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Tremendous LOIS WEBER Drama

STATE RIGHTS Now Selling

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"GOD'S LAW" A stupendous Lois Weber production that, under the title, "The People vs. John Doe," has captured the country. An unusual picture. Choice open territory.

"EVEN AS YOU AND I" An extraordinary 7-reel Lois Weber production that stampeded Broadway. Elaborate campaign book tells how to put it over. This will get the money. Write for the book.

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MAY 26TH 1917

The Moving Picture Weekly

VOL. 4
NO. 15





Mary MacLaren in
"MONEY MADNESS"
A BUTTERFLY PICTURE
with Eddie Polo.

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by H. O. DAVIS

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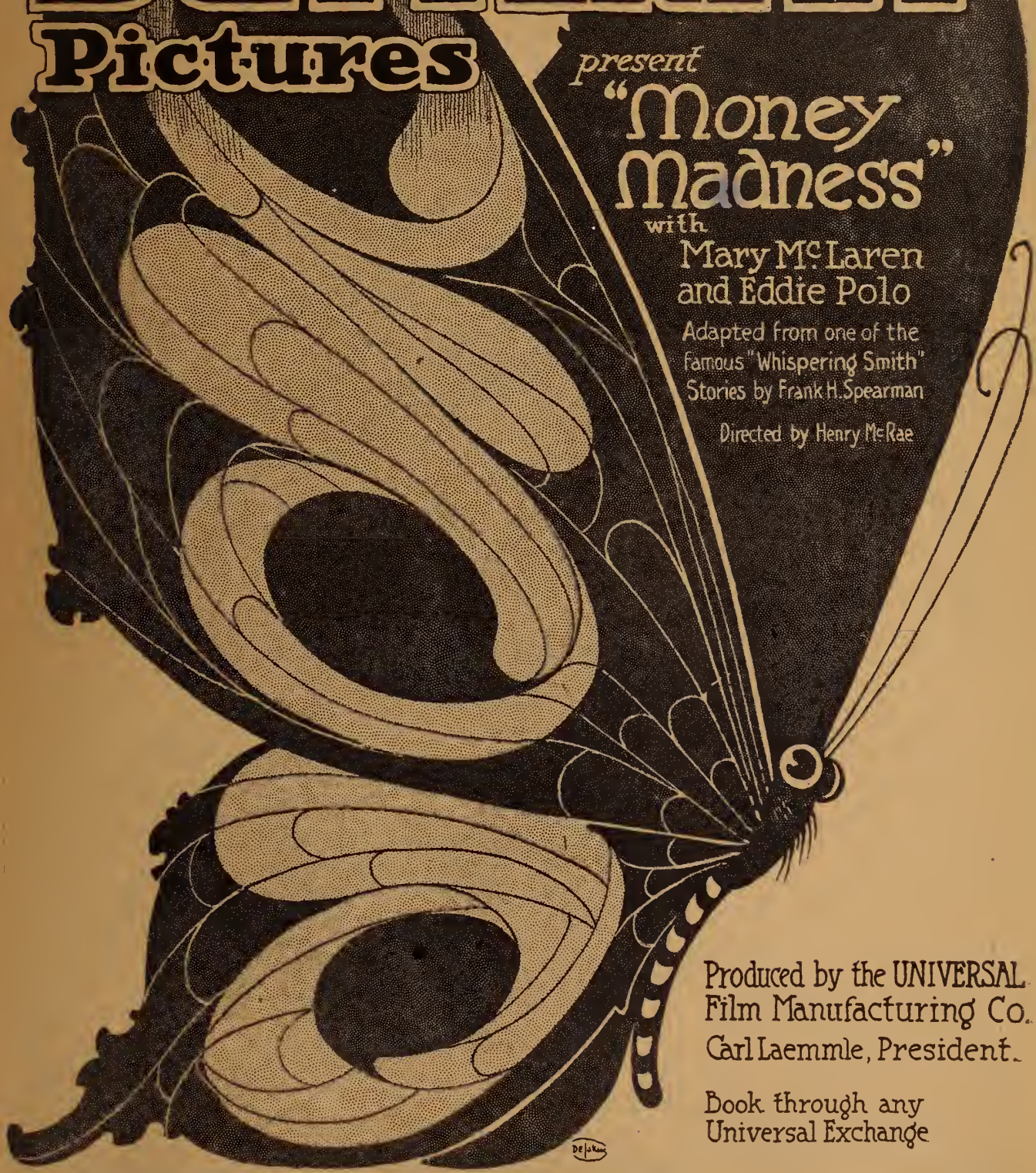
"Money Madness"

with

Mary McLaren
and Eddie Polo

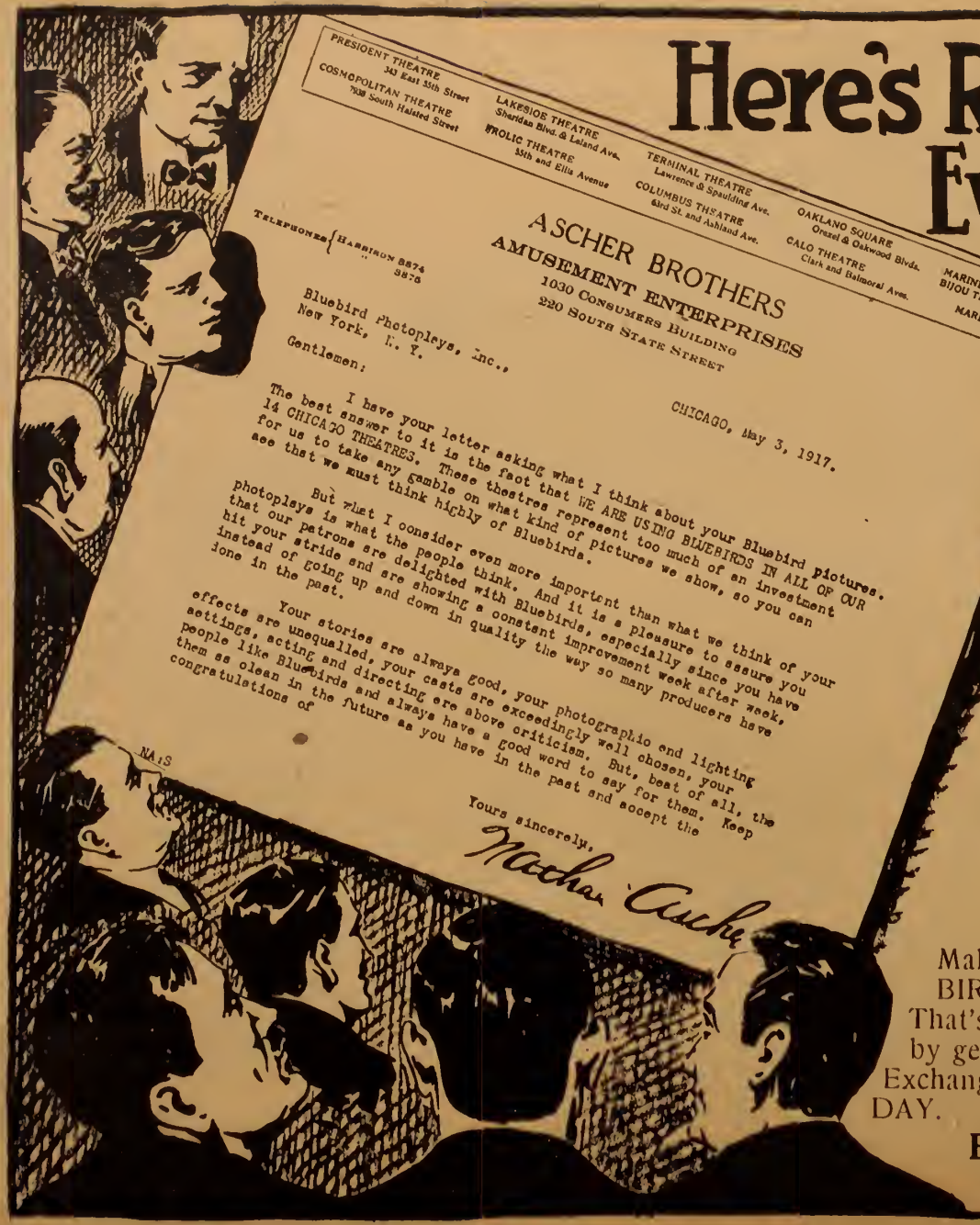
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Directed by Henry McRae



Produced by the UNIVERSAL Film Manufacturing Co.
Carl Laemmle, President.

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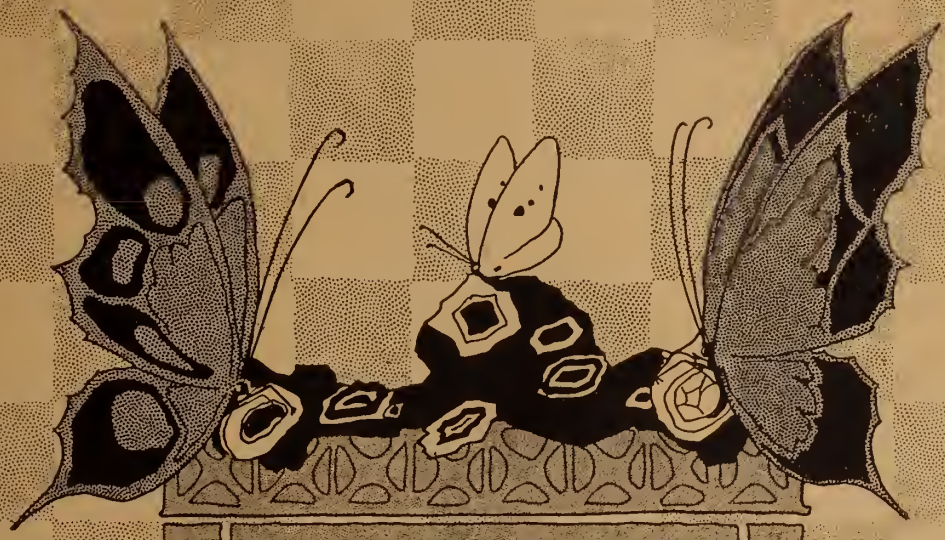
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1600 BROADWAY NEW YORK



BUTTERFLY
PICTURES PRESENT
"The CIRCUS OF LIFE"
FEATURING LITTLE ZOE RAE
WITH HARRY CARTER, ELSIE JANE WILSON
AND AN ALL-STAR CAST

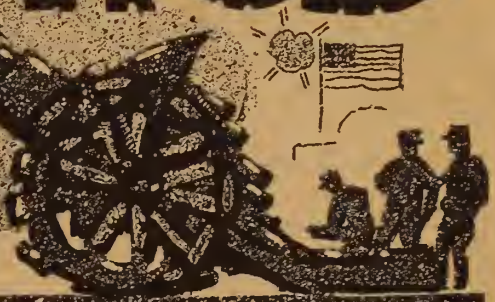
DIRECTED BY RUPERT JULIAN

PRODUCED BY THE UNIVERSAL
FILM M'F'G CO. CARL LAEMMLE, PRES

BOOK THROUGH ANY UNIVERSAL EXCHANGE


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Pictures
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"The FIELD of HONOR"
with
Allen Holubar and Louise Lovely
A Stirring Military Drama of a Coward who became a Hero
Written by
Brand Whitlock,
U.S. Minister to Belgium
Directed by Allen Holubar
Produced by the UNIVERSAL Film Manufacturing Co
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"The Eagle's Wings"

The most unusual picture on the market to-day. An intense and absorbing story presented in the most dramatic form. It deals with present conditions, and with industrial preparedness. It is as far beyond the jingo pictures with their fake and sham battles and studio atmosphere as it is possible to imagine. It is a real picture for real Americans, and that is why it is playing to repeat bookings and capacity houses everywhere shown. "The Eagle's Wings" is a BLUEBIRD Special, in 5 reels, written by Rufus Steele, featuring Herbert Rawlinson, supported by Vola Smith, Grace Carlisle and Charles Mailes.

"The Bugler of Algiers"

Produced by Rupert Julian from the famous novel "We Are French," by Perley Poore Sheehan and Robert H. Davis. Five-reel BLUEBIRD featuring Rupert Julian, Ella Hall, with Kingsley Benedict. An inspiring picture of patriotism that is particularly acceptable at this time. No living American can see this great production without leaving the theatre a better man than when he entered. Yet it does not preach; it simply grips and convinces. A picture you should book immediately.

"Behind the Lines"

Harry Carey in "Behind the Lines" supported by Edith Johnson, directed by Henry McRae, constitutes a fascinating entertainment of war, political intrigue, romance and adventure. It is a thrilling portrayal of present-day conditions, and has played to capacity houses whereever shown. A BLUEBIRD with a big punch.

"Treason"

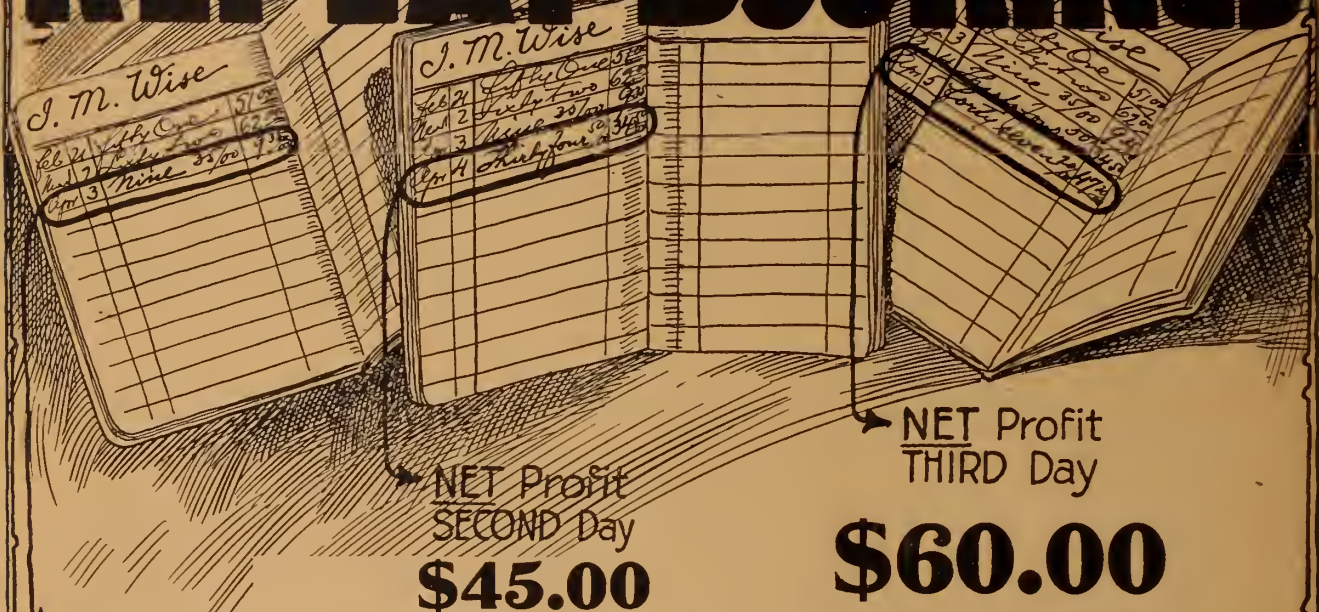
A notable picture is "Treason," written by Lee Weigert, five stirring reels, produced by Allen Holubar, featuring Allen Holubar, Lois Wilson, Joe Girard and Dorothy Davenport. A big production with some tremendous war scenes and the most intense situation. A picture that will crowd your house for more than one showing.

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"Hop-the Devil's Brew" is a genuinely typical Smalleys Production which means that it has a strong story and that the direction is perfect. Lois Weber and Phillips Smalley play the leads and the whole is a feature that you can boost as hard as you want to. It will make good.

"John Needham's Double" featuring that powerful American actor Tyrone Power, is one of the greatest screen dramas ever filmed. In it this celebrated star plays a dual role in a manner that has brought only the highest commendation from the most important of film critics. Book it again.

"The Gay Lord Waring" with J. Warren Kerrigan, presents a drama of smiles and tears, of big situations, beautiful settings, a most absorbing love story and the lavishness of production that marks the BLUEBIRD Photoplays. It is a picture that in every way satisfies the most critical.

Get full information immediately on Repeat Bookings from your local BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.), 1600 Broadway, New York.

Sam Says: Swat the Film Hog!



THE other night I heard the world's most famous evangelist tell 20,000 people of the fate in store for the man who cusses. What he had to say was mighty interesting—but it would have been a blame sight more so had he let slip an earful concerning the things that were going to happen to the guy primarily responsible for the conditions that result in the cuss words. You conscientious exhibitors know what I mean. You've seen your performances go to smash and your reputation walloped to a fare-ye-well, because of the treatment accorded to the films by the ex-boilermakers who ran them just before you. Being plain human, you promptly and naturally cussed everything and everybody responsible in any way, shape or form for the condition of your films.

Now, a lot of you are inclined to place the blame upon the exchanges supplying you with service. But you can take it from me that no exchange man is crazy enough to want to ship you damaged goods. He knows only too well that poor condition and cancellation go hand-in-hand.

As a general rule, all films are examined as soon as they are brought into the exchange. The only time they are not examined is when they come in late and therefore must be rushed out to the next exhibitor to whom they are booked.

Then it is that pin patches, busted sprocket holes, scratches that run from one end of the reel to the other, to say nothing of defective patches, punch marks and oil spots cause the exhibitor to imperil his immortal soul by cussing loud and long!

We've been trying to remedy this condition. You can help us by immediately notifying our exchange managers whenever you get damaged film, so that the blame can be traced to the guilty parties.

And remember this. We want business—all of it we can get. But we DON'T want it badly enough to put up with the film hog who takes a fiendish delight in destroying our property and, of greater importance, your reputation!

"Universal Sam"

Composite Exhibitor.


SCENES FROM THE
BUTTERFLY
PRODUCTION
"The CIRCUS of LIFE"
FEATURING
LITTLE ZOE RAE

Ruth Stonehouse in "The Stolen Actress"



Pap Olden had decided to destroy his mill, but was too late.

"Say, they want you on for a curtain Call." (The End.)

GOLD SEAL Three Reel Drama Written by Fred Jackson and Produced by Ruth Stonehouse with herself in the title role. A story of the stage and the Kentucky Mountains.

THE title role in this Gold Seal comedy drama, which was written by Fred Jackson, provides Miss Stonehouse with a delightful opportunity, of which she takes full advantage. She directed herself in this story of the New York stage, and the Kentucky mountains, and made a mighty good job of it. She had the assistance of a strong cast, most of the members of which have seen their names featured as leading players, in other productions.

Robert Carleton from Kentucky, just about whipped in the battle with the big city, spends his last money to see Margery Manning, a famous actress. He is inspired by her acting and hastens home, where he begins to write a play for her called "Little Miss Moonshine." Jimmy Walker, also from Kentucky, and a reporter on the "News," comes often to see Robert, and finally warns him against working so hard. At last the play is finished.

Margery Manning has ended her season and her manager, Leonard, is anxiously searching for a new play for her. He wants a society drama. When Robert takes his play to Leonard, the office boy doesn't even deign to present the script to the manager, but the stenographer takes pity on the writer, because of his worn, haggard appearance. But when she says it isn't a society drama, Leonard refuses to read it. Robert is desperate and is about to tear it to bits, when Jimmy stops him. He says he will make them read it. Robert receives a letter from his mother, urging him to return home and accept a job in the Revenue Service, which the chief has just offered. So he packs his clothes and leaves for Kentucky that day.

Jimmy kidnaps Margery Manning and takes her to a deserted restaurant. He refuses to allow her to leave or to eat until she has read Robert's play. She finally becomes enthusiastic and soon she and Jimmy are the best of friends. Leonard takes the drama and Miss Manning goes to Kentucky to absorb the necessary atmosphere. Jimmy gives her a letter to the Olden family, and there she spends some time. She takes Jinny, the daughter, for her model, and dresses in rough clothes.

Robert is sent to work the Tamarack Ridge district, in search for moonshiners. There in the mountains he meets Margery, but doesn't recognize her. They become great friends and he gives her lessons in reading, as she pretends she is uneducated.

Jed Skaggs, Jinny's lover, a shiftless fellow, has fallen in love with Margery. One day, when she wanders to the moonshine still where he is working he grabs her and kisses her. She escapes when Pap Olden arrives. Margery persuades the Oldens to give up their still, and Jed, being threatened by Pap Olden, immediately informs the revenue officers of the still. With Robert they start out to scour the country.

Margery meets the revenue men and quickly getting an old gun, points it at Robert. He continues to approach, and she fires at him. Then she breaks down and weeps. She knows that Jed betrayed the Oldens and tells them so. When Jed returns to the house, Pap Olden thrashes him severely and kicks him out.

Margery returns to the city for rehearsal and Robert remains in Kentucky recuperating from his wound. Jimmy often sees Margery. She doesn't know who the author of her play is, but is anxious to meet him. Jimmy sends for Robert to be present at the first performance. Jimmy ushers him into Miss Manning's dressing-room and begins to introduce them; but before he can speak, they are shaking hands and soon have forgotten all about him. Robert is about to take Margery into his arms when she is called on the stage. But at the end of the play she finishes her dance in his arms, as he stands waiting in the wings.

CAST.

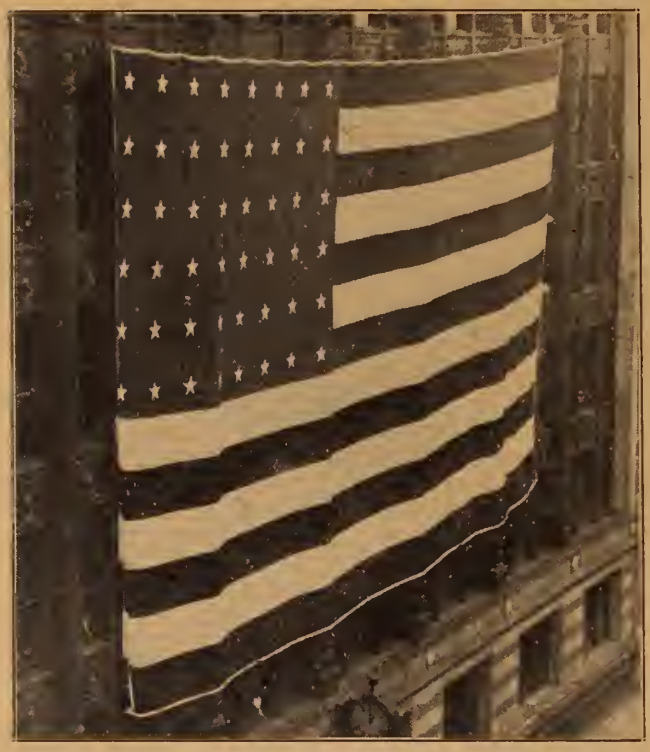
Robert Carleton	Chester Bennett
Margery Manning	Ruth Stonehouse
Jimmy Walker	George Webb
Leonard	Wadsworth Harris
Mrs. Olden	Lydia Y. Titus
Pap Olden	Alfred Allen
Jinny Olden	Jane Bernoudy
Jed Skaggs	Eugene Walsh

REALISM.

THREE women tourists walked past the five-and-ten-cent store set used in the Universal City production, "Like Wildfire," featuring Herbert Rawlinson with Neva Gerber, and one of them said: "I wonder what this place is for?" One of the other women replied as she walked along: "Oh, just a place where people here can buy things when they want 'em."

"That's realism for you," said Rawlinson to Miss Gerber, "when the people consider it a real store."

SCENES FROM THE UNIVERSAL ANIMATED WEEKLY



The Largest American Flag Evar Made.



Employees Planting Seed at Bellevue.

UNIVERSAL CURRENT EVENTS SCENES



The Late Joseph Choate.



Some of Uncle Sam's Preparedness.

News from the Weeklies

First Camerawoman with News Weekly

THE Universal Animated Weekly is distinguished by many unique features. A short time ago a new one was added, when Miss Dorothy Dunn joined its staff of expert and daring photographers, as the first woman attached in this capacity to a news weekly. Miss Dunn is seen in the cut shaking hands with Kohlemainen, the great Finn who won the Mail marathon, thirteen miles through the streets of Manhattan to the City Hall. Miss Dunn covered this event, and obtained fine pictures of the runners, the winner and the immense crowds which lined the streets to watch the race. She has met with unvarying success since she became a member of the staff of the Universal Animated Weekly, and she declares that she finds the profession of camerawoman perfectly delightful. She is received everywhere with a consideration quite out of the ordinary, and every opportunity is given her to get difficult "shots." Even her rivals in other weeklies treat her with a consideration which argues that the days of chivalry are anything but over among the camera fraternity, at any rate.



Miss Dorothy Dunn of the U. A. W. Staff.

Miss Dunn visited one of our super-dreadnaughts, recently, to obtain pictures of the big guns, while the ship was in harbor, "Somewhere in America." She was royally received by both officers and crew. The former invited her to luncheon in their mess, and the members of the crew presented her with a tiny billygoat, son of Nanny Nuisance, the prize nannygoat mascot of the Atlantic Fleet.



SOME OF THE SUBJECTS OF CURRENT EVENTS NO. 2.

Young America Must Have its Place in the News.—Preparedness parade in New York City.

Don't Howl at High Cost of Living —Follow This Example.—Employees at Fordham Hospital plant seed.

French Bark Reaches Port With Victims of "Seeadler."—"Cambronne" with crews of eleven vessels reaches Rio de Janeiro.

Joseph Choate, Great Statesman, at Rest.—Last seen in public receiving Ex-Premier Balfour.

American Hornets to Sting U Boats to Death.—Torpedo Destroyer Flotilla from U. S. arrives in European waters.—*Queenstown.*

We Taven't Been Asleep About Some Things.—Our armored cars, motor machine guns and drivers equal to any, but we need more of them.

Preparedness Your Duty Above All Else! — Everywhere-in-America. — Citizens drilling with humble broom. Plattsburg Officers' Training Camp. Bellevue Hospital doctors, nurses and attendants fitting themselves for service.

The Nation Needs Us All—Are You one of Us?

Advance Subject Sheet of Universal Animated Weekly

ANIMATED WEEKLY, NO. 73.

Father Knickerbocker Makes Children Care For Teeth.—Health Campaign among school children closes with toothbrush drill.—*New York City.*

Sub-Titles.—A brush in time saves the teeth. A clean mouth, a clean mind, and clean habits make clean citizens.

Winter Sports In Uncle Sam's Gold Patch.—Alaskan youngsters tackle the difficult sport of skiing.—*McCarthy, Alaska.*

Sub-Titles.—Finish of Nezana-McCarthy dog team race. A "bear" of a bout.

Gulf Coast Bathing Season Opens. —Island City crowds dive and swim in tropic waters.—*Galveston, Texas.*

"Creation" Sung On Utah's Capitol Steps.—Red Cross song festival staged with unusual settings.—*Salt Lake City, Utah.*

World's Largest Flag.—Civilization's emblem, borne by human border of five hundred athletes, feature of great Ohio patriotic demonstration.—*Cincinnati, Ohio.*

Osteopaths Prepare for Service Abroad.—Training with nurses in California for field work in France.—*Redondo, Cal.*

Premier Visits Canadian Heroes.—Sir Robert Borden at Military Hospital congratulates fighters just back from the western front.—*Somewhere in Britain.*

Mother's Day In Mid-West.—Frances Willard school children pay Universal tribute.—*Chicago, Ill.*

Nurse To Act As Regimental Mascot.—Texas Marine Militia adopts Miss Lotta Groper who will serve with them.—*Houston, Texas.*

Today's Boys—Tomorrow's Men!—Boy Scouts in Central Park prove existence of "Spirit of '76" in parade and sham battle.—*New York City.*

French Official War Pictures.—England's future king visits French fighters, and decorates famous general.—*Somewhere in France.*

America Day In London.—Royal and civic honors shown Stars and Stripes.—*London, England.*

Sub-Titles.—Old Glory on Victoria Tower, House of Parliament. Arrival of England's King and Queen at historic St. Paul's. Theatrical center bedecked. At Ludgate Hill—United for Victory! Charging Cross Venders reap a harvest. "That's good enough for my money!' American Civil War veterans feel the old thrill.

Cartoons by Hy. Mayer, World Famous Caricaturist.

SOUTHERN JUSTICE



Three scenes from the Bluebird Photoplay.

BLUEBIRD PHOTOPLAY, written and produced by Lynn Reynolds, the Nature director, and starring Myrtle Gonzalez, with George Hernandez and a powerful cast.

CAST.

Judge Morgan	George Hernandez
Cabel Talbot	Jean Hersholt
Roger Appleby	Jack Curtis
Carolyn Dillon	Myrtle Gonzalez
Uncle Zeke	George Marsh
Daws	Elwood Bredell
Wallace Turner	Maxfield Stanley
Ray Preston	Fred Church
Major Dillon	Chas. H. Mailes

THIS charming Bluebird Photoplay, written and produced by Lynn Reynolds, Bluebird's nature director, was originally called "The Three Guardians," from the three characters, played by George Hernandez, Jean Hersholt and Jack Curtis, who direct the destinies of the little Kentucky village where the scene of the story is laid. When the picture opens, we are introduced to the three old chaps, who are preparing for spring, each in his own way. The printer, Roger, has written some poetry, which he is reading to the judge and the cobbler. He tells them that what they need is an aim in life. When Daws, a country orphan, comes to the village with the earnest intention of getting an education, by fair means or foul, the three old cronies declare that they have found their aim, and adopt Daws between them.

Major Dillon is superintending his spring planting, and Carolyn, his daughter, is out riding in Wallace Turner's auto. He is her sweetheart, and the accepted applicant for her hand. Meantime, Ray Preston, a real estate broker, is on his way to wake up the town. He sets up an office and hires Daws to sweep it out. Daws is the devoted friend of Carolyn and Wallace.

Within a short time Preston makes himself known and liked throughout the community, where his purchases of real estate continue to add to his popularity. He meets Judge Morgan and offers to buy his swamp lands. The two go to the major's, where Preston is invited to remain. He refuses; but, catching sight of Carolyn on the veranda, quickly accepts the invitation. Wally arrives during Preston's visit. After Preston has left, the major remarks that the town needs folks like him to wake it up, while the judge explain that it is possible that he may do some business with him on the swamp land proposition.

In a few days the judge has transferred the swamp land to Preston in the major's presence. The major invites Preston to Carolyn's birthday dance on the following evening. Wally is also present and takes Preston over to introduce him to Clayton, the surveyor, whom Preston engages to make a survey of his new property. Wally meets Carolyn outside the bank and is talking with her when Preston comes and engages her attention, much to Wally's chagrin.

The night of the party, Daws, on his promise to keep out of sight, has accompanied the judge. Preston is the "lion" of the evening and dances continually with Carolyn. Wally is slightly angered by this, and remains in the garden. He is seen by Daws, who is outside in the judge's carriage.

Clayton, the surveyor, discovers a small pool of crude oil in the swamps. They take a sample in their water canteen to show to Preston. Meanwhile, Wally has called up Carolyn, who informs him that she is going riding with Mr. Preston. This makes Wally determine to have an understanding that afternoon. On reporting the oil find to Preston, the broker suggests that he sends the sample to Lexington for analysis. In the meantime, Wally insists to Carolyn that she must not see Preston again. Angered, Carolyn returns his ring, throwing it into the machine. Wally is almost heart-broken.



Carolyn welcomes the Judge to her party.

Within the week Clayton receives a reply from Lexington, stating that the sample is a crude oil of high test, and that under the conditions in which it was found there probably is a large quantity in the near vicinity. The news soon spreads through the town and Preston is visited by the major and judge. Daws finds the ring in the machine and takes it to Wally, who tells him to keep it. Realizing the trouble, Daws carefully keeps it for future use.

The judge, major, Roger and Talbot call on Preston to find out what his intentions are in regard to his new find. He remarks that since they are his friends and neighbors, he will sell them a half-interest for forty thousand dollars. This is eagerly accepted by all. Wally remarks to Daws that if there is oil in the swamp it has come there since he is a youngster.

With confidence in the judge, the townspeople choose him to take charge of their investments, while the major becomes a large shareholder. That afternoon Carolyn tells her father that Preston has asked her to marry him. She refuses to give any explanation and he insists that she must not marry Preston, as people will imagine she is after his money.

The following day Preston shows Carolyn a telegram from his attorney requesting his immediate presence in New York. He suggests that they make the trip their honeymoon, and she agrees. Daws has enlisted Zeke's aid and gone down to the swamps. They come upon a number of burnt barrels, and Daws finds a half-burned piece of wood in the fire, with the label, "Crude Oil" on it.

That evening Carolyn changes her mind and sends a note to Preston by a servant. Meanwhile, in the shoemaker's shop the three old men are gathered about a strange negro, whom Zeke and Daws have brought in. The piece of board and barrel hoops are on the floor. Roger buckles on his revolver and, accompanied by Talbot, the two set out for Preston's office. In the office Preston is reading the note from Carolyn, stating that she cannot keep her promise that night, as she has never really cared for him. He stuffs the note in his pocket and starts out of the door, where he is met by Roger and Talbot, who inform him that the judge wishes to see him. Roger backs up his request with the revolver. The judge shows that they have traced evidence to prove that the negro present had delivered the crude oil to Preston at the swamp. Preston smiles and says that as the townspeople had insisted on buying the land he defies the judge to prove that he is not within the law. The judge agrees with Preston on the legal question, but still requests that he return the investments. Preston refuses, and the judge takes him to the window, where looking out, he sees a number of men preparing a tar-and-feather party. Preston turns pale and agrees to return the investments. He accidentally drops the note from Carolyn, which Daws finds. It gives him an idea and hastily scribbling a note of his own he places the ring in it and hastens to Wally, who is working late at the bank. He hands the note to Wally, telling him that Miss Carolyn wishes to see him immediately. Wally goes to the house and finds Carolyn in the garden. He delivers the note to her and she shows it to Wally. Daws has written "I lied to Mr. Turner; she didn't want to see him." Both see the humor of the situation and laugh. Carolyn replaces the ring on her finger and tells Wally that she doesn't believe that Daws lied.



The three old rebels together.



"An aim in life—that's what we need!"



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AT THE FRONT

ROBERT S. DOMAN, formerly assistant editor of the Weekly and now European correspondent, sends in his first story. He is on the Paris edition of the Herald and has made three trips to the Somme front.



By

ROBERT S. DOMAN

I MAY have told you some of this, but here's what I have been doing since the first of the year: Early in January I presented my credentials as correspondent of the St. Louis Republic to the French Foreign Office and about two weeks later I got a letter inviting me on a trip to Verdun, starting January 31. I was the only undistinguished member of the party which was really shown extraordinary consideration.

It was *some* trip. We not only took in the terrible sights at Verdun but made a visit to the Champagne front, the Argonne, the outlying forts of Verdun and wound up with a 3 A. M. visit to the famous Fort Vaux which sustained the brunt of the German attack and which held out for three months after Fort Douaumont fell. Our entire trip lasted four days.

The visit to Fort Vaux was a corker. I saw sights I never will forget. It would fill a book to tell you all. We made our way to the fort under heavy fire and, believe me, I wanted to back out time and time again, but there was no help for it, once we had started. I had the honor of being the first American correspondent to enter the fort after its recapture from the Germans.

How I did hate to leave the shelter of that old fort on the return trip! We stayed in the fort from about 4 A. M. until 6 A. M., when we started back. The sun was up and we made fine targets. We not only had to go through the German barage fire, but had to take the chance of being seen and of getting a few "special courtesy" shells as well. Dead bodies of couriers and corvee carriers lined the road to the fort and, to tell the truth, I thought my last thoughts and said mental good-byes to everybody.

The German crumps were falling at haphazard around us—nasty black 5.9's they were, each one of which sent up a geyser of black choking smoke about fifty to seventy-five feet high. The shell splinters sounded like a thousand droning bees. Our captain called us together behind a knoll marking the remains of the Petit Depot on the return trip and said to us:

"There's no doubt but what we have been seen. In about eight minutes we can expect a shower." He told us right when and where we would get it—and sure enough we did—almost to the second. You see, after they spotted us, they waited until we had arrived at a point where two paths crossed and then they let us have it. The German artillerymen of course know every foot of the ground, for they have been fighting there now for nearly two years.

You would have laughed to see me standing there, after I finally got to my feet, with a handkerchief to my nose and not knowing whether to go forward, walk sideways like a crab or curl up on my ear. There was no use dodging. It was a case of standing there and hoping that the German gunpointers would have an epileptic fit and shoot wild. The shells fell behind, in front and on each side of us. I'll never forget their whistle and crack if I live a couple of more lives. (*Continued on p.* 34)

> WE threw them out a bit by dawdling, and while one of the twenty-one shrapnel and percussion shells which were meant for us landed near enough to plaster one of our party with chunks of clay, we got through all right. The nearest shell to me landed about 70 to 90 feet away. The concussion was something tremendous, for it was a big Austrian howitzer shell. My nose started bleeding, and as I lay on the snow my whole body moved from the rush of wind. The screeching of the shell splinters sounded like heavy sail canvas being ripped in two. I couldn't hear a blasted thing except a shout for twelve or fourteen hours, and my nerves were all shot to pieces for two weeks afterward.

"NO. 10 WESTBOUND"



ANOTHER of Henry McRae's railroad thrillers. Written by T. Shelley Sutton and adapted for the screen by George Hively, with Eileen Sedgwick and Kingsley Benedict in the leads.

A RAILROAD thriller, up to the high standard set by the veteran director, Henry McRae, in these things, is his latest, "No. 10 Westbound," which was written by T. Shelley Sutton, and adapted for McRae's use by George Hively. There is a surprise finish which adds an interest after the big fight in the second reel is over. Eileen Sedgwick has the role of the persecuted heroine, Fred Church is the villain, and Kingsley Benedict is the surprising hero, "Handsome" Harry, a hobo, who turns out to be something quite different in the end.

Jim McLaren, the oldest and most trusted engineer on the White Rock Division, with his fireman, Pete Devins, arrives in White Rock, the end of their run. He is met by his daughter, Edith, and Jack Shannon, her sweetheart. Jim favors Pete and does not like Jack. The Superintendent of the road is being harrassed by hold-up men. The situation has become very annoying as train hold-ups have been frequent. A stranger enters the Superintendent's office and presents a letter, the contents of which are not shown. The next day, Pete calls to see Edith, after having had several drinks in the saloon. He tries to make love to her, but she is not responsive. He becomes angry. She runs from him back to her father. Jack arrives in time to hear of the trouble and tries to fight with Pete, but Edith and her father prevent it. Pete returns to the saloon, where he meets some of his friends, who are the train robbers.

Meantime, "Handsome" Harry, a hobo, has arrived in White Rock and makes his way to the saloon. Pete drinks heavily and forgets to report for duty. The result is that the Superintendent goes to the saloon, finds Pete and discharges him. While doing so, the Superintendent drops a letter, which is found by Harry. After the Superintendent has left, Pete forces Harry to give up this letter, which contains information concerning a shipment of gold. Pete and the bandits plan to rob this train and are forced to let Harry in on the job as he has previously read the letter.



Before executing the robbery, Pete asks the assistance of the gang to help him in getting away with Edith. They kidnap her and take her to a mountain cabin, where they leave her in charge of one of the gang known as "Red," while they go to rob the train. Harry and Sam leave town on a freight train to catch No. 10 at the next town. They are loaded into the express car in boxes and, at a certain point, release themselves and force the messenger to open the safe.

In the meantime, Pete and the others have placed torpedoes on the track to stop the train. The robbery works out as planned and everything looks rosy for the gang until, after the work has been completed, they find themselves covered by Harry's gun and under arrest.

In the meantime, Jack has discovered that Edith is missing and follows her trail to the cabin. A struggle takes place in which Jack comes out victor and "Red" is made a prisoner. Jack and Edith arrive at the station just as "No. 10" comes in "on time" and "Red" is turned over to the authorities. "Handsome" Harry is unmasked as the Chief Special Agent of the road, the man who was in conference with the Superintendent at the beginning of the story.

CAST.

Edith	Eileen Sedgwick
Jim	Marc Fenton
Pete	Fred Church
Jack	Babe Lawrence
Harry	Kingsley Benedict
Mason	T. D. Crittenden



Produced by Henry McRae. Bison Two-Reel R. R. Drama—Re-

THIS story of a girl, who in order to test her brother's sincerity, disguises herself as a chauffeur and proceeds to have a night of wild adventure, was written by James Douglass and produced by I. N. Heffron, with J. Morris Foster and Rena Rogers in the leads.

Jack Gleason, a graduate of Harvard, is visited by a chum of college days, Jim Whann, who lives with his father and his young sister, Ethel. Jim invites Jack to his home to meet them but Jack begs to be excused. Ethel thinks that this chum about whom Jim talks so much is really the pretty girl, whose picture is in her brother's room. She decides to find out the facts. When Jim goes out that night she wears the chauffeur's clothes and drives the machine.

Mr. Whann has told Jim what Ethel was going to do, and he treats her as if she were the chauffeur, on the way to the bachelor apartment of his friend.

When Jack has heard Jim's story of Ethel's deception, he joins the plot. They have read of the many auto burglaries and plan to scare Ethel. Jim remains at the apartment and Jack, with a handkerchief tied over his mouth, and an unloaded pistol in his hand, commands Ethel to hold up her hands. She drives the car according to directions, but pretends to have engine trouble and stops in front of a garage. The garage man tells her that there is nothing wrong with the car. He suggests that they get a drink. Jack goes with them. Ethel cannot get away with her drink, so the fellow calls her "Mama's baby boy," and slaps her on the back. Jack fights him. Ethel phones her father telling him

VICTOR Two Reel Comedy Drama Written by James Douglass and Produced by I. N. Heffron. The story of a girl disguised as a chauffeur.

CAST.

Jack Gleason.....J. Morris Foster
Jim Whann.....Billy Human
Ethel Whann.....Rena Rogers
Mr. Whann.....Perry Banks

she has been held up by a highwayman, and is now at a saloon where the burglar and another are fighting. Her father rushes for the police.

Jack and Ethel escape from the saloon and start down the road. Jack looks back and seeing a machine pursuing them, takes the wheel and starts to race. He slips into an alleyway and the other car passes on down the road. But a tire has gone flat and he orders Ethel to fix it. Frightened for fear he might discover her to be a girl, she begins to work. Jack is sorry for his harshness and is just going to help her, when two masked men suddenly appear and force them to hold up their hands.

Meanwhile Mr. Whann and the policeman, trying to find the other machine, meet Jim, who has just descended from a street car. He tells his father that Jack is the highwayman. Passing the alleyway they see the hold-up in progress. The robbers forcing Jack to drive the car, start away, threatening to kill him if he stops. While they are looking back at the pursuing auto, Jack puts on the breaks very suddenly, throwing the men forward. Before they can regain their poise, he thrusts his empty revolver in their faces. The policemen draw near and take the two men prisoners, but Jim tells them to let Jack go. Ethel is impressed by Jack's looks and courage. She hands him a bill and asks him to try to go straight. Jim and his father are scarcely able to control their laughter. They leave Jack and return to their home.

That evening Jack comes to the Whann home, and Ethel, unsuspecting, enters. He is holding a framed picture of her behind him and is very embarrassed. She takes him for a sneak-thief. Jim enters greatly amused, and tells his sister that Jack is his chum. He and Mr. Whann then leave the room. Jack tells her that he stole a picture similar to the one he now has in his hand, and that he has been in love with the girl for two years.

NOTED SINGER AN EDUCATIONAL FILM FAN.

WARLICH REINHOLD, one of the most noted baritone singers of Europe and whose father was director of the imperial court orchestra at Petrograd, was a visitor this week at Universal City. Reinhold said: "I spend nearly all my leisure time in the theatres where motion pictures are shown, and while I enjoy greatly the dramas and the comedies I find most of my pleasure in the educational films. The most of these educational films are made the stronger becomes the motion picture industry —at least, that is my opinion. I look for the time when the major part of the instruction in institutions of learning will be given by means of the screen."

The Little Frien

By MARJ



Producing tears to order.

LETTERS! Oh, let's see what they say!" That is the cry of little Zoe Rae, Universal's wonder-baby, when she comes downstairs for breakfast at the beginning of her strenuous day. The mail of a six-year-old is not particularly interesting, as a rule, but Zoe's is an exception. She is the little friend of all the world. Every morning she finds a pile of envelopes beside her plate, some of them with queer stamps on them from some far-off country, which she has to look up in the atlas. Zoe has learned what she knows of the geography of the globe by the study of the stamps and postmarks on her own letters. From all over the big United States they come, and it is fun to look up the distant cities on the map and trace the long route that some of them have had to travel to reach the Hollywood home, where the little lady lives with her father and mother. Sometimes there are very funny ones among them. The other day she had a communication from Tokyo, in far Japan, which addressed her as "Ladies," and told her, "you are a light of artistman in the world!" Zoe laughed till she cried over the quaint phrasing. One morning, there was a note from Georgia from a youth of the mature age of ten years, who told her that he was going to win her love, even if he had to go to Universal City to do it.

This started Zoe on a train of matrimonial thought, during which she became so serious that she almost forgot to eat her breakfast.

"What are you studying over, Zoe?" asked her father.

"I was wondering how I'm going to know about the man I marry," declared the baby earnestly. "You know, I'd never want to marry a man that drinks or swears. But how am I going to know whether he does or not when he is away from me?" She knit her downy brows in perplexity.

"Oh, you'll understand about all those things better when you are older," said her father.

But Zoe was persistent, and drove him into a corner, until he finally admitted that she might smell the man's breath.

Then her eyes opened as round as saucers. "Why, daddy," she exclaimed, "how do you suppose I could smell swear-words?"

Zoe is such a real baby, for all her serious screen work and her stardom, that she is still in the golden age of make-believe, and all the dramatic things which she sees and does at the studio are reflected in her play with her dolls. The other evening Zoe was giving herself her bath—this is a dignity to which she has but recently attained, and her mother, even now, is never very far away while the ceremony is in progress. Zoe had been playing some very dramatic scenes for the Butterfly Picture, "The Circus of Life," of which she is the diminutive star, and presently her mother heard exclamations in a high-pitched voice, coming from the bathroom.

"I'll teach you to treat my child this way, you villain! You would try to drown my child, you brute, would you? Take that, and that!"

Mother entered, to find Zoe striking vigorously at the water in the bat, and she asked what it was all about.

"You see, mamma, I was playing the lady with the child and the bad-man, too—the villain, you know. He took my child away from me, and tried to drown her, and when you came in I was playing that I'd put him in the water and was drowning him. You see, I'd saved my child. Here she is, but she's awfully wet, and we'll have to hang her up to dry."

Zoe's mother says that the little girl never stops acting. The first thing in the morning she improvises a scene, and at dinner in the evening, after her day's work at the studio, she amuses them with her imitations of the actors and actresses with whom she has been playing that day. Yet Zoe is a real child, enjoying all the things that please others of her age, and her tremendous popularity and success have not turned her head in the least. One reason for this is the immensely high standard which the kiddie has set for herself. She is a real artist in that she never satisfies herself.

"Zoe," said her mother the other day, when the fatigue and excitement of a long scene had, for once, made the little lady fractious, "if you don't behave this instant, I'll knock out a rung!"

Zoe immediately became the picture of an obedient child, and one of the by-standers asked Mrs. Rae the meaning of the cryptic phrase.

"Oh, that is an allusion to the ladder of fame which Zoe has made up her mind to climb," said her mother, smiling. "Whenever I tell her that if she is not good, a round will be missing when she comes to it, she behaves at once."

After all, the career of an emotional actress is rather an exacting one for a six-year-old, though Zoe's sunny temper



Time to get up!

of All the World

IOWARD



As Little Zoe appears in "By Speshul Delivery."

Life." Director Julian, who is one of Zoe's staunchest friends, wanted a close-up of her, bathed in tears. Zoe tried her best to be accommodating, but she couldn't squeeze out a single tear to save her life. She declared that the water-works had run dry and that there wasn't a tear in her whole body. As it was just luncheon-time, Julian said:

"Well, Zoe, perhaps you will be able to cry when you've had something to eat," and he dismissed the company and went off to the restaurant.

"Mamma, you go, too, and leave me here. I don't want anything to eat," said Zoe, much depressed at her failure. She was so insistent that her mother finally left her.

About half an hour later, when Julian and Zoe's mother returned, they found the six-year-old kneeling by a bed in the set, and saying over and over:

"Oh, God, do please make me cry!"

Her prayers were effective, for when Julian called "Camera," Zoe was able to shed tears as copiously as ever.

One of the best means of soothing nerves tired out from the noise and confusion of the studio, is motoring. Zoe is one of the youngest auto-owners in the world, and what is more, she operates her own car. Not long ago she had a vacation of several days, and, with her parents, she left Universal City for a little tour in her own machine. She was not satisfied with the speed at which she was allowed to go, and her father finally told her that if a policeman saw them, he would pinch them all.

Zoe's eyes grew very round. "Goodness, daddy, then we'd be all black and blue, wouldn't we?" she exclaimed in horror, and after that she

(*Continued on page* 34)



Above—Little Zoe in "Heart of Gold."

Below—In her own motor car.

and perfect health is the best proof that she is being handled as wisely as possible. She seldom shows any sign of strain, and is as fond of mud-pies and hide-and-go-seek as any baby of her age in the country. Still, to go through a scene of heartfelt weeping over nothing at all uses up a good deal of emotional force and is not the best thing in the world for baby nerves. Zoe gets through an ordeal of this kind by feeling sorry for herself. When her director wants her to cry to order, she asks for a mirror, and, making as pitiful a face as she can, she stares at it, thinking how sad the little girl in the glass is, until the round tears come rolling from her eyes and hop down her cheeks. But some days she "feels so good," as she expresses it, that she just can't persuade herself to be sorry for anybody—not even herself. One of these days occurred during the making of the Butterfly Picture, "The Circus of





Left—The unstamped bills.
Right—Ethel at home.

THE fourth Butterfly Picture was written by the well-known author Frank H. Spearman, adapted for the screen by William Parker and directed by Henry McRae, the veteran thrill producer. The original tale was one of the famous "Whispering Smith" stories, and this celebrated character of fiction was played by Charles Hill Mailes. Mary MacLaren has a sympathetic role as the daughter of the bank president, which enables her to show her remarkable daring at the wheel of a racing car. Eddie Polo is given plenty of opportunity to perform feats of strength, climb up the side of houses, and play around on rushing locomotives. The unusually excellent story may be allowed to speak for itself.

Failure of two financial institutions starts a run on the Grand National Bank, of which George Fuller is president. There is a clamoring crowd of depositors outside the building, and inside, the directors with the president and Vice-president Simmons, are holding an anxious meeting. Fuller sends for the cashier, Tom Williams, for a report on how much available cash there is in the vault. Williams tells him that there is $700,000, and that $500,000 will stop the run. Fuller urges his fellow directors to pay the people, saying that pennies mean bread to many of them, but Simmons declares that that is not business, and insists upon the customary thirty days' notice. Most of the other directors agree with him. Fuller asks them to go with him to the window, and points out the poor circumstances of the people who would be paupers without their savings. As he does so, the crowd catches sight of the directors, a stone is thrown through the window, and strikes Simmons on the head.

BUTTERFLY PICTURE, written by Frank H. Spearman, adapted for the screen by William Parker and produced by Henry McRae, with Mary MacLaren and Eddie Polo featured.

CAST.

George Fuller.....Don Bailey
Ethel Fuller.....Mary MacLaren
Tom Williams.....Alfred Vosburg
Monroe Simmons.....M. Everett
"Hartford Red".....Eddie Polo
"Whispering" Smith..Chas. H. Mailes
Dr. Mercer.....Rex de Roselli



"I'm in on that job, Doctor."

The president's daughter, Ethel, has called for their family physician, Dr. Mercer, to take him to the home of the night watchman, an old employee of the bank, whose daughter is very ill. The doctor examines her, and says that she must have a change of climate if she is to get well. Jerry and his wife decide to draw the $300 that they have in the bank with which to send her away. Then Ethel takes the doctor in her car to the bank. They arrive just after Simmons has been hurt. Ethel is much upset by seeing the crowd in front of the bank and hurries into the president's room. There she hears him declare that all his available cash, amounting to $75,000, is to be paid out as far as it will go to the depositors. She urges the other directors to follow his example, but they do not heed her. Fuller asks Tom, the cashier, to escort Ethel to her home. The two young people have been interested in each other for a long time. Tom goes to get his hat, and Ethel is accosted by Simmons, who tells her that her father's action will mean his ruin, and that his fate is in her hands. If she will marry Simmons, he will undertake

that all the depositors shall be paid and that the run on the bank shall come to an end. Ethel repulses Simmons, and goes home with Tom.

Simmons has other banking interests besides those of the Grand National. Behind tightly closed doors he carries on a gambling establishment, the existence of which has long been suspected by the police. Dr. Mercer also is not quite the reputable physician he appears to be. His office has a back entrance, through which come wretched wrecks of humanity in search of forbidden drugs. Among them is one "Hartford Red," once one of the best engineers who ever ran a locomotive, but now a drug-ridden creature of the doctor's.

When President Fuller returns to his home that evening, he is carrying a bundle. He opens it, disclosing currency, which he places in the wall safe of his sitting room. Doctor Mercer arrives to inquire for Ethel, whom he has seen so upset by the crowds at the bank. Hartford, unknown to him, has followed him, clinging to the back of his automobile. The former engineer declares that the doctor has cheated him, giving him short weight in his drug purchases, and he is determined to have revenge. He drops off the back of the car, and runs around the house, looking in at the sitting-room window. He sees the president placing currency in the wall safe. As he does so, he is overcome with faintness, and the doctor and Ethel rush in to his assistance. While Ethel supports her father, the doctor sees the money in the open safe. Hartford observes all this. The doctor leaves, after seeing Mr. Fuller into bed, but on the way out in his car he is held up by Hartford, who demands that he be given his share of the night's job. He knows that the doctor is planning to rob the safe. Mercer decides to let him in on the job.

Ethel has an engagement for the theatre and supper with Tom. She does not wish to leave her father, but he declares that he is all right, so she goes. After the play they go together to the Follies Cafe, and there Tom sees his uncle, the famous railroad detective, "Whispering" Smith, and asks permission to introduce him to Ethel. It is arranged that Smith shall take the room next to Tom's at his hotel.

In the meantime, Mercer and Hartford, knowing that Fuller is in bed and Ethel at the theatre with Tom, break into the president's house and, opening the wall-safe, remove the bills, with which they return to the doctor's secret office. Then Mercer goes off to the gambling place to indulge his passion for play, while Hartford sinks into a drugged sleep with his head resting on the stolen bills.



"Good-night!" said Ethel.



"I won't go and leave you!"



"That man followed me!"

While Mercer is gambling with some of the stolen money, the police raid the place, and the doctor and Simmons just manage to escape over the roof. They re-enter the doctor's place, and Simmons discovers the bills on the table. He tells them that they are Grand National bills unstamped by the cashier, and the doctor confesses that he is as crooked as the vice-president. Simmons then tells him to make Hartford place some bills in Tom Williams' room, as he wishes to get Tom out of the way so that he may have a free hand with Ethel. Hartford climbs up the fire-escape, and has just hidden the bills in Tom's bed, when the cashier and Smith return. Hartford has just time to escape without being seen.

In the morning at the bank, while the crowds are still clamoring for the money due them, as Fuller's cash has given out, though many are still unpaid, the president tells the directors that the funds are in his possession and that he will restore them when they agree to pay the depositors. Tom is sent to fetch the money from the safe. Of course, he finds it empty. He returns with Ethel in her car. Simmons then accuses Tom, and insists upon his room at the hotel being searched. He also insists that the president be held until investigation is made. While the officers are gone to search Tom's room, word is brought in that the night watchman has not rung out that morning. An officer goes to the basement to search for him, and Jerry is found, lying desperately wounded behind some boxes. Tom's revolver, with two shots fired, is found beside him. In the meantime the officers have found the money concealed in Tom's bed, and he is arrested. He asks Ethel to let his uncle know, and she sets out to do so. She finds Smith in his hotel, and draws his attention to the fact that Simmons has followed her there. She says that it is he who accused Tom, and that he told her that her father's fate was in his own hands. Smith says that in that case they will follow him. Simmons has bribed a bellboy to listen to their conversation, and the boy reports what Ethel has said. He rushes out and jumps into his car, driving to the secret entrance to Dr. Mercer's office. He finds the doctor and Hartford, and tells that Whispering Smith is after them, that he has the cashier's stamp and that they must beat it with the money at once. They prepare to do so and,

(*Continued on page* 34)

"The Purple Scar"

TWO Reel Rex Drama of the remembrance of a service which prevents a crime. Written by Dudley Burrows and produced by A. E. Garcia.

TERESA and "Grip," her brother, are invited to go for a picnic to the beach. At the same time Thornton Van Sant invites Miriam, his sweetheart, and a party of friends to spend the day cruising in his yacht. The humble party have a lovely time and go in swimming. Teresa lags behind the others, and is at last in danger of sinking. Van Sant plunges over the side of the yacht and rescues her. They struggle, and she scratches his face so deeply that it leaves a permanent scar. Grip and the others are much impressed at Van Sant's bravery in saving Teresa, and at his skill in restoring her to consciousness.

Years later, Van Sant has become the head of the Vice Commission, and is relentlessly on the track of the men higher up in the "Dope Trust." Unknown to him, the head is Jeffrey Deane, the father of his sweetheart, Miriam. Grip has become a paid gunman, and lives with his sister in constant fear of the police. Deane carries on his trade in drugs by means of a Chinaman, Chin Loo, who is also the medium through which Deane's orders reach the gunmen. Deane goes to see Chin Loo, to tell him that Van Sant must be disposed of, as he is on their trail. The Chink says that Grip will do the job. He sends for him, and gives him his orders and money. Grip returns to Teresa with the address of Van Sant on a piece of paper. He goes to put the money in a safe place, leaving his gun on the table, and Teresa, who hates his mode of life, bites the bullets out of the cartridges and returns them to the gun. Grip drops the piece of paper and Teresa finds it. She follows him secretly to the address.

Van Sant is working at his desk, and Grip peers through the window at him. He fires once, of course without effect as there is no bullet. Then he sees the scar which was made by Teresa when Van Sant saved her from drowning. Van Sant starts at the sound of the shot, and overpowers Grip. He calls the police. Teresa arrives and begs him to spare Grip as he has never had a chance. She recalls her rescue to Van Sant, who asks why Grip did not fire a second time. He says that he recognized the scar and could not. He shows them the way to Chin Loo's. Deane is there, with a list of the men against whose names he has made a mark. Van Sant's has just been scored off the list. The police break in, and there is a struggle. Chin Loo pulls a cord. A heavy ball falls from the ceiling and kills Deane. Later we see Miriam, still the happy wife of Van Sant in ignorance of her father's life, and Teresa and Grip as their near neighbors in the country.

CAST.

Thornton Van Sant.....Page Peters
Miriam, his sweetheart,
.....Constance Johnson
Grip .....Eugene Pallette
Teresa, his sister.....Jill Woodward
Jeffrey Deane of the "Dope Trust"
.....W. H. Bainbridge
Chin Loo.....Lingah Wing



Combination window display for Bluebird Films and Bluebird Chocolates.

Sweet Co-operation

CO-OPERATION—that wonderful business boosting method that always spells success—has been put into operation by Bluebird Photoplays in a way that is bound to obtain big results and make friends for Bluebird exhibitors.

Next to good features, photoplay patrons love good candy. So Bluebird Photoplays have joined hands with Bluebird Chocolates. This was done only after a thorough investigation proved that Bluebird candies had the quality to be associated with Bluebird Photoplays.

The real live exhibitors are taking advantage of the plan and are reaping a rich harvest. The one unfortunate feature of the plan is that it cannot be operated throughout the nation. It must, necessarily, be confined to a comparatively few states. This is due to the fact that Repetti, maker of Bluebird Chocolates, operates in only the Atlantic Coast states. Exhibitors in the following states are the lucky ones: New York, New Jersey, Connecticut, Pennsylvania, Tennessee, Georgia, Florida, Maine, New Hampshire, Vermont, Massachusettes, Rhode Island, Delaware and Virginia.

The plan simply calls for co-operation between candy dealers and Bluebird exhibitors. Repetti is supplying his dealers with window display material, lobby displays and candy which is furnished to the exhibitor for prizes on his Bluebird Nights. The candy dealer sets up a window display of Bluebird candies, also announcing the fact that they are the prizes for a contest to be conducted at the theatre. The lobby display is furnished the exhibitor to further advertise Bluebird Night. In other words, the candy dealer advertises the exhibitor and furnishes prizes free for the exhibitor's contest. In return, patrons of the theatre are subtly informed as to the excellence of Bluebird Chocolates.

It is, without a doubt, one of the best boosting plans ever conceived and is meeting with the hearty approval of Bluebird exhibitors who are fortunate enough to be included in the territory covered.

In addition, exhibitors who have not been using Bluebirds are contracting for them so as to take advantage of the co-operative plan. They realize that Bluebird is doing for them what other feature producers are not.

Co-operation is one of the conspicuous features of any Bluebird exchange. To assist the exhibitor in every possible way is considered a duty by exchange managers. And the best part of it is that scores of exhibitors are taking advantage of this and, as a result, are increasing their incomes and patronage steadily and permanently.

FARNUM PARADES FOR TEMPERANCE.

"I NEVER thought that they would persuade me to take part in a temperance parade," said Franklyn Farnum when the big scene in the Bluebird photoplay, "Bringing Home Father," had been completed and he was again safely ensconced in a big chair in the Athletic Club where he lives. "We went down to Long Beach to stage the thing," he continued to an appreciative audience, "and Worthington put on a parade which was so exactly like the real thing that we were cheered en route, and ever so many people asked us where the temperance meeting was to be held. We all wore banners with 'Eliza Swazey for Alderman' on them, and I am sure that the Long Beachites all thought that Miss Mayon, who was playing the part, was a real candidate, and wondered that they had not heard of her in local politics before. Arthur Hoyt, playing the henpecked 'Pa Swazey,' was the object of some good-natured joshing on the part of the crowds, who really thought that he was unable to control the immense white fire-horse on which he rode at the head of our parade. Altogether, we had a hectic time, and I think we earned a little liquid refreshment if any one ever did."



Scene from coming Bluebird "Bringing "Home Father," with Franklyn Farnum and Brownie Vernon.

The incident of the fire horse is one of the most amusing which has appeared in recent pictures. "Peter" played by Farnum, has little sympathy with Ma Swazey's reform tactics, but he is in love with her daughter. Pa is forced to join the procession, much against his will, but the resourceful Peter provides him with a fire horse, and then arranges to have the bell rung, as they pass the fire station. The horse responds, and Pa is able to seek the seclusion for which his soul yearns.

A REAL ALL-STAR CAST FOR "THE CIRCUS OF LIFE."

"THAT much abused term, "All star cast," may really be applied with justice to the Butterfly picture, "The Circus of Life," which will be released next week. Little Zoe Rae is the featured player, and this six-year-old star has a part which is after her own heart. She is the sunny-tempered little optimist, whose unconscious philosophy was the means of restoring all the inhabitants of a rooming-house to happiness. The leading "grown up" role is taken by Elsie Jane Wilson, an actress of the first rank, who has been the star of many photoplays, including "The Evil Women Do," a Bluebird photoplay. In private life, she is Mrs. Rupert Julian, and co-operated with her husband in the production of this play. She was well known on the legitimate stage before the screen called her, and supported Geraldine Farrar in the photoplay, "Temptation." Mignon Anderson, the star of the recent Butterfly, "The Phantom's Secret," and one of the best known screen actresses, has the appealing role of the seamstress who tries her best to induce the boy she loves to go straight. The boy is played by Emory Johnson, who has had the lead in several Red Feathers and Bluebirds, and who will play the hero in the next Universal serial, "The Gray Ghost," now under production. The "villain" in this case, an artist with an unfortunate philosophy of life with which he tries to imbue all those with whom he comes in contact, is played by that "super villain" of Universal, Harry Carter, who will have the title role in the new serial, and who is famous wherever pictures are shown for his consummate ruffianism on the screen.



Scene from coming Butterfly "The Circus of Life," with Little Zoe Rae.



Ben Wilson answering some of his mail.

INJURED WOMAN TENDERLY CARED FOR BY GALE HENRY.

A FEW days ago an elderly woman was walking with her husband in the road in front of Universay City and slipped, spraining her ankle. The first one to see the accident was Gale Henry, comedienne of the Universal Joker Company, who rushed to her side. Miss Henry took the woman to her dressing-room and tenderly bathed the injured member. Then she procured an automobile and sent her to her hotel in Los Angeles, and all the time Allen Curtis, her director, was looking for his "Simple Sapho." No wonder he could not find her.

MODEL NURSERY AT U CITY.

ONE of the most extensive and complete nurseries on the Pacific Coast, born out of the necessity for flowers and plants foreign to the Coast territory, is that at Universal City. The development of this important branch of technical service has proven highly profitable, from the points of view of economy and picture results, in that fresh flowers, ferns and palms, for needed scenes are always available.

The florist item in the manufacture of Universal films became so vast that it was decided to enlarge the nurseries at Universal City, with the result that there are now under cultivation and in bloom 1,200 rose bushes, 1,000 carnation plants, and thousands of other miscellaneous, ornamental, blooming plants.

Thousands of palm, boxwoods, and other picturesque tubbed plants, such as are used for interior decorations are now available for the directorial forces and the elimination of rentals and purchases of necessary flowers and plants has been eliminated.

The technical director at Universal City has added to his staff several of the finest scenic, landscape and decorative gardeners on the Coast and the results of their art are evident all about the plant.

Movie News

WILSON ELECTED!

AS a result of a vote for the most popular screen actor, taken by the high school girls of Taylorville, Ill., Ben Wilson, Universal's popular star, was selected and received a letter of notification from his admirers in the Illinois town.

"I think more of what those high school girls have done than anything that has happened to me for many moons," said Wilson, as he showed the letter he had received. "True, they are a long way off, but that adds to the tribute. I consider it a great compliment, and I thank them for it."

The letter, in part, read as follows:

"Some of the girl were undecided which actor they liked best, so we voted your name with a few others, the winner.

Ben Wilson's work in "The Voice on the Wire" has added new laurels to the many he has already gathered. and his popularity has grown apace with the popularity of Universal's big serial the latter episode of which he is directing in conjunction with Stuart Paton, who is now more concerned with "The Gray Ghost," which is to follow, and particularly pertinent at this time.

"I GO TO EUROPE."



A study in physiognomy by Hy. Mayer drawn for Universal Animated Weekly.

rom Here and There



Eva Novak appearing in the L-Ko "Roped Into Scandal."

A PRETTY L-KOMEDIENNE.

IN "Roped Into Scandal" the L-Ko Komedy for this week, we see a new face. It is very agreeable to look at and belongs to Miss Eva Novak, the sister of Jane who was the heroine of the Universal serial "Graft." Eva plays the daughter of a flirtatious father, and having such a high standard at home, it is no wonder that he was a connoisseur of feminine beauty. Miss Novak can do more than look pretty, for she is a clever little player, and willing to do anything which her director may demand of her, in the way of risks. She is an excellent "chauffeuse" and a good swimmer.



Two "alien enemies" who are now loyal Americans.

TWO FAMOUS FRENCHMEN A LA HY. MAYER



Another striking cartoon drawn by Hy. Mayer for the Universal Animated Weekly; one of this great Caricaturist's best efforts.

LET'S ALL BE AMERICANS NOW!

HERE are two Universal actresses who have heard the call. They are Gretchen Lederer, and Betty Schade, and both have renounced their German nationality and become loyal citizenesses of the United States. Miss Lederer, born in the historic city of Cologne on the Rhine, took out her "first papers" some time ago, and was awarded the final ones some time before the declaration of war with Germany. "If I could have become a citizen of the country in which I have made a success, and intend to make my home, any sooner, I should have done so," says this beautiful woman, who had appeared in so many pictures on the Universal program, and is the leading woman of "Bartered Youth," a strong Laemmle drama, soon to be released.

Betty Schade did not go through the same process of naturalization. She becomes a citizen by marriage with Ernest Shields, well known to Universal patrons, who is an officer in good standing of the California Coast Artillery. The ceremony was hurried because the bridegroom expected to be called to duty any day, and he has in fact now joined his regiment. She, also, is well known for her work on the screen, having appeared in leading roles in many recent releases.



Emma Carus Singing the latest song hit "Let's All Be Americans Now!"

FAST work was required to get out the second Song Hit In Photoplay on time, as it was decided at the last moment to put in a patriotic number entitled "Let's All Be Americans Now." This song was written by George W. Meyers and Edgar Leslie, and the star of the picture is Emma Carus. In producing it, Harry Cohn opens the action in this way: Mr. Meyers and Mr. Leslie are seated in their office discussing the compulsory draft, and each one decides that he has some disability which will prevent the government from utilizing his services. They decide to write a song, and the process is shown in the film. After many changes, due to the necessity of more martial vigor and "pep," they finish the song, and then the question is, "Who shall sing it?" At that moment in walks Emma Carus, looking for a patriotic song. "We have it," said Leslie. "Just wrote it this minute. Sit down and sing it." Miss Carus, who looks as though she had been preparing for the draft herself complies, and in a jiffy the whole office is buzzing with "Let's All Be Americans Now."

DORA RODRIGUES IN CUMBERLAND, MD.

HAS Universal Dora come to your town yet? If not, watch out for her, for she'll surely be there, all dressed up like a soldier boy. You know, she's hiking all the way from New York to Universal City, California. That sounds like a tremendous undertaking to you and me, but to Dora Rodrigues, who has performed hair-raising feats of various kinds, this is nothing unusual. Dora's aim in taking this hiking trip is a purely patriotic one. She has given her promise to the Government to obtain forty thousand recruits between New York City and California, and Dora's word is as good as her bond. Her success so far has been overwhelming. While in New York City she obtained more recruits than any of the official recruiting stations.

Therefore, if you see all of the young men in your town at Dora's heels, don't be shocked, but just remember that it is perfectly permissable, inasmuch as these young men are all heeding the call to the colors. Miss Rodrigues is now in Cumberland, Md., and is pushing on fast toward California.

SCREEN MAGAZINE NO. 21.

ISSUE Number 21 of the Screen Magazine begins with pictures of modern methods in the care of those unfortunates, the insane. These were taken at the State Hospital at Kingston, N. Y. Gentle suasion and kind treatment have superseded the primitive devices which increased rather than helped the malady. Hundreds of violent patients have seen cured by such treatment as baths, showers and rub-downs.

Leaving this subject, which arouses our pity, we then enjoy a review of the "Laces of the World" as posed by some of the most beautiful girls in "The Century Girl," the review which delighted all New York for months. Italian Lace, posed by a lovely brunette, makes her appearance from between heavy curtains, and turns slowly before us. Spanish Lace folows her, worn by a beauty of the true Castilian type. A blonde Belgian, wearing some of the most lovely of the threadlike product for which the unfortunate country was famous before the war, comes next. Then we have English Lace, posed by a typical English girl. An Irish colleen exhibits the patterns which were originated in the Emerald Isle; and a real French demoiselle comes after her, with exquisite draperies of French product. At the end of the number, appears a group of Harlequin and Pierrette, dressed in black lace of a cobweb fineness.

Next comes a practical subject—the inspection of the food we eat. This was obtained by following the officials of the New York Health Department, on their tour of inspection to detect the attempted sale of any produce unfit for food. Tons of condemned food are seized yearly, and the offenders fined for offering it to the public. We see the inspectors confiscating a whole shipload of worm-eaten macaroni. A powerful acid pored over it, renders it impossible for the food to be offered for sale. We see the destruction of 1500 tons of spoiled pork, and many barrels of sauerkraut. Then the inspectors pass judgment upon a consignment of chicken which have been frozen in transport. It is agonizing to watch the destruction of so much food at the present prices of commodities, but it is necessary for the pre-

(*Continued on page* 34)



George W. Meyers. *Edgar Leslie.*
Writers of "Let's All Be Americans Now!"

PUTTING IT OVER

A DEPARTMENT OF ADVERTISING SUGGESTIONS FOR THE BENEFIT OF ALL EXHIBITORS

The Butterfly Picture for next week is "The Circus of Life" and here is some dope to help Put It Over

A FEATURE that gives the exhibitor considerable scope for publicity. The child-appeal is strong and is an excellent lead to work from.

In your lobby set a table as though for a birthday party, and on the birthday cake have five candles. This should be placed well in advance of play date. The cake, of course, is a hollow paste-board affair.

In a conspicuous spot on the table place a neat placard reading:

—(DATE)——is Daisy May's Birthday! COME and help us celebrate her surprise party. It will be "THE CIRCUS OF LIFE!"

Then, shortly before the show date, have a little girl, apparently five years old, pass out cards reading:

I AM DAISY MAY!
I WANT YOU TO ATTEND MY SURPRISE PARTY AT THE (NAME OF THATRE) ON—(DATE)——YOU WILL BE SURPRISED AT "THE CIRCUS OF LIFE!"

Naturally, the grown-ups will bring the little ones. You may add to this card, if you so desire, the invitation to every five-year-old child, to be admitted free, at matinees, on that date, if accompanied by an adult. Playing for the friendship of the kiddies is always advisable.

Get the biggest and most powerful appearing man that you can find and have a frail appearing woman accompany him. Have them walk along the street in the vicinity of your theatre, carrying a suit case. When a crowd gathers have suit case fall open, disclosing a sign as follows:

WE ARE DAISY MAY'S PARENTS! HER BIRTHDAY IS TODAY—THE CELEBRATION IS BEING HELD AT THE (NAME THEATRE). FOLLOW US AND SEE 'THE CIRCUS OF LIFE!"

In the meantime use the attached copy on your mailing list.: IT WILL BRING RESULTS!
Mr. Exhibitor:

Have the following copy written by a child, in the round scrawly hand characteristic of a child, then have a zinc etching made of it and printed on post cards for your mailing list. If you are all at loss how to do this, get in touch with the UNIVERSAL exchange that supplies your service, and you will find them anxious to aid you in every possible way.

Mr. (name of manager) of the (name) Theatre is giving a party to the kiddies on—date—and I want you to come and join us. You will see "THE CIRCUS OF LIFE."

DAISY MAY.

CANADIAN NOTES.

By J. W. Cambridge.

TORONTO, Ont.—A new law has been put into force in regard to operators' licenses in Ontario. Each form, or license card, must have a picture on it of the owner, a duplicate of this photo is kept on file at the City Hall, along with the duplicate license. This is to avoid any one getting a license who should not have one.

Mr. Osborne of the Star Theatre, Kitchener, Ont., and Mr. Wilkinson of the Princess Theatre, Stratford, Ont., have been visiting in Toronto recently and stopped long enough at the Universal offices to book several good attractions.

Mr. J. Travis, secretary of the Toronto Exchangemen's Association, reports that the exhibitors have nobly responded to their recent decree that all return express charges must be paid by the exhibitors, excepting a very few who are proverbial kickers.

Some of the outlying Toronto moving picture theatres are now charging 15c admission, instead of 10c, which has been the rule heretofore. Exhibitors attribute the raise to the increased cost of putting on their shows.

The Toronto branch of the Canadian Universal Film Co. is going to such lengths in introducing their new Butterfly Pictures as to erect a special sales office in the lobby of the general office and they are having large banners painted.

HALIFAX, N. S.—The Province of Nova Scotia has put into effect a one-cent war tax for theatre admission. The exhibitors succeeded in getting more concession in regards to this tax.

Nova Scotia exhibitors have succeeded in putting one over on the city of Halifax, by getting their license reduced from 50c to 25c per seat. This clause in the By-Law was not noticed until after it had been passed, and therefore caused considerable consternation among the officials. However, it is a good thing, as there are heavy enough taxes being carried by the exhibitors now.

VANCOUVER, B. C.—Mr. A. H. Stevens, acting on behalf of Okanagan Fruit Co., has a new picture house under construction in the West Summerland, Okanagan District, B. C., which is to be opened for business very shortly.

Mr. Trafton of the O-Row-Nay interest in the Crows Nest Section of B. C., was a recent visitor at the Vancouver office of the Canadian Universal Film Company.

Mr. Thomas Tyler, formerly of the Lyceum Theatre, Gull Lake, Sask., has recently opened a house at Sandon, B. C. Mr. Tyler is running Universal Service.

Mr. E. Huttlemeyer, formerly operator of the Colonial Theatre, Vancouver, B. C., has returned to town after a lengthy visit East. At the time of writing Mr. Huttlemeyer has been delegated to purchase a brand new outfit for a new picture house to be opened in Trail, B. C., very shortly.

Mr. Bob Scanlon, of Powell River, was a recent visitor to Vancouver Canadian Universal Exchange.



Mr. Wildcherry begs mercy.

"Roped into Scandal"

L-KO TWO REEL SYMPOSIUM OF SENSATIONAL SCINTILLATION DIRECTED BY CRAIG HUTCHINSON UNDER SUPERVISION OF J. G. BLYSTONE.

CAST.

Mr. Wildcherry.....Harry Lorraine
His Daughter Eva.....Eva Novak
Mr. Samson Hercules.....Bert Roach



The maid has a fit.

AN awful predicament, to find that a thread from your trouser-leg is threaded into your daughter's sewing-machine, and that your B. V. D.'s are all that remain between you and the chilly air, isn't it? This is the *leit motif*, as it were, of the two-reel L-Ko direct by Craig Hutchinson, under the supervision of J. G. Blystone, the director-general. Plenty of other things happen, including a new kind of elopement in an automobile.

Mr. Wildcherry was a menace to society and a trouble to his daughter Eva. Right across the hall lived Mr. Samson Hercules and his blushing bride. Hercules detested flirts. When he goes out Wildcherry goes across the hall and makes a low bow to Mrs. Hercules, taking off his hat. She sees "I love you" painted on his bald head. But she is adamant. Then Wildcherry ties a string to a purse and pulls it across the hall to get her into his flat. She crawls after it and gets wedged in under the sewing machine and can't get out. Daughter Eva comes to her aid, and she goes home raging. Eva has two suitors, Mr. Beer and Mr. Buller. Both come to call at once, and while they are there Papa goes over to Mrs. Hercules. Eva has been sewing on the machine and a thread from his trousers is caught in the needle. As he sits talking, his trouser-leg begins to unravel, and runs right up to the knee. He hears Mr. Hercules coming and hides. Hercules however finds his hat, and he is thrown out.

In the meantime, Eva's suitors are getting into a fight, when Wildcherry arrives and separates them. Mr. Hercules goes out to take his annual bath to sooth his feelings. Beer sends Eva a message asking her to elope, and Buller reads it, and makes a plan with Wildcherry to circumvent them. They take their places with a gun at the rope which is hanging out of the window, but unfortunately in a second fight between Beer and Buller, the latter is caught in the rope and seesaws up and down the side of the house, finally landing in the water tank on the roof. The end of the rope coils around the auto in which the lovers sit and they can't start the car.

The watertank is upset and Mr. Wildcherry, pulling on the other end of the rope is dragged into the Hercules' bathroom. He makes fast to the bath tub. Mrs. Hercules comes in to take a bath and is dragged out and drawn along the street by the auto of the lovers. En route Mr. Wildcherry falls into the same tub, and the whole outfit crashes through the wall of the bath establishment where Mr. Hercules is bathing. The couples are reunited in the midst of the debris.

HAWAIIAN MOVIE MAGNATE VISITS UNIVERSAL CITY.

JOHN HENRY MAGOON, Hawaiian theatrical magnate, recorded his name recently among those of the Universal City visitors, being escorted to the popular picture-making plant by David Bershon, Manager of the California Film Exchange of Los Angeles. Mr. Magoon is the manager of the Consolidated Amusement Company of Honolulu, which owns four of the leading theatres in the "Paradise of the Pacific."

"The photodrama is just as popular in the Hawaiies as it is in this country," said the head of the Consolidated Amusement Co. to the general manager of Universal City, "and the people are willing to pay good prices for good films, this being especially true of the natives who show even a keener enjoyment of the motion pictures than their white brothers and sisters."

Manager Bershon acted as Mr. Magoon's guide and showed him everything that was worth seeing at the big plant. When the visitor from Hawaii took his departure he remarked, "Well, all I can say is that it is wonderful. I am going to tell all my friends in Honolulu and elsewhere in that region about this wonderful place and"—this to the general manager—"better prepare for a great influx of visitors from the islands in the near future."

"The Voice on the Wire"

TWELFTH EPISODE, ENTITLED "THE SIGN OF THS THUMB."

BEN WILSON himself assumed direction with this episode of the serial, which is adapted from the novel by Eustace Hale Ball by Stuart Paton, the director of the former chapters.

BEN WILSON, who has been starred in the previous chapters of the biggest serial success yet, "The Voice on the Wire," adapted from the novel by Eustace Hale Ball, assumed its direction as well, in the twelfth episode, which is called "The Sign of the Thumb." That he is keeping the serial up to the high standard set by the previous episodes is obvious from this installment.

As Polly stands behind Shirley with the revolver aimed at his head, he sees her in the crystal and, suddenly switching off the main lights, places himself so that he can look directly into her eyes. He tells her she can't shoot, that his will is her will; her gaze wavers, and after great mental struggle, she drops the revolver, as his will overcomes hers. She awakes from the hypnotic spell, laughing in reactive hysteria. Shirley grasps her in wild relief, and she yields to his arms in the realization of their protection. He tells her to act as if she were still hypnotized, and in that way they may be able to trace the "Voice."

Polly returns to Red Warren's gang, pretending that she is still hypnotized, and informs them that she was unable to kill Shirley, as there were too many people in the room. She is sent back into the bedroom, and is left in the charge of Pale Ida.

While in the bedroom, Polly overhears the gang talking of a secret meeting, which is to take place that night. All are to come masked and knock three times at the door, give the sign of the "thumb" to gain admittance.

When everybody has left, Polly escapes from the house by way of the fire-escape and rushes to Professor Duval's home, where Shirley is staying, and divulges what she knows about the secret meeting, which is to take place that night. Shirley decided to go to the secret meeting, and masks himself.

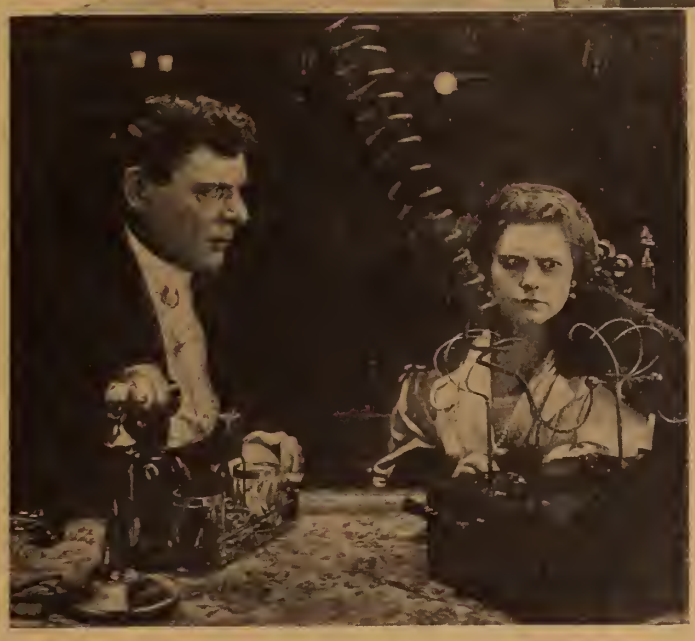
At the meeting the telephone rings and Red Warren answers. It was "The Voice on the Wire," informing Red Warren that there is a traitor amongst them. Red Warren, upon hearing this, orders everybody to unmask. At this instant Shirley fires a revolver shot, and the policemen (whom Shirley has already instructed to surround the house) come rushing in and capture all the gang with the exception of Red Warren.

Shirley and Polly return to Professor Duval's home. The same night Shirley receives a message from the "Voice" telling him that Welch has already been killed, which Shirley confirms by phoning Welch's home, and that his doom was sealed, and he is to die that night.

The episode ends with Shirley seated beside Polly as she is sleeping. Shirley is armed with a gun, expecting any minute to see the disembodied hand.



Red Warren and Pale Ida suspect Polly.



Prof. Duval's "Thought Machine."

CAST.

Shirley .....Ben Wilson
Wetsh .....Wadsworth Harris
Cronin .....Howard Crampton
Polly .....Neva Gerber
"Red" Warren
Francis MacDonald
Renolds .....Joseph Girard
Prof. Duval..Nagel de Buillier

ST. VITUS'S WEEKLY WIGGLE



AND, behold! it came to pass that two showmen—known by courtesy as MOVIE men, lived in a certain town of moderate size. And they were wroth at one another—likewise sore at each other—also tried to place the indian sign on each other. For, verily, each tried to cop all of the town's business without splitting fify-fifty.

And it further came to pass that whenever they did pass on the highways and the byways they did murmur various and sundry remarks about each other, touching on and appertaining to their ideas of the lives, families and ancestors of 'tother fellow.

Yea, they did even make various and strange high signs as they passed, such as placing a thumb at the nose, spreading out the fingers fan-like and wiggling said fingers or placing a tongue out of the mouth as far as possible and screwing up the face.

Then did they overlook the commandment to "love thy neighbor"—for love with them was as sweet as a cat's love for water or as tender as a bum's devotion to work.

So it came to pass that one morning a red-headed, bright-eyed young man drifted into town whistling, "I'm coming." He had a few talents of silver in his pockets and a few other talents in his koko. And, it is sad to relate, that as he was passing the first movie house, lo! the boss of the shack said unto him, "Go not upon the next block, fair stranger, for there is a shark of an Exhibitor who will take thee in and squeeze thee as tho thou were a lemon. While I am an honest guy who giveth a fine show for a price." So the young man went down the side street and up the back way until he came unto he, against whom he had been warned—such is the cussedness of human nature. And as he was passing the place yea, and behold! he was caught into the arms of the other Picture Man who said unto him, "Harken, dark-eyed one, go not down to the other show in this town, for be it known unto you that there shalt thou be given granite to bite upon, for verily, 'tis a rotten show the geeza offers and he taketh the dimes without shame for a show that was first exhibited in the ark. O, sinful man that he is. Stick to my house, kid, and it shall be that thou wilt always be happy."

Then did the young red-head look thoughtful and he did hasten himself to another block where stood a vacant movie house and did remark through PRINTERS' INK that he would open a real show for the benighted inhabitants. Then was he given the merry ha-ha. A few natives called his attention to the brothers at arms. But he was a stubborn cuss and went his own way in his own way. So set was he to play his own hand that a few high priests in the "busybodies order of-first-to-knock" dubbed him an "upstart-jackass who thinks that he knows more'n we who have lived here all our lives."

But brick-top did much telephoning and telegraphing to that city of sin known as New York. And he was as busy as a man who has been caught holding five aces at a poker game. Then in a few days appeared certain signs which, unless the old eyes deceive, read: Monday, BLUEBIRD DAY—Tuesday, BUTTERFLY and CURRENT EVENTS—Wednesday, Thursday and Friday REPEAT BOOKINGS on Big Features with ANIMATED WEEKLY, UNIVERSAL PREPAREDNESS FEATURES, AND OTHER GOOD ONES FROM THE UNIVERSAL, Saturday, THE BIG NIGHT FURNISHED BY THE UNIVERSAL.

And it came to pass that he of the rosey top did use all the banners, all the ads, all the stunts, and all of the everythings that the Universal folks daily put out to help the Exhibitor. And it further came to pass that the "brothers-at-arms" were soon in his house—the one as ticket-taker and the other as usher. For, verily, the inhabitants soon put their o-k on the show that strawberry was putting over and did flock in "standingroomonly" crowds.

Here endeth the reading of a lesson that every Exhibitor could "go and do likewise."

"Yea Verily"



Richardson faces lioness.

RICHARDSON OF WORLD VISITS UNIVERSAL CITY

"WELL, I never thought I was so popular," said F. H. Richardson, editor of the projection department of the Moving Picture World, as Joe Martin, the famous orang-outang actor at Universal City attempted to kiss him.

Richardson, who is the acknowledged authority on projection, was visiting the big picture-making plant at the invitation of Carl Laemmle, President of the Universal Film Manufacturing Company, in the company of George P. Von Harleman, Pacific Coast representative of the Moving-Picture World; David Bershon, manager of the California Film Exchange; C. L. Theuerkauf, Bluebird manager at Los Angeles, and a delegation from the Los Angeles union of motion picture operators. He and the members of his party after spending some time with John M. Nickolaus, Superintendent of Photography, and Hugh Hoffman, the film critic, who formerly was associated with the World, visited the various stages after which they proceeded to the zoo. Here the projection expert made the acquaintance of the affectionate orang-outang.

While at the zoo, Richardson had his first experience as a cinema actor, being persuaded by Henry McRae to take part in a scene in the jungle arena where the director was making a wild animal picture. In this scene a lioness was used and Richardson took his first "course of sprouts" without a tremor.

A film was taken of Editor Richardson while he was at Universal City and this was shown at the Superba Theatre, the home of Bluebird Photoplays in Los Angeles, the following night, where the World's expert delivered a highly interesting and instructive lecture on motion picture projection to a large audience composed of exhibitors, operators, directors and players of the Los Angeles film colony.

The cut at the top of this page was taken by Henry McRae's cameraman and shows Mr. McRae in the centre, Mr. Richardson and "Dynamite" the animal trainer on the right and left respectively. One of the Universal lionesses who was working in "In African Wilds," which Mr. McRae was directing, is the recipient of a half-hearted caress from the intrepid Mr. Richardson while "Dynamite" holds her securely by the head. Needless to say, Mr. Richardson was much more popular with Joe Martin than with Mrs. Leo Lion.



Just a Few Letters from Unive



David Schaefer, Evergreen Theatre, Brooklyn.

A SUCCESSFUL EXHIBITOR.

DAVID SCHAEFER, whose face appears in the oval above, is not only manager of the Evergreen Theatre, situated at Myrtle and Seneca Avenues, Brooklyn, but is also manager of the Van Cortlandt Arms Corporation, which owns and operates that theatre as well as several others. The seating capacity of the Evergreen Theatre is 1,200, although it opened in 1911 with 600 seats. Mr. Schaefer was the first manager, and in 1913 he decided that a 600-seat house was not anywhere near large enough to accommodate that section of Brooklyn, and it was enlarged to twice its former capacity.

Mr. Schaefer has been a consistent user of the Universal program and features. He has had a varied career in the amusement field, having started when twelve years old with Bostock's animal arena, and was advertised as the youngest animal trainer in the world at that time. He appeared with twelve lions before President McKinley at the Pan-American Exposition, Buffalo, and later with the Great Lafayette Show in Henry Miller's Company.

About ten years ago he went into moving pictures and became manager of Whitney's Theatre. Six years ago he entered the employ of the Van Cortlandt Arms Corporation.

Mr. Schaefer is a leader in all public affairs of his section, and has been Grand Marshal of the Mardi Gras Celebration for four years. He is also prominent in Fourth of July and Memorial Day exercises.

MIXED PROGRAM COMING BACK.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
New York City.

Dear Mr. Laemmle—I firmly believe that if exhibitors would only wake up to the advantage of using your service in preference to any feature program, they could soon turn their losing proposition into money makers.

Instead of advertising every feature producer's output only to have them advance the price as fast as the exhibitor creates a demand for their players and which in turn places the leverage in the hands of the actors, to demand the exorbitant salaries that many of them are receiving, the exhibitor should advertise the players that are shown at their theatre week after week and derive some of the benefit that naturally results from judicious and consistant advertising.

That the mixed program is gradually coming back into its own is proven by the fact that nearly all producers are releasing short subjects with a vim that is noticeable—then why not Mr. Brother Exhibitor tie up to the Pioneer producer of the varied program, the one that is equipped and ripened with experience—that can and does turn out the average best comedies, dramas, Westerns, news and domestic subjects at a price that is within reach of the exhibitor—the one that has endured the heat of the day and remained faithful—in a word, the Universal.

Yours very truly,
F. M. REYFUSS,
Star Theatre.
La Crosse, Wis.

FEATURE DAYS POOREST.

Universal Film Mfg. Co.,
New York, N. Y.

Gentlemen—We ran the Double Attraction Red Feather to a marked increase in business over the regular

WHEN YOU WANT TO F
MOTION PICTURE INDUSTR
OPEN THE MAIL RECEIVED
COMPANY LIKE THE UNIVE
LETTERS AS APPEAR ON TH
CEIVED EVERY MORNING
DENT OF TH

Red Feather numbers and wish you would get out more on the same order. In fact, we would not run any five-reelers if the Minneapolis exchange could supply us otherwise, as we have boosted the mixed program through feature craze and all and notice right along that our feature days are our poorest ones.

Was highly pleased to read of Mr. Laemmle's denial of the statement that the Universal was going to discontinue the making of one- and two-reel dramatic subjects. The service as it is suits us fine and we aim to popularize the new actors among our patrons as fast as they come, and hope you will not be led to pay outrageous salaries like some companies which of course necessitates a higher film rental price, which in turn is bound to put the small exhibitor out of business if it is continued.

With best wishes, I am
Yours very truly,
H. M. REYFUSS,
Star Theatre.
La Crosse, Wis.

NONE THAT BEATS UNIVERSAL.

Universal Film Mfg. Co.,
New York City.

Gentlemen—I have been using Universal service in both the Rex and Strand theatres for a number of years, and I consider it a good, high-class, substantial program. There is none that beats the Universal. It is a program that makes money for me, and that's all I care about. I am very frank to state that no exhibitor could go wrong in using the Universal program. Once used, they will always use the program, and I cannot speak too highly for the service.

(Signed) FRANK McCARTHY,
Manager of the Rex and Strand theatres.
Beloit, Wisconsin.

rsal Exhibitors to the Company

EEL THE PULSE OF THE
Y ALL YOU HAVE TO DO IS
BY THE HEAD OF A BIG
RSAL. TEN TIMES AS MANY
ESE TWO PAGES ARE RE-
BY CARL LAEMMLE, PRESI-
E UNIVERSAL.

SURE, HE'S RIGHT.

Universal Film Mfg. Co.,
New York City.

Gentlemen—Your letter of the 2nd inst. duly received and contents noted. I admit that I also received yours of December 18th, 1916, as well as yours of January 4th, 1917, also I admit that I read them all very carefully and fully intended to answer them some day, but three times is out, and when a man is such a stickler as you are, he's bound to get an answer some time, especially when he keeps everlastingly whacking at the same old tune.

My reason, in the first place for cancelling Universal service, was because I felt that a change was necessary in order to increase my business—no fault whatever with your service, as I never was used better in my whole life than by your exchange. Therefore, I cannot make my reply "sizzling hot," but I have been more or less afflicted with that common malady, which affects all exhibitors, more or less, and is commonly known as "featuritis," and when taken in large doses is analyzed (as Mr. Laemmle says) as "Tummy-ache in the Box Office." This also answers your letter of January 4th, as to why I decided to go over to another service.

I could say a whole lot more, if my vocabulary would permit of it, but my early education was somewhat limited and it handicaps my power of speech, or rather letter writing abilities.

I'm going to answer your third letter now, and tell you that I have signed up for the whole blooming Universal program from your Rex Exchange at Albany, N. Y.—thirty-one reels each week, including one of your Butterfly Pictures and a serial each week, and being as that is all that you are releasing, I can't go you any better than that, can I?

I believe that the program is the show, and now that I have been convinced in a financial way, I'm going back to where I started several years ago, and make an effort to make what I lost, as I have despaired of maki it where I lost it. I'm going to try and make it where I first found it. A few more of the wise guys will be doing the same thing too, soon, I'm thinking.

The fillum peddlers give me the laugh when I hand that dope, then they go to the next town and say, "Well, I guess he's right about it," and they know he is, too.

Yours for Universal success,
(Signed) W. C. ALLEN,
Casino Theatre,
Antwerp, New York.

ENLARGE THE HOUSE.

Universal Film & Supply Co.,
Oklahoma City, Okla.

Gentlemen—I wouldn't advise any exhibitor to book "Liberty" unless he can arrange to take care of some extra business.

Yours truly,
(Signed) A. L. RAMSEY,
Gem Theatre,
Dewey, Okla.

PLEASED WITH ANIMATED.

Central Film Service Co.,
Indianapolis, Ind.

Gentlemen—We are very much pleased with the Universal Animated Weekly, which we are running in the Lyric Theatre. We find our patrons interested in it and we believe that it has drawing power equal to that of any vaudeville act. We have many comments on events that are mirrored in the Universal Weekly from lawyers, doctors and other professional men, a very good proof that the weekly fills in a unique way such a position on our vaudeville bill that it could not be replaced by any other picture.

Yours very truly,
(Signed) HENRY K. BURTON,
Central Amusement Co.
Indianapolis, Ind.



This is the second time "Liberty" has played this theatre.

"LIBERTY" BEST SERIAL.

California Film Exxchange,
Los Angeles, Cal.

Dear Sirs—Enclosed find check for "Liberty." I wish to thank you for the best serial that I have ever run, and also for the kind treatment and prompt shipments from your office.

Yours very truly,
(Signed) C. S. GILPIN,
Safford Theatre.
Safford, Arizona.

KEEP THEM COMING.

Laemmle Film Service,
Des Moines, Iowa.

Gentlemen—To your inquiry asking our opinion of Universal Service, will say we are receiving mighty fine service. We have no kick to make. Just keep the good ones coming. Would be glad to have a copy of the Moving Picture Weekly.

Yours very truly,
WHITE & FISHER, Mgrs.
Theatre Cozy.
Van Meter, Iowa.

Twenty-five Dollars Reward

WITH its wide distribution the Moving Picture Weekly has promised to assist the New England Universal Exchange to deliver to the right party a reward of twenty-five dollars. The following letter will tell you what you must do to earn the reward.

Twenty-five dollars reward will be paid for information leading to the return of property of the New England Universal Film Exchange as listed below:

On or about April 17, 1917, Jerry A. Brown of Shirley and Townsend, Mass., entered into a contract with our company for the rental of a certain number of motion picture films for exclusive use at Shirley and Townsend, and on April 26 we made shipment to him of a case containing seven reels of motion picture films for use on April 27 and 28. The titles of the subjects are as follows:

Chapter I of "LIBERTY" (serial) in 3 reels.
"THE BUBBLE OF LOVE" (Rex Drama) in 1 reel.
"A MAN'S HARDEST FIGHT" (Big U Drama) in 1 reel.
"IT'S ALL WRONG" (Nestor Comedy) in 1 reel.

To date these films have not been returned. Neither have we been in a position to get into communication with said Brown. Therefore, any assistance that you are able to give us in locating Brown or the film in question will be rewarded as above.

We have gone to a great deal of expense in trying to locate said Brown. Upon sending a man to the towns mentioned above we were informed by the police that he has left for parts unknown, having taken with him a moving picture machine, booth, screen, etc., together with our films. We understand that he is conveying the same over the country with a Ford automobile.

We will thank any one to advise us by phone or wire at our expense of any information concerning the Brown in question or the whereabouts of the property mentioned above.

Yours very truly,
N. E. UNIVERSAL FILM EXCHANGE, Inc.
J. M. MULLEN, Gen. Mgr.
Boston, Mass.

THE LITTLE FRIEND OF ALL THE WORLD.

(*Continued from page* 19)

gazed apprehensively about for a policeman, if they went faster than twenty miles an hour.

Many of the children at Universal City have enjoyed a ride with Zoe in her car, for she is a generous little soul, and very thoughtful of the comfort of others. Last Christmas it was she who suggested that the "regulars"—these are the children who are under contract with the Universal—should give a party for the "extras," or those who are only occasionally employed. With Lena Baskette and several of the others, she arranged an entertainment for them which included a tree, presents for everybody, and a theatrical performance, which was devised and carried out by the children themselves, with no help from their elders. Zoe, of course, was the moving spirit of it, and her imitations kept the older part of the audience in fits of laughter.

"The Circus of Life" is the second five-reel feature of which Zoe has been the star. Her first ambitious effort was "Glorianna," a Bluebird Photoplay, written especially for her. But the short pictures featuring her are some of the most popular releases on the program.

SCREEN MAGAZINE No. 21.

(*Continued from page* 26)

servation of the health of the community, and the Health Department takes no chances.

A hospital for disabled ships makes a timely and intensely interesting subject. Hundreds of freight carriers have been damaged or disabled during the war, and we watch their repair in the latest type of dry-dock. Hundreds of "patients" are treated here each year. We see a crippled liner being towed to its berth. A pontoon platform below the water in the dock is raised by powerful electrical machinery, and carries the ship with it. This is an improvement upon the old method, in which the water was pumped out of the dock. After the repairs are made, we see the patient leaving the hospital cured and ready for further service.

"MONEY MADNESS."

(*Continued from page* 21)

rushing out, get into their car. Ethel and Smith have followed, and are hidden behind a doorway.

After a long chase the three men overhaul an engine which is standing on the track. Mercer tells Hartford to take possession of it, and, holding up the engineer and fireman, whom they force to leave the locomotive, the three men set off in the engine. Ethel and Smith drive after them, and at last overtake them. The doctor jumps, and Hartford, trying to do so, is caught by his coat and hangs helpless. Simmons has emptied his revolver at the car, and Smith easily subdues him. The engine crew returns to take possession of their engine, and Ethel and Smith, with Hartford and Simmons, set off in her car to return to the bank.

In the director's room, Simmons breaks down and confesses. He says that he overheard the plan of the president to take the bank's funds to his own house. Jerry had entered to ask for his money in order to take his daughter away, and the president, who could not bear to refuse his old employee, had told him to go into the basement and fire two shots to attract the clerks. When they rushed down he was to say that he had seen a burglar. He carried out the plan, and the president removed the bills while all the clerks were in the basement. Simmons has seen that this would ruin his plans, and had deliberately shot Jerry, hidden him in the basement, and then carried out his plans to bring ruin to Tom by firing the cashier's revolver twice, and placing it beside the body. Jerry, however, was not dead; the ambulance surgeon revives him in time for his corroboration of the story. Williams is freed.

AT THE FRONT.

(*Continued from page* 15)

That Austrian howitzer shell sounded like a New York subway train taking the curve at Forty-second street. There's no use of my attempting to describe the whole experience. I could write from now till Christmas and then you wouldn't "get it."

That was my first experience with shell fire. Since then I have made two other trips to the front—one at the beginning of the German retreat in the Oise valley. Last week I made my third trip, this time through the zone devastated by the Huns. We got to the front at Coucy-la-Ville on April 12 when the big fighting was going on there. The French were creeping steadily forward behind their barrage—a curtain of fire which ate into the German lines like a monster street-sprinkling cart backing up—a wonderful spectacle. The din was tremendous. We didn't mind our own danger for the German shells were falling haphazardly around us and as long as they didn't pick us out for a target we felt comparatively safe.

Two hours before we came to Coucy we went to the Butte Prinz Eitel Friedrich, an old German observation post beyond Ham, where we saw St. Quentin burning. The French and British artillery was raising merry

(*Continued on page* 36)

"THE GUNMAN'S GOSPEL."

Victor Drama of East and West.

Scenario by Fred Myton.
Produced by Raymond Wells.

CAST.

Harry Donovan	Jack Mulhall
Bill Tait	Harry Griffith
Parson Brown	Edwin W. Power
Betty Brown	Ann Kromann
The Mayor	Jean Hersholt

Larry Donovan is on trial for murder but the evidence is only circumstantial. The case is dismissed, but his reputation as a gunman causes him to be made to leave the state. He sets out for Tombstone Flat, a small and notorious Western town. Parson Brown and his daughter Betty are in the same stage. They become friends. Tombstone Flat does not intend to be reformed. As the Marshall, Bill Tait, who owns the only saloon in town, persuades the boys to send the Parson back on the same stage he came in. Larry, however, thinks otherwise.

He goes to the Mayor who is playing poker, tells him his Marshall is no good, and gets him to give him a note to Bill, saying that he is appointed in Bill's place. They all expect the instant dissolution of Larry, but he is quicker on the draw, wounds the Deputy in the arm with one of his guns, and holds up Bill with the other, forcing him to give him his badge. Larry locks the two up in jail, and when the Mayor and his friends go to the saloon to rejoice with Bill, they find a prayer meeting in full progress, with Larry leading the singing with his gun for a baton.

"BY SPESHUL DELIVERY"

Victor Comedy Drama

Scenario by Karl Coolidge.
Produced by George Sargent.

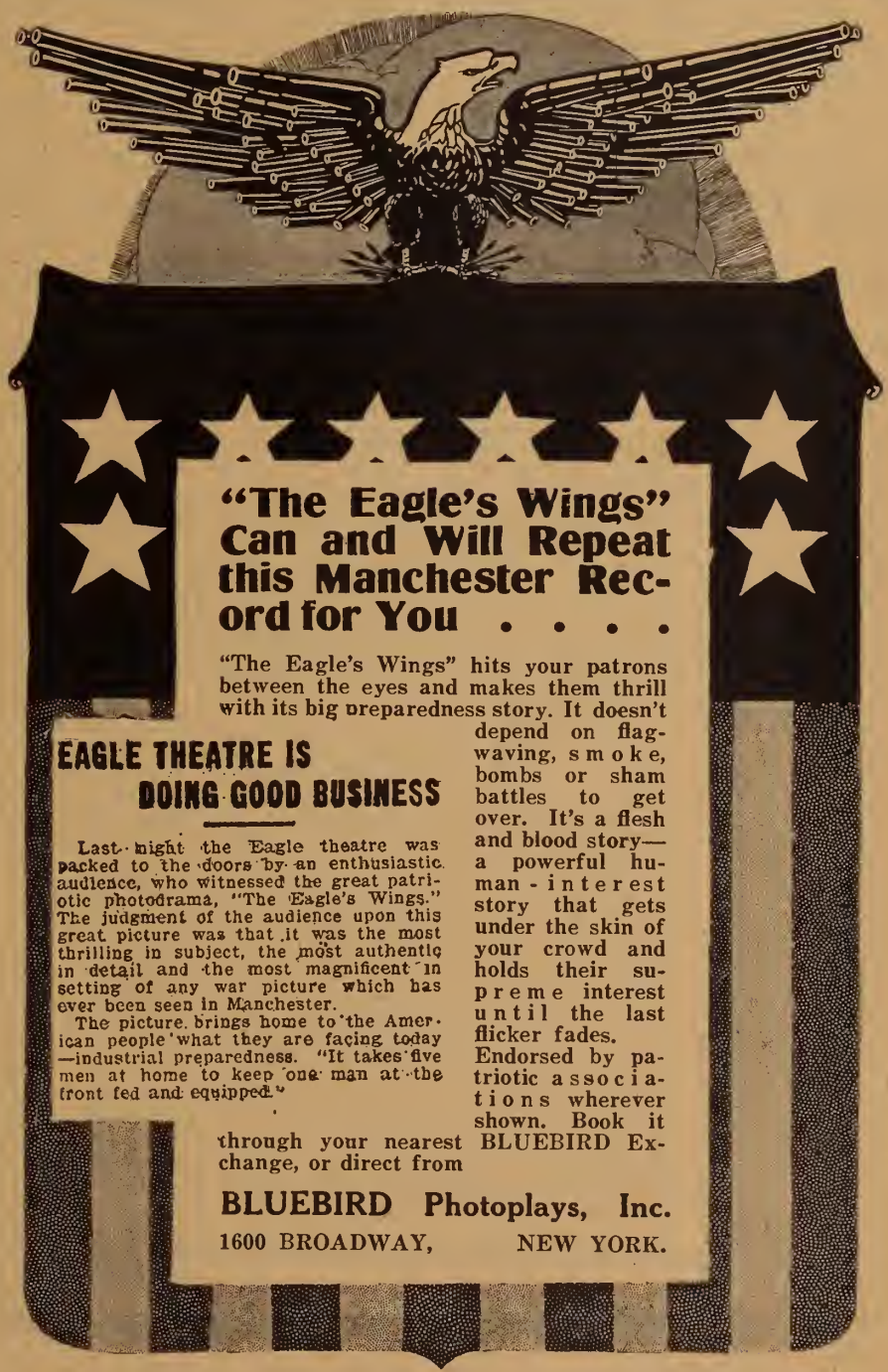
CAST.

Zoe	Zoe Rae
Muriel	Gertrude Aster
John Watkins	Val Paul
Tom	Frankie Lee

Zoe is visiting her aunt, and is much disappointed when she hears that the horse which she particularly wanted to see, has been sold. She finds some letters in an old trunk, and takes them out to Tom, a little boy, and the two children play post office with them. Zoe sees a man on horseback, and writes a note asking God to send her a horse like the one she has just seen. She tells Tom to send it by "Speshul Delivery." John Watkins was the rider of the horse. Years before he had left town on account of a quarrel with Muriel, and he has just returned. He stops to speak to an old friend, leaving his horse outside. Tom takes the horse by the bridle and leads it to Zoe, who takes it to her aunt. John comes out and misses it, and Tom tells him that he has taken it to Zoe. He follows her, and on the way picks up the letters which are strewn over the grass. He recognizes them as his own. John enters the house with the letters, and confronts Muriel. Zoe is absorbed in the horse, which she has brought right into the sitting room. Reading Muriel's face, John tells the child that he thinks they can arrange to keep the house.

BABY WOLVES AT UNIVERSAL ZOO.

THIRTEEN baby wolves made their appearance at the Universal City zoo this week. They are of the species known as Siberian grays. Superintendent Hoover says the little ones are all "doing nicely," and that next winter they will make a splendid Alaskan team for the snow pictures that are being planned for the latter part of the year.





We Urged Him to Raise The Price and Here is what He writes

Madison, Wis., Apr. 30, 1917.

Bluebird Photoplays, Inc.,
Gentlemen—When I booked "HELL MORGAN'S GIRL" I was a little dubious about raising the price of admissions and now I am glad that you urged me to do so. I PLAYED "HELL MORGAN'S GIRL" TO A RECORD HOUSE and many of my patrons pronounced it the best picture they had ever seen in Madison. FROM A FINANCIAL STANDPOINT IT WAS A DECIDED SUCCESS and as to the merits of the picture, "Great"—"Fine" and similar expressions were heard from my patrons on leaving the theatre.

MADISON THEATRE, Alfred S. Cote, Mgr.

"HELL MORGAN'S GIRL"

Has been picked by the biggest and best houses throughout America. They call it "the greatest winner shown in years." At the Garrick Theatre in Los Angeles it jammed the theatre while Young, Pickford, Farnum, Clark, Sweet and Kellermann, running on the same nights, played to empty theatres. Think of it; it had a stronger pulling power than the combined abilities of the greatest stars in filmdom.

You'll Play Capacity with this Picture

"HELL MORGAN'S GIRL" is a BLUEBIRD SPECIAL RELEASE with Dorothy Phillips and a Superb Cast—directed by Joseph De Grasse. It's a story that makes the most seasoned fan lose himself through its powerful action and gripping situations. BOOK IT TO-DAY through any Bluebird Exchange or

BLUEBIRD Photoplays, Inc.

1600 BROADWAY - - - NEW YORK

AT THE FRONT.

(*Continued from page* 34)

Hades on both sides of the town, while the Germans were blowing up all the houses of the non-combatants. I have discounted some of the tales of dirty German work hitherto, but in the zone they have evacuated I saw sights and heard stories that wouldn't bear repetition. I saw a photograph the other night of a Canadian soldier who had been crucified on a wagon tongue and whiffle tree. He had otherwise been horribly mutilated. Now, I am willing to believe anything. It's a deliberate policy of their General Staff—to frighten the world—but I don't believe the German soldier approves of it.

It certainly is thrilling at the front. The Foreign Office sets aside two or three limousines for the correspondents and officers. Going down the bunch is a gay outfit—half hysterical with anticipation. But, believe me, when those old Black Marias and Jack Johnsons commence kicking up craters in the ground, now two hundred yards away, now half a mile off and now a hundred feet up the road, expressions change mighty quickly and the bunch becomes strangely silent and thoughtful. The spice of danger affects each one differently. To some it gives a hilarious feeling, like looping the loop at Coney Island. The sound of those guns is the greatest experience on earth.

We have had several Zep alarms in Paris since I have been here, but the only one that got near the capital, the L 39, was brought down at Compiegne about 30 miles away. A motor fire engine roared through the streets on the morning of March 17, about 4 a. m., just after I had finished work on the *Herald*. The engine had a siren on it which made a piercing howl as it sounded the "alerte." As I came home to the hotel I noticed seven or eight little balls of fire in the sky which I thought at first were exceedingly bright stars, then some sort of atrial trap. Watching intently for a few minutes, however, I discovered that they were the searchlights of aeroplanes guarding the city.

At 7 o'clock I get a telephone call from the Maison de la Presse asking me if I would like to go down to Compiegne to see the Zep that had just been brought down. An hour later we were speeding along through Senlis on our way to where the wreckage lay. The firemen were still pouring water on the white hot mass of aluminum and fabric. .The bodies, or rather bits of bodies, which were taken out were charred beyond all recognition. Wythe Williams of the New York Times went down with me.

I certainly was glad to hear that we had declared war. Now an American

(*Continued on page* 42)

"SEVENTEEN YEARS OF KNOWING HOW"



WHEN YOU ARE INTERESTED IN LONG DISTANCE PROJECTION OF MOTION PICTURES, THINK OF THE RECORD MADE BY

Power's Cameragraph

AT MADISON SQUARE GARDEN, NEW YORK CITY

300 FOOT THROW
34 FOOT PICTURE

Nicholas Power Company
90 Gold Street New York City

"The VOICE on the WIRE"



BEN WILSON, popular Universal Star—supported by beautiful Neva Gerber, Joseph Girard and a huge cast in the surprise mystery serial, "The Voice on the Wire," from the novel of the same name by Eustace Hale Hale Ball, under the direction of Stuart Paton, who directed "20,000 Leagues Under the Sea," gives Exhibitors a serial opportunity etxarordinary. After searching the field for the RIGHT serial—this the greatest Universal serial production was

Booked for the ENTIRE CIRCUIT of Marcus Loew Houses

That is a proof of its quality. That is your assurance of its crowd-getting possibilities. Marcus Loew has built up one of the largest theatre circuits in the world THROUGH HIS ABILITY TO PICK WINNERS. Do you need any further reasons why you should book "The Voice on the Wire" NOW. Wire or write your nearest Universal Exchange today.

WATCH FOR "The GRAY GHOST" First Saturday Evening Past Serial Ever Filmed

the UNIVERSAL PROGRAM

SPECIALTIES

For the Week of June 11.

BUTTERFLY—"THE FIELD OF HONOR" (Five Reel Military Drama), Allen Holubar, Louise Lovely and M. K. Wilson.

NESTOR—"TO BE OR NOT TO BE—MARRIED" (One Reel Comedy), Eddie Lyons, Lee Moran and Edith Roberts.

L-KO—"CHICKEN CHASED AND HENPECKED" (Two Reel Comedy), Phil Dunham, Lucille Hutton and Merta Sterling.

UNIVERSAL ANIMATED WEEKLY—No. 76.

UNIVERSAL SCREEN MAGAZINE—Issue No. 23.

JOKER—"ONE DAMP DAY" (One Reel Comedy), Gale Henry -Wm. Franey.

POWERS—"A PESKY PUP" (Comic Cart.), and "CHINA AT WORK AND PLAY" (Dorsey Ed.) (Split Reel).

REGULAR RELEASES

For the Week of June 11.

GOLD SEAL—"THE BLACK MANTILLA" (Three Reel Drama), Claire McDowell. "BEYOND THE WAR ZONE IN FRANCE" (Short Scenic).

GOLD SEAL—"HEART OF GOLD" (Two Reel Heart-Interest Drama), Little Zoe Rae and Gertrude Aster.

VICTOR—"THE FLOPPING UPLIFTER" (One Reel Comedy), Ernie Shields.

VICTOR—"A BLISSFUL CALAMITY" (Two Reel Comedy), Fred Church-Fritzi Ridgeway.

IMP—"THE THIEF MAKER" (Two Reel Crook Drama), Molly Malone-Jack Nelson.

101-BISON—"THE MYSTERIOUS OUTLAW" (One Reel Drama), Harry Carey.

IMP—"HER STRANGE EXPERIENCE" Louise Lovely.

Book these specials to strengthen your program, no matter what kind of show you are giving. They are the cream of the special subjects available. They will help put over a weak feature and "save the show" any time. They are released on the regular Universal Program, but may be booked separately at a slight advance. They are worth more, because they will bring you capacity at every performance. The regular releases listed here are the backbone of the mighty Universal Program. The best plays, the greatest stars that are appearing on the screen.

The Program that Commands the Patronage of Millions

People hate to see an entertainment backwards. They hate to go to a feature performance and find that reel has been run, and they have to see the last four reels first. They like to go to a theatre and see a good program show. They can drop in any time and get the whole show. That is but one of many reasons why the Universal Program is followed by millions of fans throughout the world, and why it is now in both quantity and quality greater than all competition combined.

THIS WEEK'S PROGRAM





SPECIALS FOR WEEK OF MAY 28.

02443 BUTTERFLY—"Money Madness" (5 reels) Mary MacLaren-Eddie Polo). 1-3-6
02444 NESTOR—"Tell Morgan's Girl" (Com.) (Eddie Lyons,. Lee Moran and Edith Roberts). 1
02446 VICTOR—"The Gunman's Gospel" (Dr.) (Jack Mulhall). 1
02447 L-KO—"Roped Into Scandal" (2 reel Com.) (Harry Lorraine, Bert Roach and Eva Novak). 1-3-6
02448 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74.
02452 UNIVERSAL SCREEN MAGAZINE.—Issue No. 21. 1
02456 JOKER—"Uneasy Money" (Com.) (William Franey). 1
02457 POWERS—"When Noah's Ark Embarked" (Com. Cart.) and "Perils of the Yangtze" (Dorsey Educational) (Split reel.) 1

SPECIALS WITHOUT RELEASE DATE.

02455 UNIVERSAL CURRENT EVENTS—Issne 3.
02459 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" with Neva Gerber ((Episode No. 12) "The Sign of the Thumb" (2 reels). 1-3-6

REGULAR RELEASES.

02445 GOLD SEAL—"The Stolen Actress" (3 reel Society and Mountain drama) (Ruth Stonehouse). 1-3-6
02449 VICTOR—"An Eight Cylinder Romance" (2 reel comedy drama) (J. M. Foster-Rena Rogers). 1-3-6
02450 BIG U—"Defiance" (Dr.) (Margarita Fischer) 1
02451 VICTOR—"By Speshul Delivery" (Com. dr.) (Zoe Rae). 1
02453 IMP—"The Puzzle Woman" (Dr.) Grace Cunard-Francis Ford). 1
02454 BISON—"No. 10 Westbound" (2 reel Railroad Dr.) (Eileen Sedgwick-Kingsley Benedict)1-3-6
02458 REX—"The Purple Scar" (2 reel dr.) (Constance Johnson). 1-3-6

NEXT WEEK

SPECIALS FOR THE WEEK OF JUNE 4.

02460 BUTTERFLY—"The Circus of Life" (5 reels) (Little Zoe Rae, Mignon Anderson, Emory Johnson and Pomeroy Cannon). 1-3-6
02461 NESTOR—"Burglar by Request" (Comedy) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02462 GOLD SEAL—"The Almost Good Man" (3 reel Western Drama.) (Harry Carey-Claire Du Brey). 1-3-6
02464 L-KO—"Dry Goods and Damp Deeds" (2 reel Com.) (Phil Dunham, Lucille Hutton, Chas. Inslee and Merta Sterling). 1-3-6
02465 UNIVERSAL ANIMATED WEEKLY—Weekly No. 74. 1
02469 UNIVERSAL SCREEN MAGAZINE — Issue No. 22. 1
02473 JOKER—"Simple Sapho" Com.) (Gale Henry-Jack Dill). 1
02475 POWERS—"Them Were the Happy Days" (Com. Cart.) and "Snperstitious China," (Dorsey Edncational (Split Reel). 1

SPECIALS WITHOUT RELEASE DATE.

02472 UNIVERSAL CURRENT EVENTS—Issue No. 4. 1
02476 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire," with Neva Gerber. (Episode No. 13) (2 reels) "Twixt Death and Dawn." 1-3-6

REGULAR RELEASES.

02463 VICTOR—"A Box of Tricks" (Com.) (Billy Mason-Marcia Moore). 1
02466 LAEMMLE—"The Missing Wallet" (Drama) (Edwin Augnst). 1
02467 REX—"Tacky Sne's Romance" (2 reel Human-Interest Dr.) (Ruth Stonehouse). 1-3-6
02468 IMP—"Doomed" (Dr.) Charles Mailes- Claire McDowell). 1
02470 NESTOR—"Who's Looney Now?" (2 r. Com.) (Eddie Lyons-Lee Moran). 1-3-6
02471 BISON—"The Scrapper" (2 reel Cowboy dr.) (Jack Ford). 1-3-6
02474 IMP—"The Hunted Man" (Dr.) (Lee Hill-Mignon Anderson). 1

The WEEK AFTER

SPECIALS FOR THE WEEK OF JUNE 11.

02477 BUTTERFLY—"The Field of Honor" (5 reels) (Allen Holubar, Louise Lovely and M. K. Wilson). 1-3-6
02478 NESTOR—"To Be Or Not To Be—Married" (Com.) (Eddie Lyons, Lee Moran and Edith Roberts). 1
02481 L-KO—"Chicken Chased and Henpecked" (2 reel Com.) (Phil Dunham, Lucille Hutton and Merta Sterling).
02482 UNIVERSAL ANIMATED WEEKLY—Weekly No. 76. (News).
02483 GOLD SEAL—"Heart of Gold" (2 reel Human-Interest dr.) (Zoe Rae-Gertrude Aster). 1-3-6
02486 UNIVERSAL SCREEN MAGAZINE—Issue 23.
02488 JOKER—"One Damp Day" (Henry-Franey). 1
02491 POWERS—"A Pesky Pup" (Com. Cart.) and 'China At Work and At Play" (Dorsey Ed.) (Split reel). 1

SPECIALS WITHOUT RELEASE DATE.

02493 UNIVERSAL SPECIAL—Ben Wilson in "The Voice on the Wire" (Episode No. 14) with Neva Gerber (2 r.) "The Light of Dawn" 1-3-6
02487 UNIVERSAL CURRENT EVENTS—Issue No. 5 (Shipping Date June 9th). 1

REGULAR RELEASES.

02479 GOLD SEAL—"The Black Mantilla" (3 reel dr.) (Claire McDowell and "Beyond the War Zone in France" (Short scenic). 1-3-6
02480 VICTOR—"Making Monkey Business" (Com.) (Eileen Sedgwick). 1
02484 VICTOR—"The Flopping Uplifter" (Com.) 1 (Ernie Shields). 1
02485 VICTOR—"A Blissful Calamity" (2 reel Com. Dr.) (Fred Church-Fritzi Ridgeway). 1-3-6
02489 IMP—"The Thief Maker" (2 reel Crook Dr.) (Molly Malone-Jack Nelson). 1-3-6
02490 BIG U—Harry Carey in "The Mysterious Outlaw" (Drama). 1
02492 IMP—"Her Strange Experience" (Drama) Louise Lovely).

Musical Program to "SOUTHERN JUSTICE" Specially Selected and Compiled BY WINKLER

THEME ROMANCE SANS PAROLES (3-4 ANDANTE CON MOTO) BY VON GOENS THEME

	SUB TITLES, ETC.	TIME	NAME OF COMPOSITIONS
	Opening	1 Min. & 40 Sec.	My Old Kentucky Hom,e Song
T	Uncle Zake Figured, etc.	6 Min. & 15 Sec.	Southern Reverie, Characteristic (4-4 Andante con moto) by Bendix
T	In the Cumberland Mountains	3 Min. & 15 Sec.	Au Matin (3-4 Andantino) by Godard
S	Old Man With Basket	1 Min. & 10 Sec.	Tulips (4-4 Moderato grazioso) by Miles
T	Three Days Later...	3 Min. & 40 Sec.	Love's Captive (6-8 Andantino) by Brooks
T	Where Are You All?	2 Min. & 10 Sec.	Arkansas Traveler, Fantasia by Peterscheu
T	The Next Morning..	3 Min. & 40 Sec.	Spring Morning, Serenade (2-4 Allegretto) by Lacombe
T	Ray Preston, etc. ...	3 Minutes	In Lover's Lane (6-8 Allegro Moderato) by Pryor
T	In a Week Preston Was Known	4 Min. & 40 Sec.	Pastel (Menuet Vif) by Paradis
T	A Few Days Later..	2 Min. & 25 Sec.	Summer Nights, Idyl (3-4 Andante expressiv) by Roberts
T	It Was the Evening of the Party.....	1 Min. & 25 Sec.	Dreams of the South, Waltz, by E. Ascher
T	Ray Preston of Whom, etc.	1 Min. & 25 Sec.	Good Southern Cake Walk
T	Wasn't This My Dance?	50 Seconds	..... Theme
T	John Clayton Had Been at Work....	3 Min. & 25 Sec.	Wild Rosebud (4-4 Moderato Melody) by Tobani
T	Mr. Preston Ordered Them	2 Min. & 45 Sec.	..... Theme
T	If You Won't Listen	2 Min. & 45 Sec.	For Thee (4-4 Larghetto) by Kate-Vannah
T	Preston Ought to Let Us In.....	3 Minutes	Capricious Ninette (4-4 Andante) by Orth
T	With Confidence In the Judge	1 Min. & 20 Sec.	..... Theme
T	The Next Day Was Saturday	2 Min. & 15 Sec.	Once upon a time (3-4 Moderato) by Mahr
S	Telegram	1 Min. & 40 Sec.	..... Theme
T	It Was Evening.....	6 Min. & 40 Sec.	After Sunset (4-4 Dramatic Moderato) by Pryor
T	Here Is An Important Note	3 Minutes	..... Theme

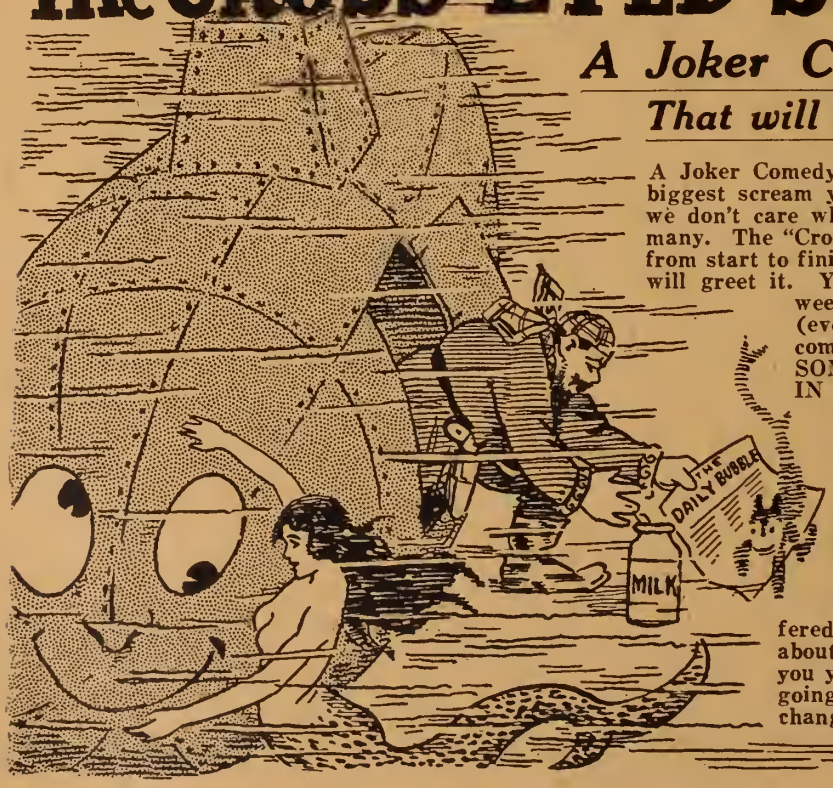
Letter "T" Indicates—Title or Sub-Title—For Change of Music
"S" " Scene " " " "

Music obtainable from your nearest music dealer, or Carl Fischer, Cooper Square, N. Y., where all prices are subject to professional discount if Moving Picture Weekly is mentioned.

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A Joker Comedy Burlesque

That will Wake Up Your Town



A Joker Comedy that we GUARANTEE to be the biggest scream you ever played in your house, and we don't care what comedies you've played or how many. The "Cross-Eyed Submarine" is a convulsion from start to finish. Roars of side-splitting laughter will greet it. Your patrons will talk about it for weeks. Not alone that, it's a convulsion (every foot of it), but it's a brand new comedy theme, a distinct novelty—SOMETHING YOU'VE NEVER HAD IN YOUR HOUSE. BOOK IT.

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If you fail to book this side-splitter, then your judgment as a showman is warped. Yes—we mean exactly what we say. We've never said anything about ANY comedy ever offered on the JOKER brand that we say about this one. You'll write us about it—you yourself will talk about it—and that's going some—isn't it? Any Universal Exchange will book it. GRAB IT NOW.

Musical Program for "Money Madness"--Butterfly Picture and the Universal Program for the week of May 28.

Specially Selected and Compiled by M. Winkler.

Paroles (4-4 Andante Moderato), by Tobani, is the There.

1. *"Dramatic Tension No. 1,"* by Ascher, until "Ethel Fuller, daughter of the President." 2. *"Pure as Snow"* (Andante Tranquillo), by Langey, until "There they stand." 3. *"Hurry No. 4,"* by Lake, until "You must take your daughter," etc. 4. Continue pp. until "Exterior Scene." 5. Continue ff. until "If I had been selected," etc. 6. *"Ecstasy"* (4-4 Allegro passionato), by Zamecnik, until "Tom, I wish you would escort," etc. 7. *"Mysterioso Agitato,"* by Becker, until "Tom with Ethel in a close-up." 8. Theme, to action pp. or ff., until "Blackies opportunity to get even." 9. *"Poor Relations"* (Moderato Mysterioso), by Bendix, until "Poor daddy, the excitement," etc. 10. Continue ff. until "Behind well-guarded doors," etc. 11. Continue to action, until "Interior of restaurant." 12. *"Vision,"* Characteristic (6-8 Andante), by Blon, until "Burglars near safe." 13. *"Andante Mysterioso,"* by Becker until "Why that's Mr. Smith." 14. *"Serenade"* (6-8 Andantino), by Czerwonky, until "Doctor Mercer bucks the tiger." 15. *"Allegro,"* by Bach, to action pp. or ff., until "The fight." 16. Long Hurry, to action, until "Why, those are grand national banknotes." 17. *Caratine* (4-4 Dramatic), by Bohm, until "The next day." 18. *"Dramatic Tension,"* by Winkler, until "Tom finds the safe empty." 19. Long Hurry," to action, until "Detectives searching Tom's room." 20. Dramatic Andante to action, until "I demand that Mr. Fuller," etc. 21. Hurry to action, until "Interior of hotel lobby." 22. *"Courtesy Intermezzo"* (3-4 Andante), by Wiegand, until "And I know Tom is innocent." 23. *"Rustles of Spring"* (Agitato Movement), by Sinding, until "Automobiles speeding." 24. Long Galop to action, until "Locomotives stop." 25. Repeat *"Rustles of Spring,"* until "I've worked for you twenty years." 26. Piano or Organ, improvise to action, until "Two shots." 27. Produce effect, followed by 28. *"Dramatic Tension,"* by Reissiger, until "That is the whole story." 29. *"Sparklets"* (6-8 Moderato), by Miles, until "We are all greatly indebted," etc. 30. Theme, until the end.

NESTOR—"Tell Morgan's Girl" .....(Comedy)

1. Piano solo, to action, until "You can't get away," etc. 2. Short agitatio, until "Boss, I can play ragtime" (Note—watch action and improvise on rags, turkey trots, etc., through entire comedy).

GOLD SEAL—"The Stolen Actress"....(Three Reels)

REEL I.

1. *"Maximilian Overture,"* by Ascher, until "By dinner time Laura was," etc. 2. *"Eleanor,"* by Deppen, until "This is my next play." 3. *"Chanson D'Amour,"* by Saar, until end of Reel I.

REEL II.

4. *"Idlewilde,"* Intermezzo, by Gottschalk, until "When Uncle Seth had the courage." 5. *"Reverie,"* by Rissland, until "The stage manager takes a hand." 6. *"Heloise,"* Intermezzo, by Langey, until "Are you a stranger in these parts?" 7. *"Melody,"* by Kretschmer.

REEL III.

8. Continue *"Melody,"* by Kretschmer, until "Burning with rags," etc. 9. *"Yelva Overture,"* by Reissiger, until "The opening night." 10. *"Tendresse,"* by Ravina, until the end.

REX—"The Purple Scar".....(Two Reels)

REEL I.

1. *"Lunita,"* Intermezzo, by Loraine, until "Girls cry for help." 2. *"Dramatic Tension,"* by Winkler, until "One touch of kindness." 3. *"La Rose,"* Intermezzo, by Ascher, until "Six years later." 4. *"Albumleaf,"* by Kretschmer, until "Jeffre, head of Cocain Trust." 5. *"Chinese Serenade,"* by Puerner,

REEL II.

6. Continue *"Chinese Serenade"* until "Automobile arrives." 7. *"Dialogue,"* by Meyer-Helmund, until "My God, the Scar." 8. *"Dramatic Tension No. 1,"* by Reissiger, until "When time had healed." 9. *"Harmony of Love,"* Romance, by Langey, until end.

VICTOR—"By Speshul Delivery".....(One Reel)

1. *"Pastel Menuet,"* by Paradis. 2. *"Sweet Ponderings,"* by Langey. 3. *"Daisies,"* by Bendix, until the end.

VICTOR—"The Gunman's Gospel" .....(Comedy)

1. *"Secret,"* Intermezzo, by Gautier, until "Hats off in church." 2. *"Glory, Glory, Halleluhah,"* until the end.

L-KO—"Roped Into Scandal" ....(Two-Reel Comedy)

REEL I.

1. *"Noisy Bill,"* by Losey. 2. *"Knock the L"* (Popular).

REEL II.

3. *"Merry Whirl"* (Popular). 4. *"Moana"* (Popular), until the end.

BISON—"No. 10 Westbound"

REEL I.

1. *"Fifth Nocturne,"* by Leybach, until "Harvey Mason," etc. 2. *"Olympia,"* Overture (Dramatic), by Ascher, until "Edith and her lover." 3. *"Serenade"* (6-8 Andantino), by Czerwonky, until end of Reel I.

REEL II.

4. *"Dreams of Love"* (6-4 Dramatic Allegro), by Liszt, until "They got yer gal." 5. Repeat *"Olympia Overture"* once through. 6. *"Dramatic Andante,"* by Kretschmer, until the end.

JOKER—"Uneasy Money" .....(One Reel)

1. *"Intermezzo,"* by Pierne. 2. *"Gavotte,"* by Gossec. 3. *"Le Secret,"* by Gautier, until the end.

BIG U—"Defiance" .....(One Reel)

1. *"Manzano,"* by Brooks, until "During the weeks that followed." 2. *"Olla Podrida,"* by Puerner, until the end.

VICTOR—"An Eight Cylinder Romance"

REEL I.

1. *"Sweet Jasmine,"* by Bendix, until "Lemonade." 2. *"Lullaby,"* by Kjerulf, until end of Reel I.

REEL II.

3. *"Intermezzo,"* by Bohm, until "If we got out," etc. 4. *"Alita,"* by Losey, (once through). 5. *"In Lovers' Lane,"* by Pryor, until the end.



UNIVERSAL PREPAREDNESS PRODUCTIONS

Every one is interested in PREPAREDNESS, and will go any reasonable distance to see UNIVERSAL PREPAREDNESS PRODUCTIONS.

"The Birth of Patriotism" Five Reels; shows the effect of passing through war's crucible on those at front and the ones at home. Featuring Irene Hunt and Leo Pierson. Produced by E. M. Ingleton.

"Liberty" The Universal's smashing big 20-week Preparedness Serial that thousands of Exhibitors pronounced the biggest serial ever put out by the Universal. Featuring Marie Walcamp—Eddie Polo—Jack Holt and a huge cast.

"Uncle Sam at Work" Eleven huge preparedness episodes, showing the doings of the U. S. Army and Navy, industrial achievements, based on Frederick J. Haskin's great book—"The American Government." Nothing like it ever put out by any one.

"The War Waif" Two-reel special produced by Allen Holubar, featuring Allen Holubar, Little Zoe Rae and Claire McDowell. Two exciting reels.

"The White Feather Volunteer"

Two-reel war drama based on the slacker difficulties of English enlistment. Featuring Rupert Julian and Elsie Jane Wilson. Produced by Rupert Julian.

"Court Martialed" A crackerjack three-reel production, featuring Allen Holubar and Frances Nelson. Produced by Stuart Paton.

"If My Country Should Call" Dorothy Phillips gives a wonderful performance in "If My Country Should Call." It is a red-blooded picture with an especial appeal to men of military age as well as to their mothers and fathers.

Write immediately to your nearest exchange, or UNIVERSAL FILM MFG. CO., Carl Laemmle, Pres., "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, New York.

AT THE FRONT.

(*Continued from page* 36)

over here can hold his head up once more. Believe me, the French certainly appreciate our coming in. Paris is bedecked with flags from one end to the other. This afternoon there were celebrations at the Lafayette and Washington statues. It really is touching—their appreciation of our step. I saw poor little shopgirls who could hardly afford it, I am sure, buying American flags this afternoon. Even the kids sailing their boats in the park ponds have put American flags at the mastheads of their tiny craft. The day war was declared the proprietor of my hotel rushed into my room and put up no less than five flags, four feet by eight feet square, outside my window.

The American aviation squadron has been saddened by three deaths lately—Jim McConnell, Genet and Dugan. The squadrilla has done wonderful work and one of the bovs, Raoul Lufbery, is an "ace," having brought down five machines. Bennett Maulter, a Wausau, Wisconsin, boy whom I knew in New York and who is still in training outside Paris on a Bebe machine, dropped in to see me yesterday. He is crazy to get to the front and told me a long tale of woe.

It looks now as if the war will be over by the time the American troops get over here. Fro mall accounts Turkey, Bulgaria and Austria are on the verge of blowing up. Let us hope they do. This awful slaughter is getting on everybody's nerves.

As for myself, I am running around in circles just like I did in New York. Hotel, New York Herald office translating French into worse English, meals and sleep. The trips to the front serve to break the monotony. On the side, of course, I am busy with my Graflex camera photographing the odd corners of Paris and taking advantage of the beautiful spring days.

I haven't any plans in particular for the future. One thing is certain, however: I am here until after the war. I haven't decided yet what branch oft he service I shall enter if I am called up under the Universal Service plan, but the artillery appeals to me. If my old regiment, the Seventh of New York, comes over I would like to join up with them. Seeing everybody in the army over here makes a fellow feel like an embusque—a shirker. If I do go up till the finish of the war I certainly will know what I am going up against, for I have been in enough military hospitals and have been under fire enough times to know what war means. But it's much better to get one's head blown off fighting for the old Stars and Stripes than it would be to wait twenty or thirty years for liver trouble or hardening of the arteries to give one the coup de grace.



"20,000 LEAGUES UNDER THE SEA"

"Even As You and I"

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Can Be Booked Direct

The Universal Film Mfg. Co. will accept bookings direct on the three huge State Rights Productions that are now selling.

State Rights on "GOD'S LAW"—(formerly "The People vs. John Doe"), tremendous LOIS WEBER feature, selling fast.

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Our latest State Rights LOIS WEBER feature—"THE HAND THAT ROCKS THE CRADLE," now playing at the Broadway Theatre, New York City, can also be booked direct. These four constitute the greatest series of State Right Productions on the market. You'll have to hurry if you want to get a slice of the profits. Communicate immediately for either DIRECT BOOKINGS or State Rights purchase with the STATE RIGHTS DEPT. of the

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Carl Laemmle, Pres. "The Largest Film Manufacturing Concern in the Universe," 1600 Broadway, New York.



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BOOK—"DRY GOODS AND DAMP DEEDS"—Give your patrons side splitting comedies—Keep your patrons amused—that means keeping them coming. Also book—"CHICKEN CHASED AND HEN PECKED"—"TOM'S TRAMPING TROUPE"—and all L-KO's. People want comedies. You can give them the best in—

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NESTOR—JOKER

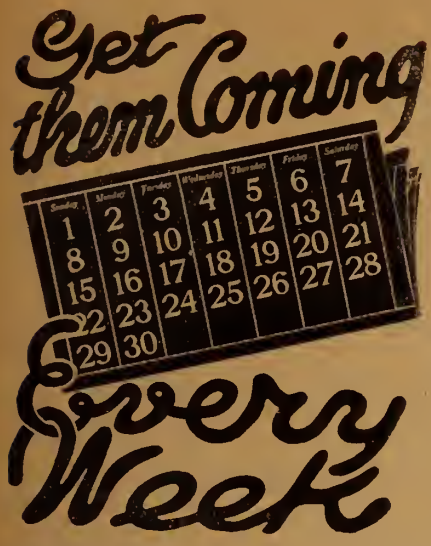
Three different types of comedies—L-KO, the whirlwind sensational stunt comedies—NESTOR, the refined, mirth provokers and JOKERS always with the laughs packed in 'em. Always special paper for L-KO's—NESTORS AND JOKERS. Always a punch in them. Always money for you and joy for your patrons. BOOK NOW. Keep 'em coming. Book through any of our 73 Exchanges or communicate with—

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"The Largest Manufacturing Film Concern in the Universe"

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Even though you don't care to run a serial—GET THEM COMING EVERY WEEK.

The Universal is always there as first aid to Exhibitors—It shows you how to GET THEM COMING EVERY WEEK.

Here is a wonderful series—seven two-reel dramatic punches—each complete in itself — These will GET THEM COMING EVERY WEEK.

Founded on the famous "Yorke Norroy" stories, published in a popular magazine and read by millions; featuring brilliant Kingsley Benedict, and portraying the inner workings of the Secret Service—this punch series will GET THEM COMING EVERY WEEK.

Written and directed by George Bronson Howard, they have that thrilling dramatic grip that GETS THEM COMING EVERY WEEK.

Get full particulars from your nearest Universal Exchange. Learn all about the remarkable ad props and how they will GET THEM COMING EVERY WEEK. Book now.



"UNEASY MONEY."

Joker Comedy.

Story and Scenario by Jack Cunningham.
Produced by W. W. Beaudine.

CAST.

Editor.....William Franey
Suza .....Za Su Pitts
Stranger.....Lillian Peacock
Her Accomplice.....Milburn Moranti

Bill is the editor of the country paper and Suza his assistant. Lil and Milt arrive in town, and Suza is sent to interview them. Bill sees the stranger and orders Suza back to the office. Milt works an old game on Bill. He takes a diamond ring from his pocket, and when Bill makes a dive for it, Milt picks it up first. Then Bill sees an ad offering five hundred dollars for the return of a diamond ring, and buys it from Milt for $200. Suza races off with it, and shows it to every one she meets. She thinks it is for her. Bill is frantic. Suza shows it to a jeweler who tells her it is worthless. Bill and Suza rush to the depot to catch Lil and Milt but are too late. Suza consoles Bill by telling her that it is worth $200 to her, and placing it on her engagement finger.

"DEFIANCE."

Big U Drama.

With Margarita Fischer.

The scenes of this picture were taken at the famous San Gabriel mission, built in 1771. Don Enrique Carillo has a pretty daughter Rosa, who falls in love with George Curdy, when the latter is sent from the recording office to examine his property deed. Carillo does not wish his daughter to marry an American, and opposes the match. Rosa and George decide to elope. They ride to the mission and ask the monk in charge to marry them. Don Enrique angrily follows them, and arrives just as the ceremony is completed. He attacks George and the two men fight. The monk rescues Rosa and George, who ride away.

"PERILS OF THE YANGTZE."

Powers Dorsey Educational Split Reel

The Yangtze courses through a great plain of material deposited by floods, therefore its perils consist largely of shifting channels. The approach to the gorges is not difficult, but the current becomes very swift and treacherous. In some parts the river is quite safe, while in others there are dangerous whirlpools and currents which engulf the unwary captain. At the end of the gorges we see the river town of Wanshien.



Smiles, chuckles and loud laughs a-plenty are packed into the uproariously funny

NESTOS-
JOKER-
L-KO

Universal Comedies

Universal Comedies always crowd the house. Fans know that Nestors, L-Ko's and Jokers are the style of comedies that tickle them the most. And, while each one is a different style of comedy, any one will be a great, big help in putting your show over. Book them separately from any Universal Exchange—or get them on the regular Universal Program. Universal Film Mfg. Co., Carl Laemmle, President; "The Largest Film Mfg. Concern in the Universe," 1600 Broadway, N. Y.



"TELL MORGAN'S GIRL."

Nestor Comedy.

Scenario by Frederick A. Palmer.
Produced by L. W. Chaudet.

CAST.

Clarence Keyes.....Eddie Lyons
Bill Mussum.....Lee Moran
"Two-Step" Sadie.....Edith Roberts
"Soft-Drinks" Sam.....Fred Gamble

Clarence leaves home in the country to seek a musical career in the city. He is passing a dance-hall just as the piano player is thrown into the street by the bouncer. Clarence applies for the job. He gets it, but his music is awful, and he is about to meet his fate when "Two-Step" Sadie, who likes his looks, stops Bill, the bouncer, and Clarence is given another chance. Bill cannot stand the limping tempo and drags Clarence to the bar. A drink will fire him with pep. The effect wears off and the ragtime lags again. After a second drink, he plays wonderful ragtime. After a few more, he "cleans out" the place, compelling the toughest of them to drink buttermilk with him.

"WHEN NOAH'S ARK EMBARKED."

Powers Comedy Cartoon Split Reel.

Noah has completed the ark, and calls the animals to go on board. The monkey gives him lots of trouble, but the other beasts respond to the call and embark two by two. The skipper chases them all below, but the monkey won't go. They chase each other around the decks. Finally the monkey leaps ashore and Noah goes after him. Then the animal jumps back, undoes the rope which secures the ark, and it runs down the ways and into the sea. Noah realizes that it has set sail without him, and he plunges into the water and swims after it.

"THE PUZZLE WOMAN."

Imp Drama.

Written by Grace Cunard.
Produced by Francis Ford.

CAST.

Cliff Jordan.....Francis Ford
Slim.....Irving Lipner
Shorty.....Harry Mann
The Girl.....Grace Cunard

Cliff Jordan is down and out. He meets two crooks who live in his hotel, Shorty and Slim. He goes to their room, and on the way they flirt with a girl, whom they persuade to come with them. The crooks plan to pull off a safe-robbing scheme, and use Cliff and the girl as unconscious confederates. They hide the money in a box of candy, which they pass to the girl. She gives it to Cliff to hold for her. Detectives are chasing the crooks. Cliff, in his room, opens the box and finds money instead of candy. He goes with his find to the crooks. They tell him that he has been used as a tool. The detectives overhear this. They enter and arrest the crooks. They are about to arrest Cliff too, when he pulls out a card, with "Phil Kelly Detective" on it, and asks them to meet his wife, who is responsible for a large part of their joint success.

UNIVERSAL SCREEN MAGAZINE.

Issue No. 21.

The first subject of the Screen Magazine, Issue Number 21, is taken in the State Hospital for the Insane at Kingston, N. Y., and shows modern methods in the care of the patients. That they are quite happy is evident from the pictures.

Laces of the world, is the title of the next subject, which was photographed in the Century Theatre, and forms a part of the famous "Century Girl," which is now closed for the summer. Pretty girls are costumed in the laces characteristic of Italy, Spain, Belgium, Ireland, France and other countries.

The next subject shows the diligence of the New York Department of Health in confiscating and destroying any food which is unfit for consumption. A hospital for disabled ships, photographed in one of the drydocks of the latest type, is a timely and interesting bit. The reel closes with a study of "Bobby' the Universal lion, who poses for his portrait modeled by Willie Hopkins, the the sculptor. Then the statue comes alive before our eyes.



This is the most Important Page in this Magazine

Blue Ribbon Advance Notices

Every Exhibitor Should Read Every Word Every Week

Feature Releases in the Universal Program of Two Weeks from This Week

"The Field of Honor." With Allen Holubar, Louise Lovely and M. K. Wilson. Powerful War Drama. Written by Brand Whitlock, U. S. Minister to Belgium.

Sixth Butterfly Picture. Directed by Allen Holubar. Released June 11. Every American knows Brand Whitlock, our heroic minister to the stricken country of Belgium. There are many perhaps who do not know that before his appointment he was the fighting mayor of Toledo, Ohio, or that he is the author of several successful novels, of photoplays and is a sociologist of note. All of which leads up to the fact that he is a good story teller and has presented you with one in this BUTTERFLY Picture that your patrons will enjoy. Allen loves Louise. Influenced by her mother she marries George Baring and Allen is heart-broken. The Civil War breaks out and there comes a call for volunteers. Allen is captain of a company and later becomes a colonel. Baring goes, too, becomes a captain and, frightened in a charge, is shot by one of his men while attempting to run away. Allen tells Louise and her son that George died a hero. Then comes the big punch that makes the most unusual story that has appeared in a long time. It will grip your audiences, thrill them and send them from your theatre glad to have seen this remarkable BUTTERFLY.

"The Black Mantilla." With Claire McDowell, Richard Ryan and Gypsy Hart. Written and Produced by Ruth Ann Baldwin. Three Reel Gold Seal

Romantic Drama. Released June 12. A wise Exhibitor once told the writer, "If you want to put a strong drama over, cram it with atmosphere." This Black Mantilla Picture has atmosphere plus. The scene is laid down in old Mexico, where they are supposed to love more passionately and hate more fiercely than in more northerly regions. Claire had a shrewdish tongue. She was feared and not very much respected by the villagers. But she was passionately adored by Juan. Cuella's mother made famous tortillas. Juan gave the old lady a cheap mantilla in appreciation of her skill and she in turn gave it to Cuella, who loved Juan. Claire was jealous as the shrewd old lady intended, and Juan's explanation counted not a bit. Claire told Juan to get her a fine silk mantilla and she would be his sweetheart. How he got it and the consequences make one of the most interesting three-reelers we have recorded in many a day.

"Heart of Gold." With Little Zoe Rae and Gertrude Aster. Two Reel Gold Seal Heart-Interest Drama. Directed by Geo. L. Sargent. Released June 14.

Book this and boost it hard. Little Zoe gives a performance that will win any one who sees this beautiful picture. It is not only sweet and wholesome, but it is truly strongly dramatic. When her mother dies Zoe goes to live with a childless old pawnbroker, and the story that follows her removal to a beautiful home is full of the sort of situations that make people love the movies. A winning picture.

"A Blissful Calamity." With Fred Church and Fritzi Ridgeway. Two Reel Victor Comedy Drama. Directed by T. G. Heffron. Released June 15. Fred

had money and good looks and all the girls were after him. But—Fred was the most bashful chap that ever happened. His friends ask him to a week-end party, supposed to be a stag, but the place was running over with girls. Fred said he was engaged (for protection), and they demanded that he produce the girl. How a regular girl came along; how she and Fred planned a fake marriage to fool the bunch, and how the calamity turned out blissfully, makes a remarkably enjoyable play, with pep and action from start to finish.

REVIEW OF UNIVERSAL PAST RELEASES

POWERS.

APRIL—

29—*In the Heart of China*.....(Educational)
and *Under the Big Top*.....(Com. C.) (Split R.)

MAY—

6—*A Barnyard Nightmare*.....(Com. Cart.)
and *"Industrial China"*.....(Educational)
13—*Such Is Life In South Algeria*.....(Educ.)
20—*When Does a Hen Lay an Egg?*.....(Com. Cart.)
and Dorsey Ed.....*"The River of Lost Souls"*

REX.

APRIL—

19—*The Sorceress*.....(Drama)
26—*The Townsend Divorce Case*.....(Drama)
29—**David Craig's Luck**.....(2-Reel Drama)
Matt Moore-Jane Gail.
17—*The Gift of the Fairies*.....(Juv. C.-D.)

UNIVERSAL SPECIAL FEATURE.

APRIL—

16—**Ben Wilson in "The Voice on the Wire," Episode No. 6, "The Death Warrant"**.....(2 Reels)
23—**Ben Wilson in "The Voice on the Wire," No. 7, "The Marked Room"**.....(2 Reels)
30—**Ben Wilson in "The Voice on the Wire," (Episide No. 8) "High Finance"**.....(2 Reels)
With *Neva Gerber*

MAY—

7—**Ben Wilson in "The Voice on the Wire," Episode No. 9 ,"The Stern Chase"**.....(Two Reels)
14—**Ben Wilson in "The Voice on the Wire," Episode No. 10, "The Guarded Heart"**.....(2 Reels)
with *Neva Gerber.*

VICTOR.

MAY—

4—*A Darling in Buckskin*.....(Comedy)
8—*Baseball Madness*.....(Comedy)
10—*Swearing Off*.....(Comedy)
11—*Signs of Trouble*.....(Comedy)
15—*Fat and Foolish*.....(Com.)
17—*Breaking Up the Family Strike*.....(Com.)

LAEMMLE.

APRIL—

18—*Chubby Takes a Hand*.....(Drama)
25—*Twixt Love and Desire*.....(Drama)
28—*A Woman of Clay*.....(Drama)

MAY—

12—*The Doctor's Deception*.....(Drama)
18—**Her Great Dilemma**.....(2-R. Drama)
Lee Hill and *Louise Lovely.*

UNIVERSAL ANIMATED WEEKLY.

APRIL—

25—*Animated Weekly, Vol. 2, No. 69*.....(News)

MAY—

2—*Animated Weekly, Vol. 2, No. 70*.....(News)
9—*Animated Weekly, Vol. 2, No. 71*.....(News)
16—*Animated Weekly, Vol. 2, No. 72*.....(News)

UNIVERSAL SCREEN MAGAZINE.

MAY—

4—*Universal Screen Magazine. Issue No. 17.*
11—*Universal Screen Magazine. Issue No. 18.*
18—*Universal Screen Magazine. Issue No. 19.*

BIG U.

MAY—

6—**True to Their Colors**.....(2-R. War Drama)
Grace Cunard.
13—**Captain Morjorie's Adventure**....(2-R. War Dr.)
18—*The Brand of Death*.....(Dr.)

GOLD SEAL.

APRIL—

24—**The Forest Nymph**.....(3-Reel Mountain Dr.)

MAY—

1—**Bill Brennan's Claim**.....(3-R. West. Drama)
Neal Hart-Janet Eastman.
8—**The Grip of Love**.....(3-R. Mountain Dr.)
Allen Holubar-Louise Lovely.
15—**The Honor Of An Outlaw**.....(3-R. Drama)
Harry Carey—Claire Du Brey.

IMP.

MAY—

4—**A Midnight Mystery**.....(2-R. Mystery Dr.)
Thomas Jefferson-Betty Schade.
10—*Flames of Treachery*.....(Drama)
11—**The Girl in the Garret**.....(2-R. Drama)
Jack Nelson-Molly Malone.
20—**The Case of Dr. Standing**.....(2 Reels)
Chas. Ogle.

BISON.

APRIL—

28—**The Trail of Hate**.....(2-Reel Western Drama)
Jack Ford.

MAY—

5—**Little Moccasins**.....(2-R. Mountain Drama)
Millard K. Wilson-Edith Roberts.
12—**One Wild Night**.....(2-R. West Society Drama)
Gypsy Hart-Kingsley Benedict.
19—**Casey's Border Raid**.....(2-R. Com. Dr.)
Neal Hart—Janet Eastman.

L-KO.

MAY—

2—*The Cabaret Scratch*.....(Comedy)
6—*Scrambled Hearts*.....(Comedy)
9—**Tom's Tramping Troupe**.....(2-R. Comedy)
Phil Dunham-Lucille Hutton.
16—**A Good Little Bad Boy**.....(2-R. Com.)
Phil Dunham—Lucille Hutton.

UNIVERSAL SPECIAL ATTRACTION.

23—**Jack Mulhall in "The Hero of the Hour" (5 R.)**
30—**The Birth of Patriotism**.....(5-R. Drama)
Irene Hunt.

BUTTERFLY.

MAY—

7—**Eternal Love**.....(5 Reels)
Douglas Gerrard-Ruth Clifford.
14—**The Phantom's Secret**.....(5 Reels)
Mignon Anderson, Hayward Mack and *Molly Malone.*

JOKER.

APRIL—

28—*The Leak*.....(Comedy)

MAY—

5—*Left in the Soup*.....(Comedy)
12—*The Man With a Package*.....(Comedy)
19—*The Last Scent*.....(Com.)

NESTOR.

APRIL—

23—*The Home Wreckers*.....(Comedy)
30—*What a Clue Will Do*.....(Comedy)

MAY—

7—*The Lost Appetite*.....(Comedy)
14—*To Oblige a Vampire*.....(Com.)

MILLIONS ARE ATTRACTED

To Thousands of Theatres Every Week

By These Two Great One Reel Features

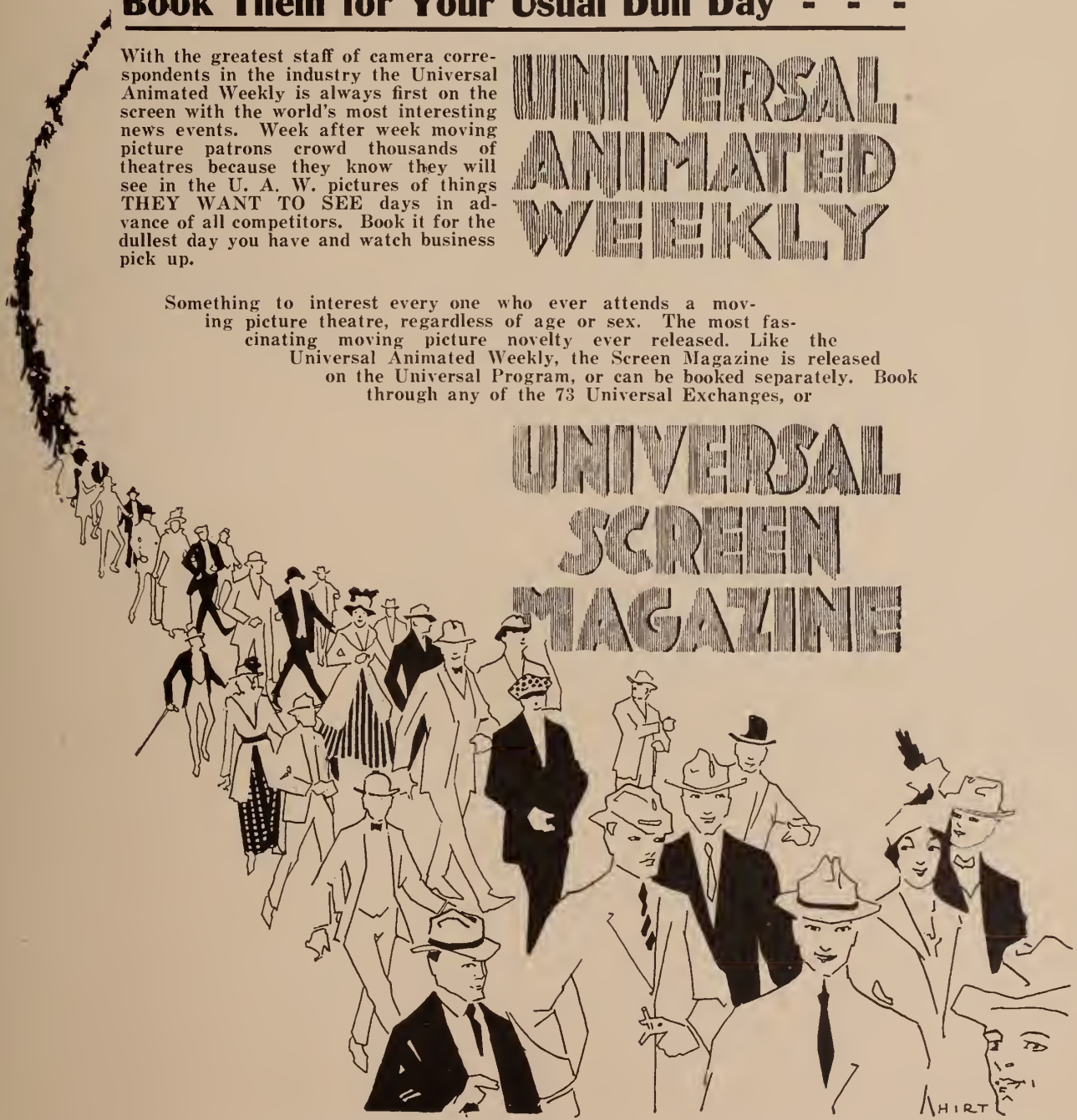
Book Them for Your Usual Dull Day - - -

With the greatest staff of camera correspondents in the industry the Universal Animated Weekly is always first on the screen with the world's most interesting news events. Week after week moving picture patrons crowd thousands of theatres because they know they will see in the U. A. W. pictures of things THEY WANT TO SEE days in advance of all competitors. Book it for the dullest day you have and watch business pick up.

UNIVERSAL ANIMATED WEEKLY

Something to interest every one who ever attends a moving picture theatre, regardless of age or sex. The most fascinating moving picture novelty ever released. Like the Universal Animated Weekly, the Screen Magazine is released on the Universal Program, or can be booked separately. Book through any of the 73 Universal Exchanges, or

UNIVERSAL SCREEN MAGAZINE



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Did you ever hear of a MOTIOGRAPH gear; though used five or even ten years, that had to be replaced on account of becoming worn?

The Sliding Disc Connection, which took the place of the ball arbor July, 1915, has been continuously used on thousands of MOTIOGRAPHS since that date, and not one of them has been replaced on account of defect or wear.

The New MOTIOGRAPH Condenser Mount, placed on the lamphouse in December, last year, is receiving favorable comment from every part of the country. It has reduced condenser breakage to a minimum.

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THE RESULT of building a projector that is "made right" is that the MOTIOGRAPH factory is compelled to work overtime to fill all orders promptly.

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The MOVING PICTURE WEEKLY



CARMEL MYERS in "The GILDED DREAM"

UNIVERSAL SPECIAL ATTRACTION

VOL 11. NO 12
NOV 6. 1920



TOD BROWNING

says :

"If you liked Priscilla Dean in *The Virgin of Stamboul* you can get ready for something even better in

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL PRODUCTION DE LUXE



"The MOONRIDERS"

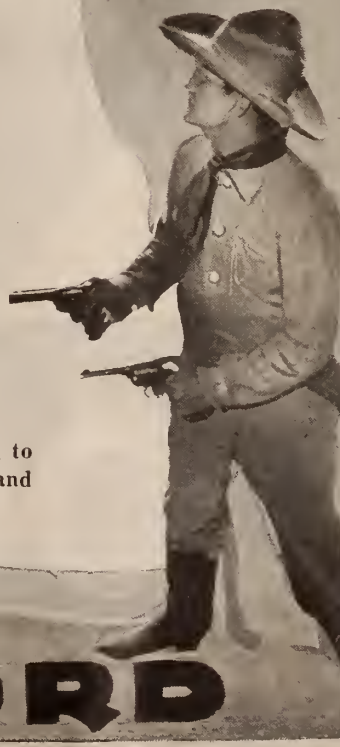
The above is a reproduction of the 24 Sheet

Directed by
AL RUSSELL

SINGLE-HANDED HE BEAT THEM!

THE Devilmen were riding again that night! Brave men trembled; women wept and held their little ones close. So soul-harrowing were their deeds that none dared even offer them resistance. None but Art Acord, that ice-cool cowpuncher with the double punch; that death-defying man with the courage of a lion and the heart of a superman! How he fought—and won, singlehanded — against the overwhelming odds of this marauding, ghoulish band is but one of the thrills with a choke-and-a-clutch in 'em that run riot throughout this smash-bang-crash serial.

Thousands of exhibitors are playing this serial to capacity houses week after week. Get busy and nail it down today.



ART ACORD



EDDIE POLO

YOU CAN'T KEEP A CROWD AWAY FROM A CIRCUS

YOU know that a circus is the biggest puller in the amusement business; you know, too, that a good serial is a big puller in the picture end of the business—and here you get BOTH A CIRCUS AND A GOOD SERIAL IN ONE. Does that sound like ready money—regular money—BIG money? You know it does—you know with all your good showman's brains that such a combination will stand the acid test of any kind of competition — that it will make money for the exhibitor showing it, and help build up a clientele such as nothing else would. And if for one minute you think that your crowd wouldn't like any serial, no matter how good it was, just ask your boy or anybody's else boy whether or not you ought to run serials—THIS serial, especially. There's something for you to think about!





SMASH!

YES, sir, this crashing serial packs the wallop that wins—the smash that gets the cash and keeps it coming your way for eighteen weeks. This fact is being proved further every day in the hundreds of theatres now presenting this record-breaking, profit-making chapter play. You can bank on this as one of the safest investments of your career—and an investment that gives you immediate and lasting returns. Book it.

ELMO LINCOLN

in the Record Breaking Serial

"ELMO THE FEARLESS"

directed by J.P. Mc Gowan

CASH!



MARIE WALCAMP

The Woman who knows no fear

in
The Only
Serial ever
Filmed in
CHINA
JAPAN
The
PHILIPP-INES
and the
UNITED STATES

The Serial That Travels as It Thrills

"THE DRAGON'S NET"

Directed by
HENRY McRAE



The Darling Queen
of the Chapter-Play

EILEEN SEDGWICK

Supported by Cleo Madison and Bob Reeves
in the Vibrating Serial Sensation

"THE GREAT RADIUM MYSTERY"

Directed by Robert Hill
Made by Pacific Producing Co.
Released thru UNIVERSAL

A SURE 'NUFF KNOCKOUT!

HERE'S a bell-ringer if ever there was one—it's the serial with the punch that pulls and pleases patrons. And if you want to lengthen the line in front of your box office, as hundreds of other exhibitors are doing, there is no better bait to put on the receiving end of the line than—

EDDIE POLO

in the mighty Sea to Sea Serial

"The VANISHING DAGGER"

produced by **POLO** himself



A DOUBLE ROLE for



THE mighty Elmo's mystifying dual role in this blazing serial sensation is proving one of the biggest "come-back" kicks ever put into a chapter play. The younger serial enthusiasts, especially, have become so engrossed in the actionful working out of their favorite's contrasting parts that they can hardly wait for the next episode. In simple language this means that exhibitors are cashing in in a big way on "The Flaming Disk." Have you started running it yet? Now is a good time to go after double profits.

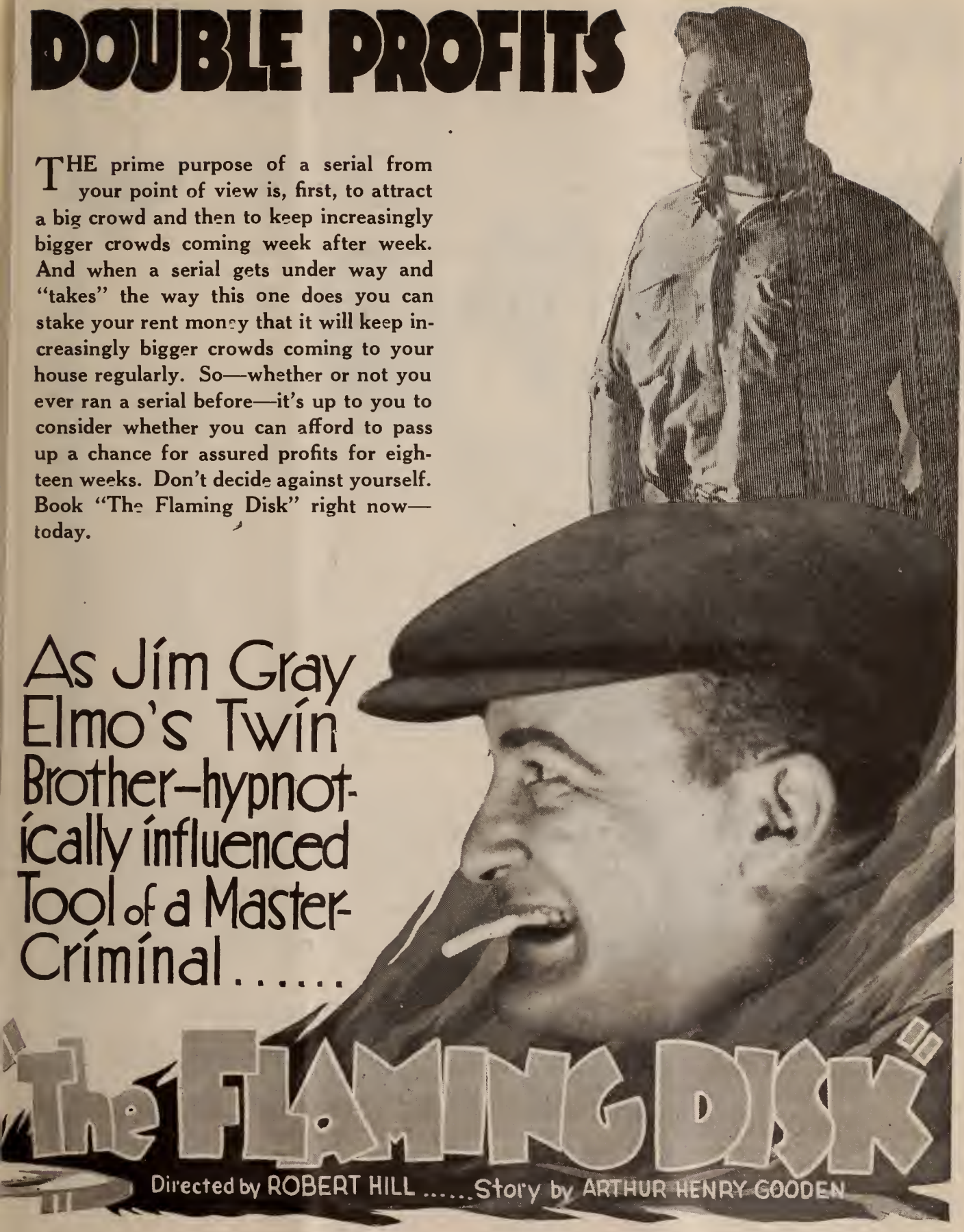
As Elmo Gray, Cyclonic Secret Service Agent and mighty Champion of Right . . . . . .

ELMO LINCOLN in

Supported by **LOUISE LORRAINE**

DOUBLE PROFITS

THE prime purpose of a serial from your point of view is, first, to attract a big crowd and then to keep increasingly bigger crowds coming week after week. And when a serial gets under way and "takes" the way this one does you can stake your rent money that it will keep increasingly bigger crowds coming to your house regularly. So—whether or not you ever ran a serial before—it's up to you to consider whether you can afford to pass up a chance for assured profits for eighteen weeks. Don't decide against yourself. Book "The Flaming Disk" right now—today.



THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY
PAUL GULICK, *Editor.*
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Vol. 11 NOVEMBER 6, 1920. No. 12

EDITORIALS

A SERIAL schedule, including six new episodic thrillers arranged for release so as to extend from October 4, 1920 to November 21, 1921, has recently been announced by Harry M. Berman, general manager of exchanges for Universal. The new serials, three of which are in production, are the most pretentious heretofore projected by the Company. Three stars are being used, Eddie Polo, Eileen Sedgwick and Elmo Lincoln. Each is to make two serials of eighteen episodes each. This schedule follows the "Full House Five" series of Universal serials.

The first chaptered photoplay under the 1920-1921 plan is "The Flaming Disk" starring Elmo Lincoln, known as the strong man of the films. It is now being released with Louise Lorraine playing the feminine lead and with Robert F. Hill as director.

The second serial will be Eddie Polo in "King of the Circus," the story of which is written around Polo's own childhood and early life with the circus. No expense has been spared in creating circus atmosphere for this serial and many of the shots included therein are pictures of actual circuses in various parts of the country with Polo and other members of his company substituting for the performers. Corrine Porter, a daring and beautiful actress, a newcomer to Universal, supports Eddie Polo as leading lady and J. P. McGowan is co-operating with Polo in the direction.

The third offering in Universal's coming serial program is "The Diamond Queen" an adventuresome story of many thrills adapted from the famous novel by Jacques Futrelle entitled "The Diamond Master." The plot has been adapted so that the leading role can be allotted to Eileen Sedgwick, Universal's blonde-haired serial star, last seen in "The Great Radium Mystery." Edward Kull is handling the megaphone.

"Our 1920-1921 schedule of serials is planned to be the biggest collection of box-office winners ever turned out," said Mr. Berman, discussing the serial situation. "The growth in popular demand for serial pictures has surprised us in the last twelve months, but it has not caught us napping. Spurred to the highest efficiency by the making of the "Full House Five," our serial experts were in a position to throw themselves vigorously into the struggle for better serials for the new year."

"Drawn by the unusual types of adventure stories incorporated in Universal serials, and by the actual foreign scenes and foreign people shown, as exemplified particularly in "The Dragon's Net," an educated class of photoplay patrons is coming to recognize in the better class of serials a screen substitute for the serial adventure story found in magazines or the often-read novel of travel and adventure. And it is to this movement and readjustment of the serial-loving public that Universal is catering."

IT is seldom that a disinterested photoplay fan takes the trouble to write directly to a moving picture producer, either panning or praising a production, but once in a while some voluntary letter finds its way into the office of a film company and gives added inspiration to the makers of pictures by its sincerity.

Just such a letter recently was received by Mr. R. H. Cochrane, vice-president of the Universal Film Manufacturing Company. It was written by Mr. William V. Saxe, a prominent New York lawyer. He wrote as follows:

"In one respect this letter is virginal; it is the first testimonial I have ever written. Years ago I became so fed up with the 'I-had-a-wart-on-the-back-of-my-neck-that-I-used-for-a-collarbutton,-but-after-three-ounces-of-your-marvelous-medicine-I-am-able-to-use-it-for-a-coathanger style of advertising, that I made a mental reservation never to sling praise that stood a chance of being reprinted with my picture on the top of it. But this is different."

"'The Devil's Pass Key' has made me do two things I never expected to do; go three times to the same photoplay, and drag out my Corona and 'strictly personal' stationery to tell you that it is the finest all-around motion picture I have ever witnessed."

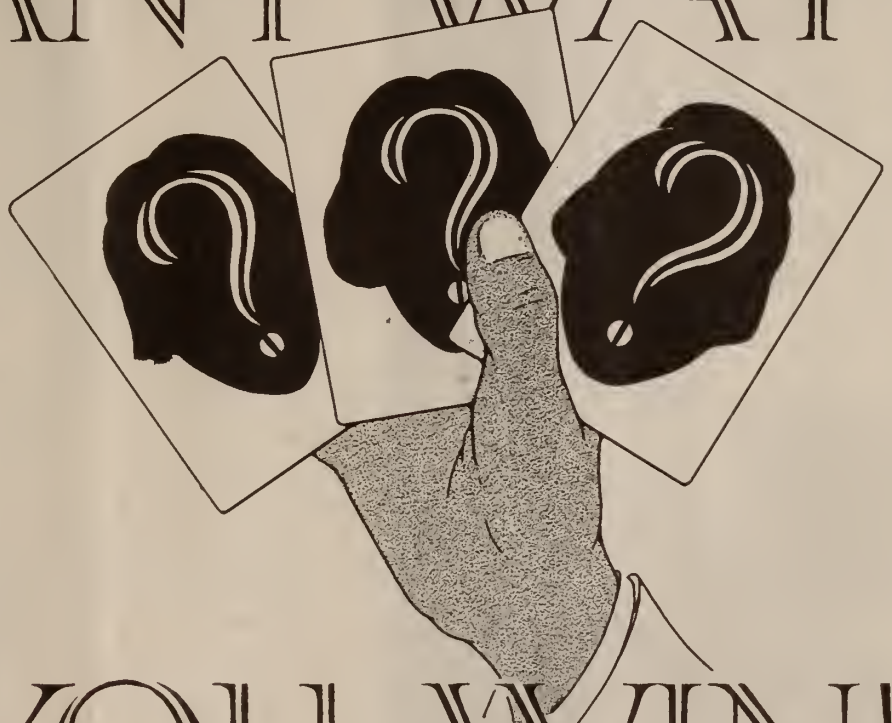
MR. ABE STERN, treasurer of the Universal Film Manufacturing Company, and Mrs. Stern, his brother, Mr. Julius Stern of the L-Ko Company, and others of their family, returned to this country from Europe last Saturday, aboard the liner, Mauretania. The Stern brothers went abroad with Mr. Carl Laemmle, president of Universal, four months ago. Mr. Laemmle is still in Europe.

The Universal treasurer came back enthusiastic over the continued good outlook for American films in Europe.

"Despite reports I have seen and heard to the contrary," he said, "the film producers in Europe are far behind the status of the industry in the United States. I would not want to say that they ever will catch up to us. I have been in six European countries recently, and nowhere did I find the general opinion in favor of the home-production compared to American photoplays."

Mr. Stern and his party spent many days going over the battlefields in Northern France. Assisted by European representatives of the Universal, they looked up the graves of several former Universal employes who were killed in action in the vicinity of Soissons and Rheims, decorating them, and arranging with near-by villagers to care for them continually.

ANY WAY



YOU WIN!

WHAT'S WHAT

In conjunction with the "Dramatic Mirror," the nationally known screen and stage weekly, Universal has opened a great country-wide contest. It is intended that three girls selected from among the contestants shall be engaged at a generous salary to appear in Universal Pictures. In addition, there will be presented to each girl putting forth a certain degree of effort, a beautiful strand of Nataline Pearls plus her commission.

HERE'S HOW

The only thing required is that each contestant secure subscriptions for this justly famous publication. With what ease and simplicity this can be done is too self-apparent to need further comment here. Of course, a good deal will depend upon the publicity and the follow-up methods employed by the local theatre.

WHAT THE GIRLS WIN

Deep down in every girl's heart there is a rooted desire to appear upon the screen. Here is her opportunity! Explain to the girls in your town what this may mean to them; also, that there are the consolation prizes mentioned in the other column.

WHAT YOU WIN

For YOURSELF—publicity and prominence worth many thousands of dollars.
For your THEATRE—Consistent, steady, large audiences.
For your BOX OFFICE—receipts that will equal and surpass any in the past.
AND THIS—the possible fulfillment of a long-cherished desire to assume the rank of the "leading house in town" and the certain prestige that goes with it.
Take advantage of this contest and write for particulars to the "Dramatic Mirror," 133 West 44th Street, N. Y. C.

Novelties Promised In Coming Special Attractions



Eva Novak in Universal Special Attractions.

WITH the recent release of Gladys Walton in "Pink Tights," Harry Carey in "Sundown Slim" and Frank Mayo in "The Marriage Pit," three productions are open for the exhibitor which are full of charm, excitement and interest; three productions the making of which consumed months of tireless energy on the part of the stars, the director and the companies. The "tireless energy" is not being diminished in the least, however, and there is some mighty hard work being done right now at Universal City on coming special attractions.

Three of them are practically completed. They are "Wanted At Headquarters," directed by Stuart Paton and introducing as a star a dazzling blonde beauty, Eva Novak, sister to the famous Jane, and dealing with the life of crimesters and their deeds of skill and cunning; Carmel Myers in the second of those delightful society dramas of which she is to make eight, entitled "The Gilded Dream," again directed by Rollin Sturgeon and Lyons-Moran in the fourth of their five-reel "knockouts." "Fixed By George," again directed and edited by themselves, in which they will be supported by four charming girls.

There have been few stars more active than Harry Carey in the past few weeks. He has had his entire company down at Jerome, Arizona, shooting scenes in and around the famous copper mines there for his next picture, "West Is West," by that famous author of rugged western tales. Eugene Manlove Rhodes. "West Is West" will again be directed by Val Paul, will include the petite Mignonne in the cast, Carey's recent "Find," and will be released about the middle of November. Following close on its heels will come Frank Mayo's next special attraction "Honor Bound." This is a story by Jacques Jaccard and is directed by him. It has a most unusual setting in the big rubber country in South America, and it is a fascinating tale of a man's ideals, his love of a woman and the adventure and excitement that is usually connected with a wild country unhampered by the laws of civilization.

When Carmel Myers returned to the screen, her reappearance on the silver sheet was awaited with the keenest interest, for movie-goers wanted to see what a successful year in musical comedy had done for Carmel. They were not disappointed in any of their high hopes of her, for "In Folly's Trail" was a delight and Carmel was a marvel. Now comes "The Gilded Dream," and following upon that another picture of society folk and their doings, tentatively entitled "The Orchid" which will probably be released late in November. "The Orchid" has an added novadded novelty in the person of its director, Marcel de Sano. a newcomer, still in his twenties, who is said to be in a class all by himself.

Eva Novak follows up the thrilling "Wanted At Headquarters" with a totally different kind of a picture, entitled "The Torrent," which tells the story of a loveless marriage, a life almost wrecked, a lot of adventure and final happiness. This picture will again be directed by Stuart Paton and will give Eva an opportunity to portray a woman from many different angles, which Eva can do quite deftly.

When Gladys Walton first appeared as a star in "Pink Tights" the critics were so loud in their praises of her charm and talents that Universal went right out on a hunting trip to find something really good for her next appearance. It has been found and is known as "Risky Business" and some litle flapper Gladys will portray in this picture!

Edith Roberts, who enchanted everyone with her portrayal of the half-breed in "The Adorable Savage," is back at Universal City now, after her first vacation in years, which she spent in New York City, where she delighted all the members of Universal's Eastern center with her vivacity and spontaneity. Edith will have another adorable role in "White Youth," a beautiful story of love and girlhood written by those well-known playwrights, Clara Beranger and Forrest Halsey. She will again be directed by Norman Dawn, who was responsible for "The Adorable Savage."

It is a large order that Universal has in hand on the special attractions, but the efforts being expended are huge, and the forthcoming productions of this class should be looked forward to with interest by every exhibitor.

Here's How He Likes The Special Attractions

"I just finished playing 'Blue Streak McCoy,' and I liked it so well that I want to tell you about it. That is certainly a regular picture. I wish that a Fox man had been there; I know that Tom Mix never made anything in a class with it."

"I did a nice business to-night, and people were more than pleased with the picture."

J. H. EBERSOLE, Manager,
Majestic Theatre,
Avoca, Iowa.

Service Page For Lyons-Moran In "Fixed By George"



AT A GLANCE

SUBJECT—"Fixed By George."

STARS—Eddie Lyons and Lee Moran.

PREVIOUS HITS—"Everything But the Truth," "La La Lucille," "Once a Plumber," etc.

STORY BY—Edgar Franklin.

SCENARIO BY—C. B. Hoadley.

SUPPORTING CAST—Beatrice La Plante, Hazel Howell, Daisy Robinson, Maude Wayne, Frank Gamble, Earl Martin, Jack Bryon.

LOCALE—A large city—a mountain lodge.

TIME—The present.

THUMB-NAIL THEME—The story of a young physician whose success in treating feminine patients with "nerves" arouses his young wife's jealousy; of a meddlesome friend whose efforts to "fix" the domestic break entangles everyone concerned in a series of ludicrous situations from which they are finally saved by the doctor's ingenuity.

CAST

George ..... Lee Moran
Geraldine (his wife)..... Hazel Howell
Dr. Poole..... Eddie Lyons
Margery (his wife), Beatrice La Plante
Father Starr..... Fred Gamble
Angelica Starr..... Daisy Robinson
Sam Sorley..... Earl Martin
Harry Starr ..... Jack Byron
Helen ..... Maude Wayne

GEORGE DARE, married and frequently miserable, has an unhappy faculty of interesting himself in matters which ought not to concern him.

Dr. Arthur Poole is a rising young physician, and specializes in nervous diseases. Doc has for a patient Angelica Starr, the pampered daughter of millionaire Starr. Angelica has nerves and Starr is not averse to having them eradicated at the greatest possible cost by an expensive specialist. Doc Poole makes the treatment so pleasant that Angelica forms an attachment for the handsome physician.

Poole is married and his wife, Margery, is jealous of the doctor and his handsome patients. Doc is nothing if not thorough, and he escorts Angelica to places of amusement—to divert her mind from her shattered nerves. This professional solicitude does not meet with the wife's approval.

George has had a quarrel with his wife, Geraldine, and she has gone to her sister's house. Margery comes to visit her during her absence. George is home and Margery—keen to divide her secret—tells him of her domestic affairs. George has a brilliant idea.

He will assist Margery and they will expose Doc. They will decoy Doc and his fair patient to a vacant house owned by George's aunt and then bring on the climax that will restore domestic happiness to Margery.

George writes Poole a letter and the doctor is keen for the adventure.

Starr's son wishes to marry Helen, but she is a business woman and his father objects. Helen writes old Starr a note making an appointment with him at a designated place, and he "falls for it."

The stage is all set. George and Margery go to the vacant house up in the country. Unknown to them Helen has rented the house to entertain old Starr. She expects to compromise him and force him to consent to her marrying his son. George and Margery arrive and have their car stolen, as planned by Helen, who only expects Starr.

Doc and Angelica arrive and have their car stolen and are forced to meet George. Margery has seen her husband and hides in a bedroom. Doc berates George. And to make matters worse it is raining.

Geraldine, George's wife, has returned home and the cook, having listened, tells her all about it. Geraldine starts for the vacant house to take matters into her own hands.

Helen, made up like a movie vamp, deceives all who come in contact with her. Angelica develops a case of hysteria and insists that the doctor, who has represented himself to the Starr family as a bachelor, should marry her.

The complications come thick and fast. Geraldine arrives and starts something. Both wives are in hiding. Helen is having guests galore.

Old Starr appears and is vamped by Helen. Young Starr, the fiance of Helen, arrives, accompanied by Sorley, the intended husband of Angelica, and excitement reaches fever heat.

Finally, by the aid of some plain and fancy lying, George straightens out matters, and the story ends in a gale of laughter.

ADVERTISING DISPLAY LINES

Your joy carburetor on the blink? Never mind—it'll be "Fixed by George."

Whose wife are you? Don't answer until you see how a marital mix-up was "Fixed by George."

For once George failed to argue. "George," the doctor had said, "Make Love To My Wife!" See Lyons and Moran in "Fixed by George."

He was the doctor but he let George do it—and things certainly were "Fixed by George."

A wild party for four was "Fixed by George." George took the doctor's wife and the doctor took his pretty patient. But in came the pretty patient's impatient parent. Also his son and his son's vamp fiancee and his daughter's promised fiance and even George's wife. It was a vicious circle—especially for George. See Lyons and Moran in "Fixed by George."



You'll Meet Them Pretty Soon

FROM left to right they are Maude Wayne, Daisy Robinson, Beatrice La Plante and Hazel Howell, and they are as pretty and charming a collection of girls as can be found anywhere. And they are all four of them going to appear in one picture. And that picture is "Fixed By George," in which Eddie Lyons and Lee Moran will next be flashed on the screen. Eddie and Lee know that the first requisite for a comedy is laughter, but they haven't forgotten that the second is attractive femininity, and they have got a quartette this time that is beautiful and that can act in addition.

Two years ago Hazel Howell, who plays the wife to Lee Moran in the picture, was delighting New York theatregoers with her singing and dancing in "Flo Flo," a musical show which enjoyed a season's run on Broadway. Notwithstanding the fact that Miss Howell was born in Pomona, California, just a few miles from Los Angeles, in the days when motion picture dramas were in their infancy, it was not till after she had gone to New York and won success on the stage that she was able to return to her native state and gain recognition on the screen.

Beatrice La Plante, who plays the wife to Eddie Lyons, is a vivacious little French comedienne, who has all the charm and spontaneity of the women of her race. She, too, has appeared in pictures with numerous other celebrities. And Maude Wayne, who plays the gorgeous vamp once enhanced the Mack Sennett comedies with her enticing beauty.

One of the most difficult roles in "Fixed By George" has been entrusted to Daisy Robinson, who plays the part of the fashionable young invalid whose temperamental nerves cause most of the complications in the story. Miss Robinson has been an actress all her life, and is by experience and natural ability well fitted to undertake any role, however difficult. She was one of the children in "Peter Pan" with the famous Maude Adams; she has played in stock in several large cities; she has had a part in a recent revival of that famous classic "Ben Hur" and New York has seen her in a number of roles in dramatic successes.

"Fixed By George" has all the esential qualities of a big comedy picture. It has two capable and popular stars, Eddie Lyons and Lee Moran, four charming young leading ladies, plenty of good, clean and wholesome fun, and a big dose of animated action.

They've Done It Again

A STRIKING victory for news reel producers in their fight to put the news reel camera-reporters on a par with straight news reporters in the right of entry to news events developed at the recent race between Man o' War and Sir Barton.

When arrangements for covering the race by news reel were being made, it was found that the racing association had sold exclusive rights to take moving pictures inside the enclosure to an independent film company.

Led by International, the various news reel companies put up a lively fight, but were unsuccessful in gaining admission to the race course. News instincts admit of no defeat, however. Representatives of the several news reels put their heads together and then hired carpenters to construct a platform outside the enclosure.

The race pictures obtained in this manner by International were released in International News No. 70. They were shown on Broadway in the Capitol Theatre beginning Sunday, October 17.

Publicity Stories For Lyons-Moran In "Fixed By George"



GOOD TASTE EVIDENT IN LYONS-MORAN PICTURES

EDDIE LYONS and Lee Moran are here to refute the assertion that the English people are deficient in their sense of humor. The comedies made for a number of years by these popular Universal stars have a wide circulation in England, Australia, New Zealand, India and other British possessions, and they have received some of the most appreciative letters from motion picture fans in those countries. And Lyons and Moran have never gone in for the obvious sort of comedy—the slapstick variety which will get a laugh from an Eskimo or Fiji Islander because of its very crudeness. Their fun films have always been characterized by good taste and a certain degree of subtlety which appeals to the intelligent lover of laughter.

"I don't know how the impression has spread that the English are dull when it comes to seeing the humorous angle of a situation," recently remarked Eddie Lyons. "A country that has produced such humorists as James M. Barrie and George Bernard Shaw is certainly not to be accused of lacking a fine perception of wit. Some will say that Barrie is a Scotchman and Shaw an Irishman; but they have written for the English public, and it is London that set the seal of approval on their literary and dramatic efforts."

"We have had hundreds of letters from movie goers in England," added Lee Moran, "that prove clearly that as a nation their sense of humor is very keen.

Lyons and Moran's latest comedy feature, "Fixed By George," will be shown at the ——— Theatre next ———.

NEW COMEDY SURPASSES STARS' EARLIER SUCCESSES

"FIXED BY GEORGE," the latest Universal comedy feature, starring Eddie Lyons and Lee Moran, represents one of the most perfect combinations for screen success to be found anywhere. First, there are Lyons and Moran, whose record of successful comedies stands alone in the world of the motion picture. Over two hundred comedies have been produced by these prolific mirth creators, and every one of them has been a hit in its class. They started with the unpretentious single reelers six years ago, and though lacking the "class" and perfection of their later productions, they were characterized by good taste, wholesome humor, smart clothes and an utter lack for the horseplay and crude wit which passed for comedy in those days. They improved their productions as the screen progressed in importance, and their two-reel comedies were the leaders in their particular class. A year ago the demand came from all over the country for more pretentious productions for Lyons and Moran, and Universal decided to have them produce five-reel features of stage successes and the best humorous stories of the magazines. The success they have scored with their first three features is well known to everyone, and "Fixed By George," their latest effort, is said to surpass its predecessors.

Another factor in the combination is Edgar Franklin, well known dramatist and magazine writer, who has furnished Lyons and Moran much humorous material in the past. "Everything but the Truth" and "Once a Plumber," two of their biggest hits, were from Edgar Franklin's pen, and he is also the author of "Fixed By George," to be seen next week at the ——— Theatre.

LYONS-MORAN INNOVATED NEW IDEA IN FILM COMEDY

YEARS ago, when screen comedies were in their infancy, audiences were led to believe that a battered derby, a ragged coat and over-size shoes were the chief articles of a comedian's wardrobe. The impression was also current that scraggly whiskers, a fantastic moustache and a putty nose proclaimed the screen humorist. As for the "props" of the laugh-maker's trade, they consisted principally of stuffed clubs, inflated bladders, plaster bottles and over-ripe custard pies.

About six years ago two young men who had been making audiences laugh in musical comedy and in vaudeville, using legitimate methods and dressing in the height of fashion, decided that if audiences in a legitimate theatre, could be amused by such methods, there was no reason on earth why patrons of motion picture theatres could not be made to laugh in a similar manner. Universal thought the idea worth trying, and the Lyons and Moran comedies were launched. They were a success from the start. Eddie Lyons and Lee Moran proved that it was not necessary to make up and dress like a scarecrow to be funny, or to hurl edibles at each other to provoke the audience to laughter. Bright situations cleverly presented, smart clothes, attractive settings and locations and clever titles proved just as funny, much more wholesome, and brought audiences back instead of disgusting them.

"Fixed By George," the latest of the Lyon-Moran five-reelers will be seen next week at the ———Theatre.

Woman Exhibitor Devises Interesting Display

THE manager of the Casino Theatre out in the Windy City, is a very enterprising lady who is always on the job as far as publicity for her pictures is concerned. Mrs. Emma Cohen is her name and Mrs. Cohen knows a good picture when she sees one. She knew that Frank Mayo in "Hitchin' Posts" was a great production and she backed it up by an emphatic and taking lobby display. And she drew the crowds and made big money on her picture. Mrs. Cohen is keen on using lobby displays in connection with the productions and she attributes a considerable portion of her financial success with the productions to the efforts she expends in arousing interest by decorating the available conspicuous space which her theatre has.



Lobby display of Casino Theatre, Chicago, Ill., for Frank Mayo in the special attraction, "Hitchin' Posts."

Mayo has made another picture since "Hitchin' Posts," called "The Marriage Pit," and although it is a vastly interesting one, and much in demand, it is in no way detracting from the popularity of "Hitchin' Posts," his earlier release. This story of post war days on the great Mississippi and in the adjoining country, is full of romance, adventure and quick action, and is just the role for Mayo, virile, romantic and versatile actor that he is. Mayo is now working on his next production, "Honor Bound," from the pen of Jacques Jaccard, who is also directing the production. It is a picture of the big rubber country in South America, and it has a big role in it for the star, who, as usual, will be surrounded by a capable cast.

Frank Mayo is worth any added publicity that the exhibitor backs him up with, for he has made his own niche in the movie hall of fame, and his popularity is something stable and lasting. Other exhibitors can "cash in" on him just as did the enterprising manager of the Casino Theatre.

HERE'S A SPECIAL ATTRACTION WITH A SERIAL THRILL!

CLINGING for four hours to the front of a speeding Southern Pacific locomotive while filming night stuff for "Wanted At Headquarters" on the main tracks in the Newhall tunnel near Los Angeles, didn't phase plucky Eva Novak nor her director, Stuart Paton.

Although they were almost suffocated by smoke and gases from the engine when it sped through the long tunnel, the Universal star and producer stuck sturdily with the cameraman. Sixty members of the cast and producing staff were used in the scenes, which show the kidnapping of an armored express training containing a $10,000,000 shipment of gold bars by a gang of super-crooks.

One of the enormous lights used for long shots at night was mounted on the locomotive to light the track for half a mile ahead. The electricity to feed the light was supplied by a special equipment of motor-generators carried on a flatcar trailer. A day coach was also provided as a lounging and rest room for those of the company not actively appearing in the scenes.

The train operated on the main track, and the crew kept in touch with the division dispatcher at Los Angeles and moved it to a siding when the regular passenger trains headed for points north and east thundered through.

The company worked four days with the locomotives, the rent for which approached the $6,000 mark. Other scenes were made on a siding at Pacoima, Cal., and about a rock quarry there.

"Wanted At Headquarters" is from the story by Edgar Wallace, picturized by Wallace Clifton.

LYONS-MORAN MAKE THEIR BOW IN SOCIETY

WHEN David Robbins, chief of the projection department of Universal's New York office, recently celebrated in honor of his young son Morton's birthday, he arranged a private showing in the living room of his home of "Once A Plumber," featuring Lyons-Moran. Using a small home projector, he ran the picture off in great style. The neighborhood had gotten wind of the affair beforehand and as Lyons-Moran were as popular there as everywhere else, Dave had a lot of unbidden guests, whom he good-naturedly welcomed. "Once A Plumber" proved a "knockout" and this private showing helped the neighborhood theatres when they offered this attraction. for the stories of its super-qualities got around in double-quick time.

Service Page For

Carmel Myers in "The Gilded Dream"



Carmel Myers
UNIVERSAL

AT A GLANCE

SUBJECT—"The Gilded Dream."

STAR—Carmel Myers.

PREVIOUS HITS—"The Dream Lady," "His Unmarried Wife," "The Little White Savage," "In Folly's Trail."

DIRECTED BY—Rollin Sturgeon.

STORY BY—Katherine Leiser Robbins.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—Thomas Chatterton, Elsa Lorimer. Boyd Irwin, Edward Tilton, Edwin Dennis.

LOCALE—A small town; New York City.

TIME—The present.

THUMB-NAIL THEME—The story of a girl who cherishes through a drab existence the dream of a rosy future, and the results which follow her plans to make that dream a reality.

CAST

Leona	Carmel Myers
Jasper	Thomas Chatterton
Geraldine	Elsa Lorimer
The Attorney	Edward Tilton
Frazer Boynton	Boyd Irwin
Alex	Eddie Dennis

THE STORY

LEONA is a dreamer of dreams—in whose small town there is no opportunity for the finer things of life—the things which her mother, an ex-society woman, has often told her of. Now an orphan, Leona lives in dreams of a golden future—a future which seems long distant if even possible. Then, into the sordid present, with its hard work at the millinery shop, comes the good news of the legacy which makes possible the realization of the first step toward her golden goal.

Leona goes to New York City and is taken under the wing of her godmother, Geraldine de Forest, an old chum of her mother's. There she starts an intensive campaign to achieve a gilded marriage. She has youth and beauty and undeniable charm—and her way seems smooth. Frazer Boynton, a millionaire, falls in love with her and proposes. This seems the goal of her dreams—although by now she has met another man, a lovable idler, Jap Holroyd. At his meeting with Leona all is changed, for from then on he is devoted solely to her. She finds herself inclining more and more toward Jap, and is repeatedly warned by Geraldine, who is jealous.

Leona accepts Boynton after a bitter disillusionment concerning Jasper Holroyd, and tries to forget Holroyd in the glamor of the gilded dream. She seems succeeding, when other influences threaten the barque of her dreams. An obnoxious country lover visits her and has to be disposed of.

Leona is becoming more and more disillusioned with life and more miserable each day. Then Jap comes to the country place where she and Geraldine have gone for vacation—he is on his way to San Francisco to engage in big work there. An accident occurs—and Leona, rescued by Jap, finds the truth out about herself at last. She finds that she loves Jap, worthy or unworthy—and that in pursuing her gilded dream she has become as the people with whom she has associated in New York. She determines to leave them, and go to work—to find her dreams by her own effort and work. She breaks her engagement with Boynton, which so enrages Geraldine because of the scandal it will create, that Geraldine orders her from the house and declines to have any more to do with her. Geraldine admits her accusation against Jap was a lie.

Penniless, but with renewed self-respect, she starts off to the city, but Jap is waiting—and they have mutual explanations.

ADVERTISING DISPLAY LINES

You can't sell your love and keep it too. This is the lesson Carmel Myers learns in "The Gilded Dream."

Leona the girl loved money; but Leona the woman loved love. See Carmel Myers in "The Gilded Dream."

"If I ever marry, it will be for money—the only thing that brings real happiness" said Leona. But women change their minds. See Carmel Myers in "The Gilded Dream."

In a fantastic boudoir two designing Daughters of Eve planned their amazing conspiracy against the well-being of the state of bachelorhood. See "The Gilded Dream" with Carmel Myers.

High brows and low necks, cold baths and hot intrigues—that was the life Leona longed for in the circles in which dull husbands and frivolous wives let each other severely alone. How she fared is told in "The Gilded Dream" with Carmel Myers.

Usable Publicity Stories for Carmel Myers in "The Gilded Dream"

CARMEL MYERS MEANS YOUTH AND VIVACITY

CARMEL MYERS is the Peter Pan of the screen. Although this fascinating young California girl has won success as a star on the silver sheet and on the Broadway stage, she has never quite grown up. The unquenchable spirit of youth is just as vital to Miss Myers to-day as it was a few years ago when she was attending school. She is a rare combination of dignified star and mischievous youngster, and neither phase of Carmel is a pose.

One moment she will be discussing with her director, Rollin Sturgeon, the technical points of a scenario, and five minutes later she may be found in her dressing room busy on a wardrobe for a row of kewpies. You may find her between scenes poring over a draft of the League of Nations or deeply interested in a volume of history or philosophy, and an hour later she will be reading a book of fairy tales or getting a kick out of the colored supplement of a Sunday newspaper. She amuses herself at times by writing detailed criticisms of books she has read or plays or pictures she has seen, and then again she may be composing a series of frivolous limericks compared to which the rhymes of Mother Goose are deep and serious.

It is this unconquerable fire of youth that adds zest and charm to every character Miss Myers portrays on the screen. It is this spirit which urged her to go to New York and win a name on the stage after she had starred in the films for two years. After her conquest of Broadway she returned to Universal City and appeared in "In Folly's Trail," which scored such a huge success that she was immediately starred in "The Gilded Dream," by the same author and with the same director. This picture is soon to be seen at the ———— Theatre.

"The Gilded Dream" is a notable production in that its cast includes in addition to the youthful and vivacious star ,an actor of the charm and finish of Thomas Chatterton, who marries the lovely Miss Myers in the picture's close, an actress as adept as Elsa Lorimer, who portrays a difficult role with the most convincing reality, and Boyd Irwin, who, as the "genteel heavy," almost marries the lovely heroine to himself and his millions, but is disappointed at the eleventh hour. Mr. Irwin is an English actor who did considerable screen service in a big film produced in Australia.

LEADING MAN PURSUES NUMEROUS ACTIVITIES

THOMAS CHATTERTON, who plays opposite Carmel Myers in her newest photdrama, "The Gilded Dream," which is to be seen at the —— Theatre on ———, has won success on the stage, on the screen, as a director, in the world of business and as an inventor.

On the stage he has played parts



Carmel Myers in "THE GILDED DREAM" UNIVERSAL

since he was a youngster. He played in "The Man of the Hour," "What Happened To Jones," "Lovers Lane" and other successes. He played stock engagements in various cities, and on four different occasions played juveniles and leading roles at the Alcazar in San Francisco. He first became associated with the screen when Thos. Ince engaged him to direct for him about six years ago. He was with Ince in that capacity for two years, playing leading roles and heavies in many of the stories he directed. Then he occupied a similar position with the American company, after which he returned to the spoken drama for a time. He has recently played leading roles with Enid Bennett and Peggy Hyland.

Thomas Chatterton is the originator of the Chatterton System of Bakeries, a million and a half dollar corporation with stores in every large city west of the Rockies. His system of baking bread, under ideally sanitary conditions is patented, and he draws a royalty from the companies using his process.

He is now employing his spare time in perfecting a stereoscopic lens which will give depth and definition to a motion picture as it is thrown on the screen. He reports that he has worked up the idea, which only needs simplifying and refining.

ACTRESS' GOWNS CREATE A SENSATION ON SCREEN

IN "The Gilded Dream," the Universal photodrama in which Carmel Myers is to be seen at the —— Theatre on ———, many of the scenes are laid in the exclusive social and Bohemian circles in New York and its suburbs, and there is a veritable fashion show in the garments worn not only by the winsome star, but by several other members of the company.

Elsa Lorimer, who plays the role of the ultra-modern Geraldine De Forrest in "The Gilded Dream," is recognized as one of the best dressed women on the screen. She spends a small fortune in keeping her wardrobe up to the minute and is often several months ahead of the calendar. She has appeared in a number of recent film productions in which her beautiful gowns were as attractive a feature as her splendid acting.

Miss Lorimer brought to the animated sheet the experience of six years on the New York dramatic stage, appearing under the management of such well-known figures as Daniel Frohman, Henry B. Harris, William Brady and Oliver Morosco. She played a number of society roles at the Lyceum Theatre, New York, supporting Robert Edeson, Walter Jones, Hedwig Reicher and Marjorie Rambeau and played leading roles in stock companies both in the East and in California.

Her entrance into the silent drama was brought about by the fact that she was playing in a Broadway production owned by Daniel Frohman, who is also greatly interested in the Famous Players Film Company. A screen drama was being cast requiring an actress of the same type as Miss Lorimer, and Mr. Frohman suggested that she enact the role in the studio during the day while she was appearing in the stage play at night. Since then she has devoted her efforts to the screen almost entirely.

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture. Order No. 5 mats, only 40c.



The Biggest Heart Picture of the Generation

DOROTHY PHILLIPS

The Dazzling Star of "The Heart of Humanity" in the Universal Jewel Production de Luxe directed by Allen Holubar

"ONCE TO EVERY WOMAN"



Supported by ... Margaret Mann the Mother Mine of "The Heart of Humanity" .....

YOU know that there is nothing so beautifully compelling in Nature as mother-love. Even the word "mother" gives you a thrill. Imagine, then, a picture that is almost sublime in its reverent, forceful and dramatically appealing presentation of the mother-love theme! Here, indeed, is such a picture. It reaches depths of pathos and heights of human feeling seldom found on the screen; it will make you cry, then dry the tear with a smile; it will thrill you with its drama and hold you tight with its suspense... It's worth seeing if ever a picture was—and besides being entertained you'll be happier for having seen it. Come—that's all!

NOW PLAYING

"ONCE TO EV

The Biggest Heart P



Here's the picture that l
throbbing cadences of silent song
mother-love—mother-love in all
and burning intensity of emotion
right down to the innermost rec
forth a glowing response that mak
power of the force that rules the
having seen it.

DOROTHY

The Dazzling Star of "

UNIVERSA

This is an exact-size reproduction
paper Advertisement which is now
for this great picture. In the ad
contains copy calling attention to
acting. Order your mat from you
the Universal Supply Dept., 1600 B
to Every Woman," Mat No. 6, Pric

The Lover who waited.



The Girl who dreamed.



The Source of the money.

ERY WOMAN

ture of the Generation

ns on the screen in
e very breath and soul of
boundless, loving sacrifice
It's a picture that reaches
s of your heart and brings
you recognize and feel the
ld. You'll be happier for

PHILLIPS

e Heart of Humanity"

EWEL

ne new Half-page News-
lable (in mat form only)
you will run, this space
thy Phillips' remarkable
versal Exchange or from
vay, N. Y. Specify "Once



The Man who didnt want to marry

The One who had to be paid

The Woman who came home

Dorothy Phillips

YOU saw her in "The Heart of Humanity"—you'll never forget her. Yet here is a photodrama still bigger and one in which America's Bernhardt reaches heights of dramatic expression that will hold you enchained. See her play Aurora Meredith, the small-town girl, whose golden voice raised her from humble poverty to the mighty stage of the Metropolitan, and you will see acting such as the screen has seldom known.

Supported by

MARGARET MANN,

the famous "Mother Mine" of "The Heart of Humanity."



Universal Jewel Production de Luxe

"ONCE TO EVERY WOMAN"

A PICTURE of Mother-love and a woman's quest that will strike a responsive chord in every human heart. Not a preachment, but just a story of your mother and mine, simply and beautifully told, yet with one of the biggest scenes in it that the screen has ever produced, the great panic scene in the Metropolitan Opera House following the shooting of Aurora Meredith on the stage. The critics of the foremost moving picture magazines are unanimous in saying that this is one of the finest things that have ever been done in pictures. You cannot afford to miss it. Now playing. Remember the name—you'll never forget the picture—"ONCE TO EVERY WOMAN."

NOW PLAYING

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture. Order No. 4 mats, only 40c.

Here's A Wonderful Idea For A Cut-Out



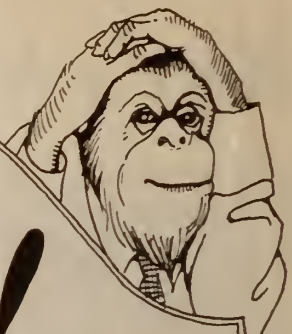
THE attractive twenty-four sheet posters issued by Universal for "Once To Every Woman," the big Jewel starring Dorothy Phillips, are ready at all the exchanges now and a wonderful cut-out can be made from one of these.

The making of this cut-out does not involve any intricate processes—it is quite simple, in fact. Take four strips of compo board, seven feet high and twenty-eight feet wide, lay them side by side and mount on them the twenty-four sheet poster cut out in the manner shown by the illustration. Connect the four pieces with hinges so that the cut-out is in reality a folding screen. How attractively this shows off in front of a lobby can well be seen from the reproduction on this page of the cut-out in front of a theatre.

The poster features emphatically the dazzling star of the production—Dorothy Phillips—showing her first as a school girl graduating from the little village school; second, leaving home and mother and all the loved ones to conquer the world and reach to golden heights of fame; third, on the brink of her career, and fourth, as the woman with society at her feet. It is a delightful progression that is illustrated in this poster.

All sorts of inspiring letters are coming to the Universal offices daily from exhibitors and persons who have already shown or witnessed "Once To Every Woman," meting out to it the very highest of praise and predicting for it the most glorious of successes. Dorothy Phillips has done the best work of her career in this heart drama, and Allen Holubar has directed it with the skill of a master. Margaret Mann gives a noble and notable characterization of "mother," and Robert Andersen and Rudolph Valentino give flawless impersonations.





Look out! he's wild!



AND is he FUNNY? Oh. Boy! Listen to the crowds that come a-flocking way beyond your wildest dreams, and judge for yourself. Show him in his latest two-reel monkeyshine and know why Universal claims to have discovered the Missing Link for an unbroken chain of laughs; learn why a never-ending roar of guffaws greets this living storehouse of unlaughed laughs. Here's a rib-tickler that has 'em rockin' in their seats like a storm-tossed catboat. Book this robber of the blues that is linin' 'em up four deep from the box office to the post 'round the corner.

JOE MARTIN

In his latest chin chuckler directed by Al. Santell

"A WILD NIGHT"

UNIVERSAL-JEWEL

ADVANCED PRICES AND THEN-

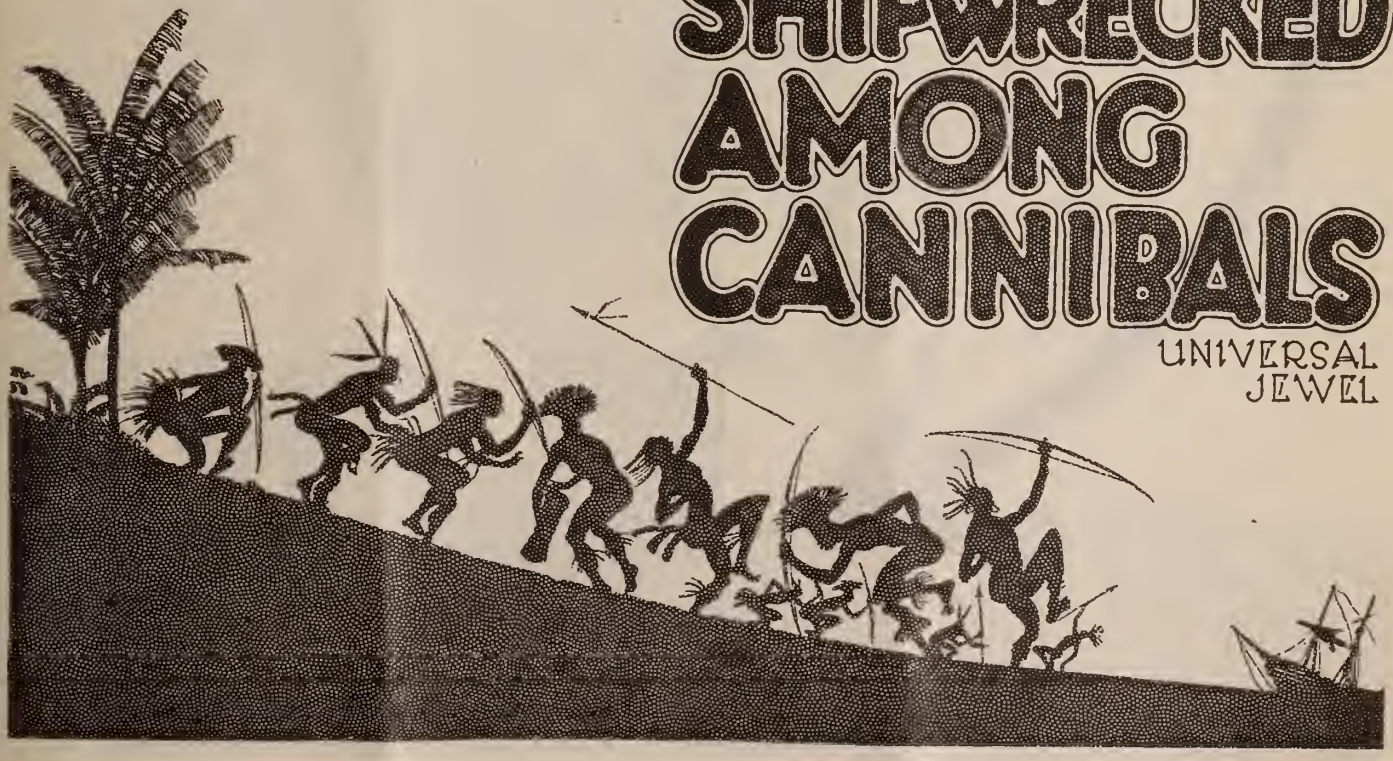
FIVE TIMES HIS CAPACITY-AND TURNED 'EM AWAY

JACOB MOELK, of the Majestic Theatre, Janesville, Wis., wires: "Opened with 'Shipwrecked Among Cannibals' at advanced prices. Unable to handle crowds. Turned hundreds away. Seating capacity 300. Paid admissions 1,537. This picture will break all house records, for my patrons came out commending picture. Give me more of these money-getters."

Carl Laemmle presents

SHIPWRECKED AMONG CANNIBALS

UNIVERSAL JEWEL



WHEN?

"BLIND HUSBANDS"



THIS is the man who directed the picture which has made more talk since its release than any other production of its kind during the year 1920. Take our advice and play this masterpiece at your earliest opportunity. Genius doesn't show every day.

CARL LAEMMLE presents Von Stroheim's MASTER PICTURE

"The DEVIL'S PASSKEY"

Universal–Jewel Production De Luxe

Something Worth "Piping" About

PRISCILLA DEAN

in Tod Browning's Production

"The VIRGIN OF STAMBOUL"

Story by H. H. Van Loan

UNIVERSAL-JEWEL



Thousands of exhibitors have heard the call of this big-as-life wonder feature and are the richer for having answered it.

Millions of people have wept and laughed with alluring, seductive Priscilla Dean and are the happier for having seen her.

All the oriental grandeur of the land made famous in song by Omar is here depicted with a fidelity and lavishness that fascinate the eye while it thrills and enthralls with its big, pulsating, wondrously human story.

P. S. Mr. Exhibitor, have YOU booked it?





Priscilla Dean ironing in her home.

She's A Home-Maker Too

THIS is none other than Priscilla Dean, star of many splendid picture plays, who lives in a world of glamour and romance during most of her waking hours, doing just what you and innumerable other women all over the globe do most every day—IRONING. And the place where Priscilla is performing this housewifely duty is none other than her home, in one of the prettiest of bungalows in Hollywood, California. And it is a real home, too, with a real husband in it, for in private life Priscilla is the wife of Wheeler Oakman, her handsome leading man. Priscilla's joy in her home-life is a keen one indeed, and she finds no greater delight than in the performance of the thousand and one little homely duties attached to the care of a house, and in working in her garden and orchard.

It will be many a moon before the fame of "The Virgin of Stamboul," in which Priscilla Dean starred, dies down. An exquisite production, both from the acting and directorial end, it met with instantaneous and popular favor wherever it was shown. And now, many months after its release, this romantic production of the mysterious East is still being industriously booked and is playing to crowded houses.

"Outside the Law," the next big Jewel starring Priscilla Dean, is being awaited with keen anticipation. Directed by Tod Browning, who made "The Virgin of Stamboul," every detail of its stupendous sets was carefully supervised and its scenes are said to be the mot realistic ones ever filmed. The members of its cast are names to be reckoned with in the world of pictures, and include Lon Chaney, E. A. Warrern and Wheeler Oakman, in addition to Miss Dean. It will be released within the next few months.

Here's No. 3 From Betty

Dear Betty: Last night the Nightingale awoke me—this is about the ninety-first time it's happened, and every time I phone the janitor he says he's off black cats and opals. Nightingale belongs to an X-Lieutenant—a Bachelor (I mean the Lieutenant) and he lives directly over me—all alone with his cat. You know my bedroom opens on the fireescape, and they tell me Nightingale is a booze fighter, acquired the habit in the trenches as he's a war veteran. You remember that bottle of Kentucky Rye you hid in my hat box—well the cork worked loose and that's why Nightingale is so attentive. The fumes have penetrated through the walls. The Bachelor came down the fireescape the other night to apologize for the cat's indiscretions and now I understand why the Janitor included Opals with black cats. The Bachelor has opal eyes Betty. Say, what sort of a gown did Juliet wear when Romeo scaled her fireescape? Don't overlook this question as you occasionally do when I ask you something important.

By the way, the Piano is installed in our Luncheon Club Room. It's a peach and you ought to see it shimmy with one of our jazz players. I really believe by Spring we'll be signing contracts with exhibitors for the use of our orchestra—we've only got about 26 players on various instruments. We haven't fixed up our rest room yet—we're postponing it until we pull off our Halloween racket. Who wants to rest, nobody, we're all too busy scrapping over the entertainment we're going to give. There'll be toe dancers, singers, performing monkeys, and I believe one of the girls invited the Salvation Army.

Betty I'm economizing to such an extent that I don't even buy a paper any more. I'm trying to demonstrate to the subway crowd that we can get along without papers as well as restaurants. Of course, one can always look over the other fellows shoulder. Between the two economies—the lunch and paper, I've bought a peach of a new blouse. It must be becoming because none of the girls like it.

By the way, I forgot to write you that George Kann is back from Europe. He's the same old George, with exception of a few acquired expressions. We're all Deah Girruls now, and everything we do is topping. He's donated seventy-fuve books to our library. I asked him to throw in a set of Balzac, but instead he gave me a copy of the old testament. However, one's as interesting as the other.

The General Manager of Exchanges, Mr. Berman, is wearing a most benignant expression. He's just returned from an extended visit of one day in Chicago where he held a meeting with "His Boys." I wish he'd go to meeting oftener for it always puts him in a dandy humor to hear all "His Boys" tell how they're going to smash H—— out of all previous records. I can swear occasionally Betty in my letters—that's a privilege that goes with voting. Well, to get back to the meeting, I don't see why we girruls can't attend these meetings, do you? Think of what WE could put over. Of course, maybe the General Managers figures it wouldn't be a good idea as far as the concern is concerned, as married managers need higher salaries.

P. S. Claude Macgowan has resigned, and Olga Hadel is examining Aluminum wear. Why do pretty girls suddenly get interested in Aluminum, Betty? PEGGY.

International News

No. 69

Fresno, Cal.—$250,000 auto track completed and opened with thrilling races. (Driving the last golden stake). (To be omitted from Boston, New England, Chicago, Baltimore and Southern prints.)

Boston, Mass.—Boston celebrates Fire Prevention Day. Old timers join modern flame fighters in parade. (For Boston and New England prints only).

Jamestown, Va. — British "Pilgrims" at American Shrine. Lord Rathcreedan's party visits "cradle of Republic". (For Baltimore and all southern prints only.

Chicago, Ill.—Host of children take part in great play festival. (For Chicago only.)

New York City.—King Football reigns. Contests like this between Columbia and New York University attract thousands all over the country.

San Pedro, Cal.—Extra! Extra! Enemy fleet routed in "fierce battle" off the Pacific Coast. (Don't be alarmed—it's just practice).

Langley Field, Va.—This U. S. Airplane shows efficiency in long training flight.

St. Augustine, Fla.—A flourishing colony. Sunny skies and free board keep the 'gator clan happy.

Huntington, Ind.—Senator Harding quits front porch and crowds turn out for his rear-platform talks.

Cleveland, O. — International presents Cleveland's victory in the greatest game in world's series history.

Tad cartoon.

New Screen Magazine

No. 90

IF the eye were a telescope, it would see strange things. It would perceive the flat plains and bright mountains of the moon. It would see that the planet Mars is more like the earth in appearance than any other world of the solar system. It has snow caps at its poles, which melt in summer and freeze in winter. All the planets would be hugely magnified.

There are games and games, but some of them ought to be played more often by children who want to be sturdy. "Snatch the Handkerchief," for example and "Chicken Fight."

For the lady who wants to be beautiful, the neck, arms and elbows should be given especial care. If the elbows are not creamed properly, dirt collects that makes the arm appear coarse and ugly.

The magazine closes with "Toyland Mystery" in which a number of dolls carry out an entertaining little plot.

International News

No. 70.

In the political spotlight. — Big crowds hear Governor Cox on his tour of the Mid-West, Bloomington, Ind.

New York City.—Enter the fur chapeau. Keep your head warm and your shoulders cool seems to be fashion's latest dictum.

Boston, Mass.—The finest on parade. Governor reviews a Law and Order force that replaced strikers.

Berlin, Germany. — Disasters in Germany. Fire destroys nation's greatest tar products plant. Photographed from an airplane.)

New York City.—A mosquito flivver. This midget laughs at Manhattan's traffic jam.

Mecheria, Algeria.—The racing season opens in Algeria. Camel and horse show lures desert tribesmen.

Cleveland, O.—Cleveland team wins basebal title in whirlwind finish. (Home-Run Smith gets a diamond pin.

Washington, D. C.—Biggest U. S. airship in picturesque flight over the Capitol. (Col. Hemsley of the air services take "Junior" along.)

Windsor, Canada. — International presents Man O' War's triumph over his only rival in $75,000 purse classic.

"Uncle Tom's Caboose"

Two Reel Century Comedy
Featuring
CHARLES DORETY, PEGGY PREVOST and ZIP MONTY

A one hoss town show plant their stakes in a tiny village. The boss of the show is a real villain; his assistant, Charlie, is the handy man around the circus, and Chow Mein, the chinky cook, can cook a real decent breakfast for all the freaks.

Chow Mein is a sly little fellow, who tries to make a donkey look like a zebra and sell it to the boss. He gets in trouble with the boss. Charlie, who is just as sly as Chow Mein, gets in trouble playing a game of cards, is chased by his fellow-players, and lands in the brawl between the boss and the Chinaman. He and Chow lock the boss up, decide to run the show themselves, and take all the money. They put on a burlesque of "Uncle Tom's Cabin," and while the girls are keeping the show going, the boys ransack the homes of the villagers. The sheriff gets wise, rushes to the theatre, and meets the manager, who has managed to get out of the freight car in which Chow and Charlie have locked him. The sheriff accuses the manager; a chase follows; the three comedians who did the mischief try to get away with it, but without avail. They land behind prison bars.

New Screen Magazine

No. 91

THERE is no such sport as a saw log joy ride, where one glides swiftly along with the current, seated on a log.

The gyroscope compass, a recent invention, is used on ships extensively. All of Uncle Sam's battleships are equipped with it. It was invented by Mr. A. Sperry.

The proper use of tableware (knives, spoons, forks) is demonstrated in this issue of the magazine.

Sulphuric Acid Gas or Oil of Vitriol, is one of chemistry's most dangerous fluids. It burns sugar to charcoal and chars wood quickly.

There is an amusing animated by Pat Sullivan entitled "Sammie White Sleeps Not."

"THE FLAMING DISK"

Episode 5.

"The Vanishing Floor"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Professor Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

HELEN cuts the cable with the flaming disk and thus rescues Elmo from death. A fight starts, however, between Elmo and the gang, and things look pretty bad for Elmo and Helen, but they are rescued by "the man of mystery."

Elmo has had Jim confined to an institution to save him from Stanton's evil hypnotic influence. Jim escapes and the guards, on the watchout for him, mistake Elmo for Jim and confine Elmo. He remains in the institution until Barrows comes to identify him.

Helen brings the lens to Barrow's office. Elmo had instructed her to deliver it to Barrows personally. Stella is in charge of the office and she deceives Helen into believing that she is taking her to Barrows. Instead, she pretends to be her friend and takes her to the house of Hans Kolp, acting as a curio dealer to cover his business of guarding Stanton's palace of tortures. They plan to torture her, but her screams prevent them.

Elmo, in search of Helen, comes to Kolp's place. He is overpowered and placed in a room, a prisoner. Suddenly the floor begins to lower, and he is in a den of raging lions. Will they tear him to pieces?

Star and Director Have Made Two Notable Productions

FOR the past few months there has been a notable association in Universal City — Carmel Myers and Rollin Sturgeon.

When Carmel returned to the coast fresh from her musical comedy honors in New York City "In Folly's Trail," a society drama of an unusual order was provided for her as her first starring vehicle. And Rollin Sturgeon was commissioned to undertake all the details of the direction. Carmel did her share all right in that picture—she was a HIT, and Rollin never forgot one single detail. Some of the sets were almost unbelievably exquisite and particular ones were sorted out by the critics and given especial mention. The revelry scenes were among the most successful scenes ever devised by a moving picture director.



Rollin Sturgeon teaching Cormel Myers how to be truly domestic in a scene from "In Folly's Trail."

The combination of Rollin Sturgeon and Carmel Myers plus a society drama was such a success that the former was again selected to direct the scintillating young actress in her second production, "The Gilded Dream," also dealing with the high and gay life of the smart set. And again there has resulted a production which is charm in itself, which is flawless in every detail, which is harmonious, spontaneous and constantly interesting, and in which the star has every opportunity to display her enchanting personality and talents.

A new note in interior architecture and decoration has been struck in the settings in "The Gilded Dream." Sturgeon had the competent co-operation of Harry Weston, an architect of original ideas, much of whose professional career was spent in Buenos Ayres and other South American capitals. The settings represent the mansion of Geraldine De Forrest, a member of the ultra-Bohemian set, who plays the leading feminine role opposite Carmel Myers in the picture. About eighteen different apartments in the De Forrest home are shown on the ground floor to the bedrooms and boudoirs on the upper floors. Weston imbibed many of the modern Spanish motifs which he uses in these settings from his long residence in the South American cities. The settings are exquisite indeed, and as far as they are concerned, "The Gilded Dream" will hold its own with "In Folly's Trail."

It is to be hoped that the future will bring an occasional renewal of the association of Carmel Myers and Rolling Sturgeon, for that combination has been productive of real achievement in "In Folly's Trail" and "The Gilded Dream," two of the most entertaining modern society dramas the year has offered to the public.

She Has Beauty And Knows How To Keep It

CARMEL MYERS, Universal's youthful star, who recently completed "The Gilded Dream" under Rollin Sturgeon's direction, possesses a skin of velvet softness and finest texture. She recently was asked by an interviewer to tell the secret of her perfect complexion and quite disappointed the listener when she failed to tell her of lotions, creams and other beautifiers.

"The best beautifier in the world," Miss Carmel announced, "is hot water and soap, followed by a rinsing in cold water. I got that beauty hint from my mother when I was a wee kiddie, and I have followed it rigorously ever since. I do this the first thing in the morning, and then again when I take my make-up off after the day at the studio. I have the water just as hot as I can stand it, and follow with a rinsing in icy cold water. That's one hint. And the other is: Keep away from powder and cosmetics. There is nothing more injurious to the skin, and if beauty is only skin deep, the skin is very important. I have to use make-up for the camera, of course, but I take very particular care to get every grain and particle of it out of my skin afterwards.

"I find it far easier to keep my skin fit while I'm working in motion pictures than I did on the stage in New York. It's so confining, theatre work. I had to exercise regularly and take long walks. But here I get enough exercise just going to and from Universal City; and so much of the work is outdoors—or at least in the big airy stages—that it's quite wonderful."

"Double Danger"

Two Reel Western Drama

Jim Marvin ..... Hoot Gibson
Jerry Marvin ..... Hoot Gibson
Peggy Dawson ..... Dorothy Wood
Mary Dawson ..... Georgia Davey
Mr. Dawson ..... Chas. Newton
"Bull" Condon ..... Jim Corey

JIM and Jerry Marvin were twins, whose resemblance was so remarkable that when folks owed Jim money they would be likely to pay it to Jerry, who would then give it to Jim and explain. But as years rolled on, Jim and Jerry separated. Jerry secured a position as foreman on the Circle-Bar ranch, while Jim wandered about simlessly from one job to another.

An old fire-eater was Dawson, Jerry's boss—but that did not deter his daughter, Peggy, from issuing instructions and seeing that they were carried out by her dad as well as the foreman, even though she was in love with Jerry.

"Bull" Condon, Dawson's neighboring rancher was in love with Peggy, but the feeling was not mutual and when he arrived at the ranch to see Dawson relative to meeting the note which he held on the farm, he suggested to Dawson that if Peggy said the word, the note could take care of itself. But Dawson showed his true spirit by ordering Condon off the ranch, saying that he would have the money that afternoon to liquidate the obligation. .

Jerry goes to the bank to secure the money for Dawson and Condon follows with the intention of holding him up on his way back and securing the money. Jim, who wanders into this part of the country, unaware that his brother Jerry is in the vicinity, is mistaken for Jerry by Condon and knocked unconscious. Condon searches him for the money, but is unsuccessful. Jim's horse races away to Dawson's ranch and when Peggy and Dawson see the riderless horse, they start out on a hunt for Jerry, thinking he has been hurt. They find Jim and mistake him for Jerry. Peggy's sister administers aid and Jim starts making love to her, she thinking it is Jerry. Peggy enters just as Jim is embracing her sister and give Jim back the engagement ring, thinking Jim is Jerry. Jim is astonished, but takes it and hands it to Peggy's sister. Dawson questions Jim about the money and the note and he protests his innocence.

Later, however, in an effort to finally outwit Condon, the both brothers, the two girls and the father are all brought together They do put it over finally on Condon, and then Jerry turns to Peggy and Jim turns to Mary and Dawson turns to the four of them and peace seems to have settled at last.



Harry Carey, who is endearing himself to thousands as the tramp in "Sundown Slim" and whose next special attraction will be "West Is West," a winner from all pre-reports.

"THE DRAGON'S NET"

Episode 12

"The Unmasking"

CAST

Marie Carlton.....Marie Walcamp
King Carson.....Otto Lederer
Dr. Redding.....Wadsworth Harris
Harlan Keeler.....Harland Tucker

MARIE and Keeler make their escape and several weeks later are en route to America. On the same boat are Carson and Redding, who instruct their agents to seize Marie and Keeler on their arrival in Los Angeles.

Marie meets her old butler as she is riding with Keeler in Los Angeles. When she leaves him to change her costume, he is seized by the gang, but the capture is witnessed by the butler, who informs the police.

Keeler is taken to an outpost of the gang, where he is robbed of one of the petals which he had concealed in his shoe, and cast in a cellar full of deadly poison gas.

In the meantime, Marie, the butler and the police head for the direction of the outpost, chasing an automobile in which Redding is riding with the lotus petal which he has taken from Keeler. The automobile falls down a huge cliff and Redding is killed, but before he dies he gives Marie the petal and tells her of Keeler's whereabouts and danger. Marie goes to the outpost, where she is seized by the gang and cast in the cellar with Keeler, but the police, according to her instructions, follow close on her heels and the two are rescued.

While this has been going on, the mysterious Foo calls on Professor McVay in an effort to find out something about the whereabouts of the remaining petals on his premises. He holds McVay up with a revolver, but he is finally seized by the police and when his disguise is partly lost during the fight, he is disclosed as none other than King Carson, Redding's crony.

Marie and Harlan are married and receive from Professor McVay a goodly reward for their efforts in locating the missing petals.

"A Lyin' Hunter"

Two Reel Century Comedy

Featuring
CLIFF BOWES, DIXIE LAMONT
and CHARLES INSLEE

A CLERK in a dynamite factory is in love with the daughter of the warden of a nearby prison. In a fit of jealous desperation he gets mixed up with some explosives and lands in jail. He gets out and in the course of his escape finds himself in a baggage car, safely tucked away in a hamper.

Professor Holme Brewer is on the train, going to New Ralgia to present the park committee with some lions he had caught in Africa. A crook makes for the professor's baggage; the clerk sees him at work on the trunk; he pushes him in and attires himself in the professor's clothes, thus getting rid of his prison garb.

The professor sleeps on and the clerk alights at New Ralgia and is greeted with acclaim. They prepare a banquet for him and he has to get no end of ideas spontaneously out of his head in order to satisfy the curious ladies of New Ralgia. It wouldn't have been so bad only the lions get loose and an awful chase and mix-up follow.

The warden and his daughter arrive just in time to be chased by a mad lion. The guards who accompanied the warden recognize the clerk and he is taken away to prison. The girl cries and tells him she will wait for him forever.

Two years later we find the clerk coming out of prison only to find the girl married to an old man. She is the proud mother of twins. He is desperate all over again and this time decides to end it all. He does so by jumping into a well head first.



a hit! -and clean!

There's no hit or miss about this Red Rider series of six two-reel romances of the Royal Northwest Mounted Police. Rarely, if ever, has there been crowded into two reels such crisp action—such zest and vim—with all the tang and gusto of the great Canadian timberlands. There's a snap and a pithy "let's go" that carries these brisk, impelling pictures with their big-hearted, rough, raw-boned fellows straight into the heart.

Clean and virile as the very air of the woods idolized by these devil-may-care fellows; men rough as a nutmeg grater and as fine beneath.

Just released
No. 4
"WHEN THE DEVIL LAUGHED"

featuring
LEONARD CLAPHAM and
VIRGINIA FAIRE

Written and directed by
JACQUES JACCARD

The RED RIDER SERIES

"A Blue Ribbon Mutt"

Two Reel Century Comedy

Featuring

CHARLES DORETY, LILLIAN BYRON, BUD JAMISON, AND BROWNIE, THE WONDER DOG

LILLIAN, who owns a cat and dog store, "cans" Charlie, her clerk, when in an altercation with a street sweeper, a brick breaks the front window of the shop. Charlie then gets a job to post bills announcing a "Dog Show" in the Auditorium with $10,000 in cash prizes. While posting the bills, he notices Brownie and a pup and decides to enter pup for a prize.

The dog show is a gala event. Lillian also enters a dog, her favorite poodle. She snubs Charlie when she sees him. Lillian's poodle is picked as a blue ribbon winner. Brownie grabs hold of him and hides him, substituting the pup in his stall. Villains enter to steal the prize dog and steal the pup. When Lillian comes to the dog's stall she finds him gone and is frantic Brownie produces the poodle for her and Lillian is overjoyed with Brownie and Charlie, his owner. Thus Charlie and Lillian are brought together again. The directors of the show decide that Brownie is a clever dog and award him first prize. Then Charlie and Lillian, being on an equal footing, get married and all seems to be well with them.

"My Lady's Ankle"

One Reel Star Comedy

Featuring ROBERT ANDERSON

M. COUPERINE, an artist, had married adorable Suzette for love, but alas, it did not buy them the necessities of life. They were pretty much down and out when Couperine got an inspiration and painted a beautiful design on Suzette's ankles and legs, prettier than silk stockings could ever be. The lack of silk stockings was the only thing which kept Suzette from getting a dancing engagement at the Café des Arts, but now—with her painted legs, she was the rage of Paris.

The new fad brought Couperine dozens of customers to his studio; long ones and short ones and lean ones and fat ones. And they all fell in love with him and left their husbands for him. Naturally it began to look pretty black for Couperine, especially when the husbands came in brandishing guns and he had to hide the wives. However, he got away with it nicely and then produced Suzette, introducing her as his wife. Everybody made up then, and things seemed to go on in great style, with plenty of money for Couperine and Suzette.



Carmel Myers, fascinating star of "In Folly's Trail," and "The Gilded Dream" who will soon be seen in a novel role, in a new story of the gay smart set

"The Timber Wolf"

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

Red Rider Series, No. 6

TO be in love meant quite a lot to Kirk MacLean of the Royal Northwest Mounted, but when he received word from headquarters that the father of the girl of his heart was breaking the law, duty of his position actuated him to write and inform her of what her father was doing, thereby intimating that there was pressure from higher authority. But life was not all roseate for Jean, even tho the hand of law was destined to be her benefactor through life, for her father, a cruel and heartless man, kept close watch over her and made no attempt to keep from her the fact that he was producing illicit whiskey. Jean finally decides to get word to Kirk MacLean of her ill-treatment so that he can come and rescue her. She bribes a half-breed, who is a tool of Nigel Durant, her father, to take a note to MacLean. The father discovers her ruse, but it is too late to prevent the half-breed's escape. His unceasing attempts to force Jean to divulge the destination of the half-breed prove futile.

Kirk dispatches Abner Lee (his colored "jack-of-all-trades") with the note to Jean and expectantly awaits a reply. In the meantime, Jake Williams is in jail awaiting transfer to the Headquarters at Regina for trial for various offenses. He is set free by some of his conspirators while MacLean is away, in answer to the message from Jean. Abner, although tortured by Jake and his gang, refuses to tell which way MacLean went. Durant sees Kirk coming and awaits his opportunity, when he fells him with a club, fleeing with the thought that he has killed MacLean. MacLean revives and starts after Durant. He overtakes him and in a battle under water overcomes his resistance and kills him. Jake and his gang, who have arrived at the camp, watch the fight from land, where they have bound Jean with a rope and when they see Kirk come up alone, start a fussilade of bullets at him. Jean escapes while the fighting is going on and joins Kirk in time to make a getaway.

"THE FLAMING DISK"

Episode 6.

"The Pool of Mystery"

Elmo Gray ..... Elmo Lincoln
Jim Gray, his brother....Elmo Lincoln
Rodney Stanton ..... Roy Watson
Stanley W. Barrows ....Geo. Williams
Professor Robert Wade...Lee Kohlmar
Helen Wade ..... Louise Lorraine
Briggs ..... Fred Hamer
Stella Dean .....Fay Holderness
Batt Hogan ..... Monte Montague
Con Dawson ..... Jenks Harris

THE gang takes Helen to Aw-Wong's, fearing that her screams will attract the attention of the police. Aw-Wong is the head of a Chinese band in league with Stanton. Their quarters in Chinatown are extensive.

At Aw-Wong's, Stella still pretends to be Helen's friend and searches her for The Flaming Disk, which the gang takes from her.

The gang get in a quarrel with one of the Chinamen. Below the house is a dark, mysterious pool, inhabited by a man-eating alligator. Before Helen's eyes the Chinaman is hurled into the pool and consumed by the terrible beast.

Elmo, in the meantime, has swung himself on to a chandelier and out of the fearful lion trap into an adjoining room, thus making his escape. He discovers that Helen has been taken to Chinatown and trails her there. Entering the house, he gets into a fight with the gang, and they gain the upper hand. They hurl him down the cellar stairs; he is thrown from a rebounding plank at the foot into the gloomy depths of the mysterious pool. Will the fearful alligator consume him too?



Sophia Kerr, well-known writer.

Do Your Hands Tell Tales?

DR. ALON BEMENT, head of the Maryland Institute of Fine Arts, has a hundred and one educational problems to keep him busy, but he has nevertheless found time to cultivate a very interesting and fine art—that of outlining a person's character by the general mould and movements of his hand. In New Screen Magazine No. 89 the hands of several prominent persons are exposed, together with Dr. Bement's deductions therefrom.

First of all, this issue of the magazine shows the hands of Carl Laemmle, President of the Universal Film Manufacturing Company, whom Dr. Bement figures out to be gentle, cautious, sensitive, the very essence of honesty, and a home lover. Anyone closely associated with Mr. Laemmle could affirm the correctness of these deductions. Then the hands of Maurice Dambos, the famous French cellist, are shown, and Dr. Bement called particular attention to the fact that Dambois' hands were those of a prize fighter, since much strength is needed to ply the slender strings of the cellist.

The hands pictured below are those belonging to Sophia Kerr, the famous novelist. Dr. Bement found these slim and lovely fingered hands a delight to read. Between stories, Sophia Kerr finds time to be editor of a woman's magazine and to "tear off" three or four books a year.

This "shot" on character as exposed by the hands is but another example of the interesting material which Universal collects to make up the New Screen Magazine each week. Unusual scenic effects, unusual games and tricks, unusual inventions and unusual hobbies, not to mention views of lovely gowns and all sorts of "animateds" and funny sayings form part of this weekly issue.

In addition to the exposition of character reading from hands, New Screen Magazine No. 89 contains some trick photography which is a treat for the eye, showing a rolling cloud effect, some pictures of an unusual animal, "the eared vulture," and a story in pictures showing the development of the dollar ($) sign, which should be of interest to everyone, particularly nowadays.

WHEN Dr. Alon Bement was making character studies of hands for the New Screen Magazine issued weekly by the Universal Film Manufacturing Company, he wanted to feature the hands of some well-known woman. After consideration, he decided that few hands were more interesting from the viewpoint of character deduction than those belonging to Sophia Kerr, the famous writer. Miss Kerr was particularly gracious about consenting to have her hands featured in the New Screen Magazine.

Sophia Kerr is one if the most interesting figures in the modern literary world. She is the author of one of the most entertaining novels of recent years, entitled "See-Saw." She also wrote a serial story for one of the magazines entitled "The Blue Envelope," which later was made into a serial for the movies, and in which Lillian Walker was featured. Her short stories appear constantly in all of the fiction magazines and one entitled "Sweetie Peach" will soon be filmed by a prominent motion picture company.



Hands of Sophia Kerr, famous woman writer, as they appear in New Screen Magazine No. 89.



"You'll Be Seeing More of Me—"

YES, siree, you and your folks are going to see lots more of me, for I'm the little bright-eyed ray of smileshine that's going to hand out tons and tons of good-natured fun. Oh, yes, I know that's a large order to fill, what with Bathing Beauty competition 'n everything, but I have my own little laugh—specialty—my stuff will get the laughs that will make exhibitors glad to have me in their houses. And if you think I'm handing myself too much credit take a look at my first offering. If that doesn't make a hit with you I might as well quit flirting. So long—till next time.

Yours for a thousand feet

"Dotty" Wolbert

featured in

"A Scream in Society"

Directed by Vin Moore



and other forthcoming one reel

STAR COMEDIES



"CINDERS"

Some Eye-full

this Breezy, Speedy
Present-Day Two Reel
Western. Directed by
Edward Laemmle.
Starring

HOOT GIBSON

"THE DRAGON'S NET"

Episode 11.

"The Shanghai Peril"

CAST

Marie Carlton ..... Marie Walcamp
Harlan Keeler .....Harland Tucker
Dr. Redding ..... Wadsworth Harris
King Carson ..... Otto Lederer

HARLAN jumps to the fender of the train, picks up Marie from the tracks while the train is in motion and thus rescues her. Marie then goes to the sacred temple, and producing a letter gives it to the Chinaman in charge, thus getting from him the last petal which she promptly hides in her hair. Carson and his gang, however, are waiting for her, seize her and take her to one of their hiding places, where they rob her of the petal and then place her in a burning tower to die. She is rescued by Harlan, however.

They proceed back to the hotel. Redding has made an enemy of Jose, the Filippino, who has been instrumental in giving the gang much help and Jose turns on them and warns Marie and Harlan of the gang's movements. Redding and Carson plan to take the same boat as Marie and Harlan back to Shanghai, but when one of their gang is captured by the Secret Service, due to Joe's warnings, they make a getaway in a private boat.

They all land in Shanghai about the same time and proceed to the same hotel. Redding is seized with a mad desire for the other petal which Marie has. He starts out one day and is followed by Marie and Harlan, but he has taken precautions to have his henchmen ready and to have the chauffeur of Harlan's car in his service so that Harlan is taken captive and dumped into the river while he almost chokes Marie to death. Will he procure from her the last petal which he so madly desires to possess?

"The Forest Runners"

Red Rider Series No. 5

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

ALMOST all the Royal Northwest Mounted Police who occasionally loitered about Baptiste Codrae's tavern were in love with Jean, his pretty daughter, but Jean preferred Kirk MacLean, bravest of the dauntless riders of the law.

The sergeant, Kirk, and one other rider, invite her to Dominion Day, and as all three invitations occur at once, Jean decides that the only way for her to give a fair decision is by a contest. So she hangs three chains of beads on a tree stump at a considerable distance from the tavern, across the river, and bids the three gallants to race for them on the following day, the one returning first to be chosen as her escort for Dominion Day.



Frank Mayo, now appearing in "The Marriage Pit" whose next special attraction will be "Honor Bound," a virile drama of ideals, women, and the great southern rubber country

Jake Williams, an escaped convict, has it "in for" Kirk and the sergeant, a secret enemy of Kirk, advises Jake that the day of the race is the time for him to get his revenge on Kirk. The race begins and Kirk, by a daring jump from a cliff into the river, reaches the tree stump first. He swims back to the foot of the cliff, about to climb up to his horse above, when Jake cuts the rope on which he had planned to make the ascent. He also hurls a burning fuse at Kirk, who ducks and escapes, and when Jake hurls a second, he hurls it back at him, thus mortally wounding him. Then he takes him prisoner to the tavern, where Jean is waiting impatiently, sorely disappointed that the other two had preceded Kirk, the sergeant coming in first.

The sergeant receives a letter from headquarters that for the capture of Jake Williams, dead or alive, a six months' furlough is to be granted, and Kirk is given his leave. He rides away, leaving a saddened Jean behind.

The sergeant is in panic lest Jake disclose his part in the plot against Kirk before he dies. Jake does give it away, and then Jean turns on the sergeant, snaps at him that she will not accompany him Dominion Day, rides in mad haste after Kirk, and promises to accompany him as his wife.

"Cinders"

Two Reel Western Drama.

CAST

"Bing" Davidson ..... Hoot Gibson
Joyce Raymond ..... Dorothy Woods
"Wearie" Willie ..... Jim Corey

"BING" fondly adores Joyce, but Joyce, who really loves "Bing," isn't over much on encouraging him any. One day "Bing" flirts with Stella who is riding in a private car of inspection with her father, a railroad manager and her mother. Joyce, of course, gets angry and "Bing" gets wise, but "Bing" also gets in bad with Joyce.

Now Stella has a zest for daredevil stunts so that when the train on which she is riding stops at the next station, she sends a message to town stating that it has been held up. "Bing" receives the message from the station agent and races to the scene.

In the meantime, "Wearie" Willie was actually putting over a real hold-up and "Bing" arrives in time to get the draw on him. The conductor, however, misconstrues the meaning of "Bing's" actions and fells him, thus allowing the real bandit to escape.

Stella relents her actions and after learning of "Bing's" whereabouts, trails him. "Bing" catches the bandit just as Stella arrives and after suitable explanations, everything is amicably settled between all concerned.

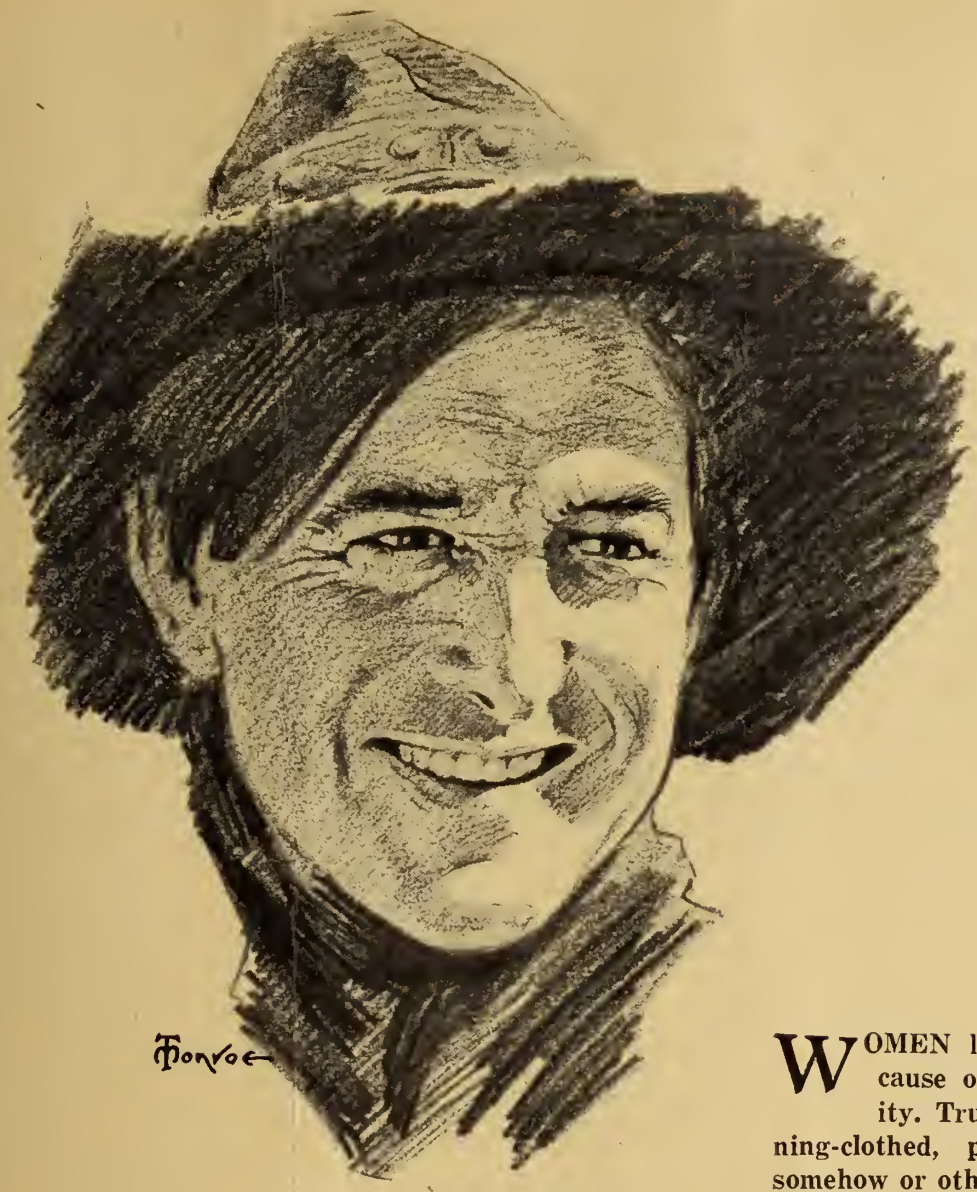
"Hearts and Clubs"

One Reel Star Comedy

JACK and Jim both love Tillie and bring her gifts, flowers, a monkey, etc. Mother prefers Jack but Tillie prefers Jim and some mix-up follows, in which the monkey, the family dog, the lovers, mother and Tillie take part.

Jack invents a stunt whereby the winner is to win Tillie. Part of it is to be blindfolded. Jim is blindfolded and holds his own balance successfully but Jack manages to fall into a fountain. Tillie and Jim try to elope while mother is extricating Jack from the fountain but without success.

Jim tries to get revenge on Jack by painting a sign, reading, $25.00 Fine for going in Water." An officer appears on the scene and demands that Jack pay the fine. Jim takes a hand in the argument and he too falls in the water. The officer demands a fine of him. Not getting it, he "takes in" both Jack and Jim and poor Tillie is left to sit in solitary state with only her mother for company.



WOMEN like Harry Carey because of his utter masculinity. True, they have their evening-clothed, polished heroes, but somehow or other they seem to have an especially warm place in their hearts for the rugged virility that is Carey's. And it's that Carey grin that gets them, too, for in it they seem to find that touch of humanness that they'd like to find in every man. Women want Carey—give them what they want.

human HARRY CAREY



THOSE THEATRES that paid $4,000 for "The Devil's Passkey" will pay $10,000 for "FOOLISH WIVES"

VON STROHEIM–AGAIN

Universal–Jewel

"FOOLISH WIVES"

Two and one–half times as much

The MOVING PICTURE WEEKLY



FRANK MAYO
IN
"HONOR BOUND"

UNIVERSAL SPECIAL ATTRACTION

VOL 11 NOV. 13 1920 NO. 13

A picture with some real thrills in it and marvelous photography

directed by

the same man who made "20,000 Leagues under the Sea"

STUART PATON

"WANTED AT HEAD-QUARTERS"

Starring

EVA NOVAK
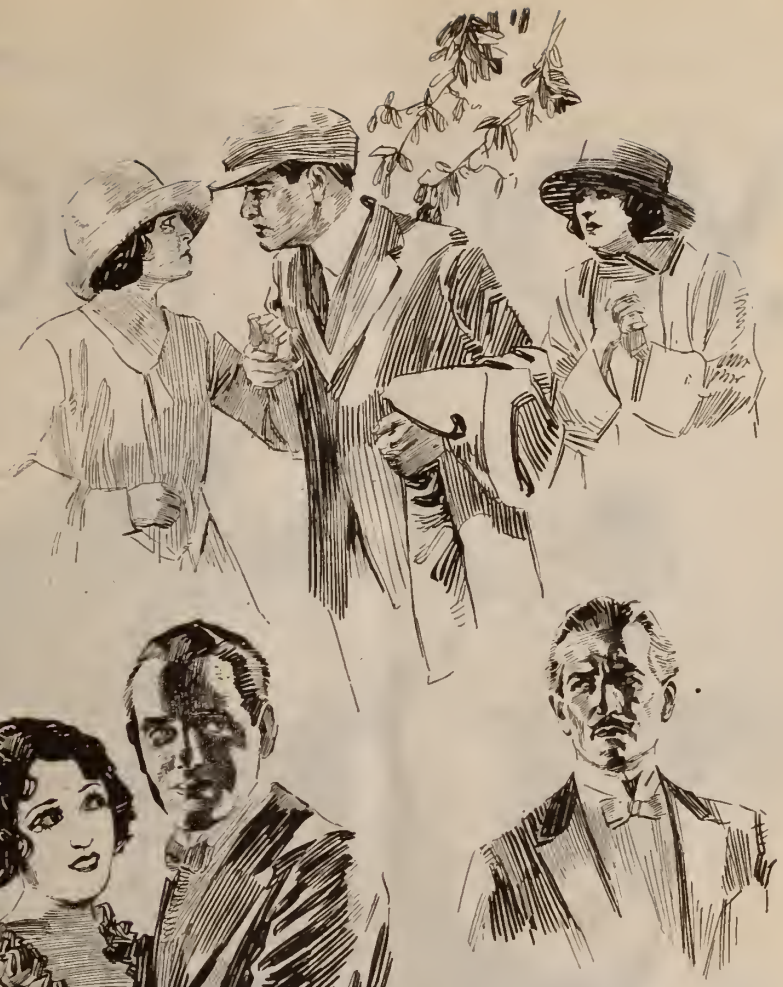
UNIVERSAL SPECIAL ATTRACTION



Universally Liked

AS the calico girl, who tried to live in the dream-land of silks, Carmel Myers, the bewitching, is creating new attendance and box office records.

Regardless of sex or age, all the world loves a love story. When you present this charming actress, with her wealth of beauty and youth, in a love tale of such rare appeal as "The Gilded Dream," you cater to the likes and desires of everyone in your town.







CARMEL MYERS

in a delightful love story

directed by

ROLLIN STURGEON

from a story by Katherine Leiser Robbins

"THE GILDED DREAM"

Universal Special Attraction


LYONS-MORAN
Fixed by George!
RAVDAIL
UNIVERSAL SPECIAL ATTRACTION

"ANOTHER SUCCESSFUL FARCE-COMEDY"—





MOTION Picture News says: "Lyons and Moran have produced another successful farce-comedy in 'Fixed by George' . . . it boasts a good plot with a reason for every bit of action and a well-constructed continuity.

"When the comedy moments arrive they are spontaneous because they are well-planted and in between times the story runs along smoothly, carrying interest in each successive sequence.



"The production builds well to its farcical climax in the last reel. In these latter scenes four or five couples are used to straighten out the tangle and credit must be given to the stars for the splendid way they have handled the situations.

"Lyons and Moran give a good, up-to-date performance of the roles they characterize, injecting action where it is needed and adding many comedy touches.



"In the cast are four pretty ingenues—Hazel Howell, Beatrice La Plante, Daisy Robinson and Maud Wayne."







Service Page For Frank Mayo In "Honor Bound"



AT A GLANCE

SUBJECT—"Honor Bound."

LENGTH—Five reels.

STAR—Frank Mayo.

PREVIOUS HITS—"Lasca," "The Brute Breaker," "The Girl in Number 29," "The Red Lane," "Hitchin' Posts," "The Marriage Pit," etc.

DIRECTED BY—Jacques Jaccard.

STORY BY—Jacques Jaccard.

SCENARIO BY—Jacques Jaccard.

SUPPORTING CAST—Edward Coxen, Helen Lynch, Dagmar Godowsky, Nick de Ruiz, Irene Blackwell, Gordon Sackville, Max Willink, C. W. Herzinger.

LOCALE—New York, On Board a Yacht, and in the South American Rubber Country.

TIME—The present.

THUMB NAIL THEME—The story of a society ne'er-do-well who loses his friends and his fiancee through his weakness and who is given a last chance to redeem himself in a new country. Face to face with the primitive, he develops latent powers and qualities which not only reinstate him in the eyes of the world, but which finally win back for him the love he had lost.

CAST

Billy Thorpe	Frank Mayo
James Ellison	Edward Coxen
Koree	Dagmar Godowsky
Santos Cordero	Nick De Ruiz
Mary Ellison	Irene Blackwell
Claire Vincent	Helen Lynch
Geo. K. Vincent	Gordon Sackville
Lord Stanlaw Maitland	Max Willink
Capt. Barnett	C. W. Herzinger

THE STORY

BECAUSE of a wild escapade on the eve of his marriage to the daughter of the Rubber King, Billy Thorpe, a careless ne'er-do-well, finds himself on trial before a jury of his own people. His fiancee, Claire, wants to return the ring. She is dissuaded by his sister Mary, who knows that would spoil his life. Claire's father says, "I'm going to send you to assist your brother-in-law on my biggest South American plantation."

Three months later it is evident that Thorpe is in the right place. Gratified by increased shipments and lowered costs, the Rubber King takes Claire and Mary on a cruise to visit the men.

Ellison, before he left his wife to come to the tropics a year before, was well-groomed, a gentleman, with strength and standing under the protection of civilization. In the poisonous tropics he has degenerated to a whisky-soaked wreck. In exact antithesis, Thorpe, a scapegrace in an effete environment is doing the work for which Ellison receives credit.

In Espiritu is unmoral, beautiful Koree, who lives as simply and unashamed as an animal of the forest. In return for gin the bestial brute called Santos Cordero, her lord and master, temporarily turns her over to Ellison.

On the wings of dawn comes the Albatross, the yacht. Thorpe drags Ellison from Koree's hut and makes him brace up to go on board. Ellison excuses his dissipation as the haggardness of overwork That evening strains of syncopation float to the beach and bring to Koree faint urgings and memories of the campfires and tomtoms. She swims to the yacht, where Ellison is talking to the gay party gathered below deck.

"It isn't the work that makes living so hard here, it's the lack of pretty women——"

Crash! Through the hatch drops a startled beauty like a naked forest nymph. Ellison dodges from view and she runs to Thorpe. Next day when Thorpe declines Claire's invitation to accompany them down the coast, she suspects that it's not work that keeps him.

Mary stops off with her husband, who explains to Koree that she is Thorpe's sweetheart. He tells Mary that Koree is Thorpe's friend. Thorpe is astounded when Koree refers to "your sweetheart," and begins to understand why his sister is so cold to him.

Koree sees Ellison embracing Mary, and Thorpe interferes. At the same time his last chance to make good in the eyes of Claire is ruined. He resolves to attempt no defence, so that Mary will be happy, but privately he thrashes Ellison. His reversion to type is complete.

In revenge Ellison brings Cordero to Mary. Thorpe hears the half-breed's lies in silence at first, then attacks him furiously. They have a terrible fight with army sabres and Thorpe runs the brute through just as the Albatross sails back into the harbor. Ellison reports that Thorpe lost his head over a woman, and Thorpe keeps silent to save his sister from the truth. When even Claire refuses to take his word for what happened, Thorpe leaps overboard in spite of his wounds, and swims ashore. Koree nurses him in her hut; he has fallen to the bottom of the social scale.

Claire questions Koree and learns the true circumstances. She and Thorpe are reconciled and decide to make their home there. Ellison returns to civilization, where he regains his former status as a gentleman.

ADVERTISING DISPLAY LINES

Is morality a matter of geography? If you're naughty maybe you ought to move. See "Honor Bound."

In a part of the world where society is quite unmoral, strange things happen to men who stray from civilization. See "Honor Bound" with Frank Mayo.

The strangest triangle ever thought of is that of a man who is moral, a man who is immoral and a woman who is simply unmoral—in "Honor Bound."

THIS ONE MEANS S.R.O.

IF you want to hang out your "Standing Room Only" sign, book "The Adorable Savage." This special attraction, featuring Edith Roberts, daintiest of stars, is making a hit everywhere it is shown.

When the Frolic Theatre, out in San Francisco, Cal., ran "The Adorable Savage," the management decorated the lobby of the theatre so attractively that it caused considerable comment. It is here reproduced. This feature, "The Adorable Savage," lends itself easily to lobby decoration, for the atmosphere of the story is woven around the South Sea Isles, and South Sea Isle settings can always be made attractive.



Lobby display of Frolic Theatre, San Francisco, for Edith Roberts in "The Adorable Savage."

Universal is exceedingly gratified by the number of exhibitors who have been so encouraged by their success with "The Adorable Savage" that they have found time to sit down to write the company letters of thanks and praise. After playing the picture with tremendously successful results, the management of the Frolic Theatre sent the following letter:

"It is with great pleasure that I write you this letter commending 'The Adorable Savage, which closed at the Frolic Theatre Saturday night. Although this was the second run in San Francisco, and only six weeks after its first showing at the Portola Theatre, it gave us one of the biggest weeks that the Frolic has had since I have been in charge. Naturally, I am more than pleased with results, and only hope that your product will continue to do as well for me as this picture did."

R. F. ABRAHAM, Manager, The Frolic Theatre.

And from another part of the country comes this sort of a letter:

"I wish to congratulate you on 'The Adorable Savage,' starring Edith Roberts. It is absolutely the best picture I have shown here this year, and the film was in A1 shape. Will stand a repeat."

E. E. HOLMQUIST, Prop., The Broadway Theatre, Centerville, S. Dak.

Edith Roberts, plus "The Adorable Savage," is a safe bet anywhere and at any time. It is one of those pictures that will take with any class of audience, and the little star is at her most winsome best in it.

Hats Spell Happiness For Carmel

IN her current production, "The Gilded Dream," Carmel Myers is supremely happy. This charming Universal star has been brightening the life of her director, Rollin Sturgeon, with a perpetual smile and spreading cheer right and left since work was started on her latest picture.

The reason why Miss Myers is so happy over "The Gilded Dream" is not because she is called upon to wear some gorgeous frocks in many of its scenes, nor because the scenario calls for a few trips to the seashore and mountains. The cause of her gladness is the fact that many of the opening scenes occur in a small-town millinery shop, and Carmel is not only the head saleswoman, but chief trimmer, buyer, seller, model and window dresser.

Ever since Miss Myers can remember she had one besetting hobby, and that was to fuss with hats. She has always designed her own hats, and often made them when she had time. When she attended school she insisted on making her own bonnets, and even as a child her mother recalls Carmel sneaking into the closet, pulling out several hats, changing feathers and ribbons, and once in a while evolving quite a creation, though more often she would spoil a perfectly good piece of headgear.

In her current scenes in "The Gilded Dream" she can fuss and fret over hats and trimmings to her heart's content. Between scenes she retrimmed the various hats used as props and noted their effect on the heads of various members of the company.

GOOD PUBLICITY STORIES FOR

Frank Mayo in "Honor Bound"



Frank Mayo and Dagmar Godowsky in "Honor Bound."

NEW ROLE WELL-FITTED TO VERSATILITY OF STAR

"THERE'S one peculiar thing about Frank Mayo" recently remarked Jacques Jaccard, the author-producer who directed that Universal star in his most recent feature, "Honor Bound," which is coming to the ——— Theatre soon. "He is at the same time the easiest and hardest star to fit with a story. He is the easiest to fit, because being one of the best actors who ever faced a camera, he can play any sort of a role that is given him, from a modern character part to a Shakespearean knight.

"And this very versatility makes Mayo a hard star to fit with a story. When the public sees him in a dressy part, the producers are besieged with letters asking that he always appear in similar roles; and when he appears in a rough or primitive character the exhibitors are told by their audiences that is just the sort of a part he should always play."

And so Jacques Jaccard solved the problem in "Honor Bound." In this story Mayo appears in three distinct characterizations, although playing the same part. He is first seen as a well-dressed, care-free ne'er-do-well, utterly irresponsible and thoroughly unreliable. Next he is seen face to face with primitive conditions, developing undreamed of powers and unsuspected qualities; and then we see him revert to type—to the manners and passions of by-gone generations.

Frank Mayo comes from one of the most distinguished families of players on the American stage and began his acting career as a lad of five under the guidance of his grandfather, who bore the same name and who was considered one of the eminent stars of his day.

TWO CHARMING GIRLS PLAY OPPOSITE ROLES

A VAMPIRE from Russia and a flapper from Montana add feminine zest to "Honor Bound," in which Frank Mayo may now be seen at the ——— Theatre.

Dagmar Godowsky, the impetuous, black-haired daughter of the world renowned musician and composer, Leopold Godowsky, enacts the physically lovely and unashamed girl of the jungle in this South American story by Jacques Jaccard. She is the beautiful half-breed whose liason with one man nearly wrecks the happiness of another in "Honor Bound." She was born in Petrograd nineteen years ago, when it was still called St. Petersburg, and she has appeared on the stage under the management of David Belasco and in screen productions with Nazimova, Sessue Hawakaya, and Frank Mayo.

Helen Lynch is the fiancee of Frank Mayo in "Honor Bound." She is the girl who banishes her ne'er-do-well lover to South America and who later goes to him in spite of his apparent unworthiness. Miss Lynch is blonde, and first "Irised in" in Billings, Montana, eighteen years ago. She is blue-eyed and no one is blue when she's about. She professes to liking "thrilly" stories like those of Poe, but she looks as though Little Red Riding Hood would still frighten her.

"Honor Bound," which was written by Jacques Jaccarrd and also produced by him, is said to be one of the most novel and picturesque film subjects turned out by the man who made "The Great Air Robbery" and "Under Northern Lights."

EXPERIENCED ACTOR APPEARS IN NEW FRANK MAYO PICTURE

EDWARD COXEN, who plays opposite Frank Mayo in his latest Universal feature, "Honor Bound," announced for next ——— at the ——— Theatre, is one of the most accomplished leading men in the films. Versatility is his middle name, and he can play a juvenile or an old man, a hero or a villain, with equal skill.

Born in San Francisco, he went on the stage when in his teens, playing light comedy roles with the Alcazar Stock Company in his native city until the catastrophe of 1906. Then he went East and played in a number of New York stage productions, among them "The Little Brother of the Rich" and "The Fourth Estate." In connection with this it is quite a coincidence that Frank Mayo, with whom he is now appearing, starred in the screen version of "The Little Brother of the Rich" for Universal not long ago.

Coxen then did his turn in vaudeville, playing a sketch on the Keith and Orpheum circuits for two years. And then came the movies. And it looks as if the movies will keep him.

FAMOUS NAME APPEARS IN CAST OF MAYO FILM

IRENE BLACKWELL was named for Blackwell's Island, New York. Or rather, the island was named for her family. That was, of course, before New York built its prison there.

Irene Blackwell plays the part of Mary Ellison, Frank Mayo's sister, in "Honor Bound," Jacques Jaccard's story which is showing at the ——— Theatre on ———.

Her grandmother, Anna Blackwell, was the last heir of Blackwell's Island —and in fact the deeds to this property are still in the family possessions although they have not been upheld legally. The Blackwell family lived on the island for generations before New York established the prison there.

During the four years she has been in motion pictures the parts that have fallen to Irene Blackwell's lot have almost invariably been "heavy." Her present characterization in "Honor Bound" is one of the few exceptions. Miss Blackwell hopes to continue in sympathetic parts, however.

This Stunt Brought In The Cash

Enterprising Western Manager Devises Unusual Exploitation for "PINK TIGHTS" Production

W. E. JONES, manager of the Superba Theatre, Los Angeles, is right out in front when it comes to unusual exploitation. When he starts in to exploit a picture, he goes at it in a big way. Result: The Superba is filled with eager patrons.

A good example of his exploitation methods occurred recently when he booked "Pink Tights," the Universal special attraction feature starring Gladys Walton, for his down-town theatre. As the picture is a "circus" picture, he determined to circus it.

His main stunt was a grand "peerade" right up and down the busy streets of Los Angeles. It was a regular parade, too, with equestriennes, bands, animal wagons, clowns and everything. Prominent in the procession was a charming miss in pink tights.

To say that the parade was a success would be putting it mildly. The crowd that followed it to the Superba was as big and as enthusiastic as that which follows a real circus parade to the circus lot.

In this case, it seemed as if the parade ended right at a real circus lot, for Jones had fixed up his lobby to resemble the entrance to a big tent show. A marquise effect was used over the entrance bearing the words, "MAIN ENTRANCE—BIG SHOW." Inside the foyer, and visible from the street, was a flat, painted to resemble the long rows of animal cages under the "animal top" of a big show.

From the marquise to the edge of the sidewalk were strung red, white and blue pennants. Over the sidewalk was a large cut-out of Gladys Walton in pink tights, taken from a six-sheet. The box-office was fixed up to look like the ticket wagon of a circus. The entire effect of the lobby was exceptionally like a circus lot ,with the tent in the background.

Jones did not stop there. Inside the theatre the walls were covered with canvas to represent the walls of a tent. A pink color scheme was used throughout, including pink lights. The ushers were dressed as clowns, with peaked caps and big ruffles.

Wait a minute. Jones is still on the job. Here is the prologue he arranged.

A drop was painted to represent a complete circus lot, with the big tent in the background and the side-show tents and banners in the foreground. Even the sandwich stands were prominently in view. The rising curtain disclosed a clown standing behind a large paper covered hoop. He sang a popular song. After the first verse he stuck his head through the paper hoop and completed the song. It was a big hit. All in all, Jones packed his theatre for an entire week.

"Pink Tights" is meeting with a success almost unprecedented throughout the country. Universal has received many letters in commendation of this picture from exhibitors in all parts of the country. The most recent of these is from the manager of the Palace theatre at Charleroi, Pa., which house has the distinction of being the fourth moving picture theatre erected in Pennsylvania, and which has been under the same management for fifteen years. It reads as follows:

"Universal Film Manufacturing Company is surely deserving of praise in placing upon the market such an exceptional picture as 'PINK TIGHTS.' I consider this as one of the very finest features that I have had in my house for a long time—cast, story, directing and photography have seldom been excelled. This is truly a grand pciture."

HARRY L. BARNHART,
Mgr., Palace Theatre.

Such letters as these are indeed a source of inspiration to the makers of the picture. And they further serve to prove in this particular instance that "Pink Tights" is worthy of the best exploitation efforts of the manager.



Exploitation circus parade for "Pink Tights" marching through busy section of Los Angeles.

A King And A Cameraman Exchange Greetings



U. K. Whipple, cameraman, shaking hands with King Albert of Belgium.

UPON the recent return to this country of the Olympic athletes, it became known that U. K. Whipple, an International News cameraman, received unusual honors and attention at the hands of King Albert of Belgium.

The incident occurred while the 500 athletes were assembled before the royal box in the stadium at Antwerp. While twenty cameras clicked the King called the various contest winners before him and decorated them with the prize medals of the seventh Olympiad.

Suddenly the King paused and stared intently towards the group of cameramen. He had recognized Whipple, who had accompanied President Wilson on his tour through Belgium, and who later had accompanied King Albert on his tour of the United States.

The King halted the ceremonies while he called the International News cameraman over to the box and shook hands with him. The Belgium ruler, talking with Whipple and Ambassador Brand Whitlock, expressed his pleasant memories of his enjoyable trip to the United States, and thanked Whipple for the photographs he had taken during the tour. He then invited the cameraman to accompany the royal party on their projected trip to South America.

Whipple is the holder of the Gold Medal of the Order of the Crown of Belgium, presented to him by King Albert during that monarch's sojourn in America.

International News did not send him to South America to accompany King Albert, but recalled him to New York, as there was important work for which he was especially commissioned there.

Mr. Whippple is considered unequalled in the camera-news game. When Universal released the Animated News, the first news weekly, it was U. K. Whipple who did most to make it a success. He is a pioneer in the film news world and few camera-men can equal his record.

This has been an auspicious year for International. First there were the "shots" of the German raider Moewe in action, shots which set the whole world a-talking. Then came the pictures of Pope Benedict, an astounding feat indeed, since this marked the first occasion of a pope appearing in moving pictures. Then there were the "shots" of the Wall Street explosion, remarkable not only because they were completed within an hour after the dreadful event had occurred, but because they were shipped West to the Denver Post in Denver, Colo., in fifty-three hours, or nineteen hours less than the fastest time by the usual fast mail. An aeroplane or two helped International to set this record.

And now comes a member of the International staff who is personally greeted by one of the best beloved of modern monarchs, and to whom the King extends a personal invitation to accompany him to South America. This certainly is honor accorded to International and recognition of the efficiency and capability for which it stands, as exemplified in this particular instance by U. K. Whipple, who stands among the "first" in the realm of the news cameramen.

International is a "real" news film in that it makes a special point of up-to-the-minute news. Its cameramen are scattered all over the globe and have never failed to be on hand when there was anything of interest and importance happening. Nothing daunts them, and for them it is "where there is a will there is a way." This was never better exemplified than in the taking of the recent shots of the race between Sir Barton and the wonder horse of the age, Man o' War, where, until the eleventh hour, it looked as if some others would beat International to it. BUT THEY DIDN'T.

WITH APOLOGIES TO K. C. B.

The dictionary defines.
* * *
The word "contest."
* * *
As a "struggle.
* * *
For something.
* * *
AGAINST active
* * *
Opposition."
* * *
Our own meaning
* * *
Of this word.
* * *
Is "co-operation.
* * *
To build profits.
* * *
For the Exhibitor."
* * *
From past experience.
* * *
You know.
* * *
Universal does more.
* * *
Than just talk.
* * *
IT ACTS.
* * *
So here are.
* * *
The "reel" facts.
* * *
And you can judge.
* * *
For yourself.
* * *
In conjunction.
* * *
With the Dramatic Mirror.
* * *
The famous weekly.
* * *
Of the screen and stage.
* * *
A real contest.
* * *
Has been opened.
* * *
Designed to give.
* * *
The three girls.
* * *
Who win.
* * *
A chance to play.
* * *
In Universal Pictures.

And receive in return.
* * *
A generous salary.
* * *
And offers too.
* * *
To those who fail.
* * *
A beautiful strand.
* * *
Of Nataline Pearls.
* * *
Plus their commissions.
* * *
But why tell you.
* * *
A clever showman.
* * *
What this means.
* * *
In receipts.
* * *
If tried.
* * *
In your town.
* * *
But—if you'll write.
* * *
Now—to-day.
* * *
For full particulars.
* * *
To Dramatic Mirror.
* * *
133 West 44 Street, N. Y. C.
* * *
You will learn.
* * *
Why we say.
* * *
That "contest."
* * *
In Universal language.
* * *
Means co-operation.
* * *
And profits.
* * *
To exhibitors.
* * *
In every town.
* * *
No matter.
* * *
Whether they be.
* * *
Large or small.
* * *
We thank you.

THE MOVING PICTURE WEEKLY
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Carl Laemmle Welcomed Home

CARL LAEMMLE, the big chief of Universal, arrived in New York aboard the Aquitania last Saturday after a four months' tour in Europe. He was royally welcomed home by a large delegation of Universal employees, who had assembled at the Cunard pier, from the Universal home office, the Fort Lee factory and from other nearby Universal branches.

Armed with pennants, banners, confetti, horns and other noise-making devices, and headed by a large band, the Universalites stormed the Cunard Line pier and almost raised the roof when the returning film magnate walked down the gangway. They surrounded him with a rush and literally carried him on their shoulders to the street.

Here the Universal head found another surprise awaiting him. He saw a long line of automobiles and sightseeing buses drawn up bearing Universal banners and placards reading: "Welcome—Carl Laemmle." Mr. Laemmle was escorted to the leading automobile, his employees dashed for the others, a cordon of mounted policemen wheeled into place at the head of the column, and there began one of the most novel and noisy demonstrations on record in the film industry.

It is unlikely that a film official ever was the recipient of such a spontaneous demonstration in New York City. It was arranged by the employees at the last minute. Police permission to parade Mr. Laemmle, from the pier to his office was being obtained even while the Aquitania warped into her berth. Chief Inspector Thore of the New York Police Department assigned Sergeant Day and a detail of mounted men from Traffic Squad B to steer the parade through the crowded streets.

Across Fourteenth street to Union Square and up Broadway to the Mecca Building at Forty-eighth street, the procession speeded. It resembled the reception to a popular political candidate. The 71st Regiment Band in the leading bus regaled Broadway with "Hail! Hail! The Gang's All Here," and other lively tunes. Broadway craned its neck. "Carl Laemmle presents" many spectacles, but here was something new.

The home-coming official received another ovation from his employees when he arrived at 1600 Broadway. They piled out of their buses and held him up at the door of the Mecca Building until they could give him a final round of cheers. The head of the film company tried to express his feelings at his welcome, but the situation got the better of him, and after hesitating over a few words he was forced to turn away to hide his emotions.

The "welcome home" gathering proved to Mr. Laemmle, he later said, that his attempts to create a personal relationship between employer and employees in the Universal organization had borne fruit. The same idea was expressed somewhat differently by one of the hurrahing employees, a young woman stenographer, when she said: "We are trying to thank him for all he is doing for us—our Home Office Lunch Club and other things," and by one of the factory employees in the following words: "He's behind our Universal Mutual Welfare Association, and he's dividing profits with us under the Industrial Democracy plan. We not only work for him, we work FOR him."

Mr. Laemmle was accompanied from Europe by his children, Rosabelle and Julius; by his brother, Louis Laemmle of Chicago and family; by a nephew, Julius Bernstein of Kansas City, and by Mrs. Maurice Fleckles, wife of the well-known Chicago film man. Others in the party were Harry H. Zehner, Mr. Laemmle's secretary; Joseph Kramer and Margarethe Kramer, chauffeur and maid to the Laemmle family.

Mr. Laemmle was met at Quarantine by Mr. R. H. Cochrane, vice-president of Universal, who made a special trip down New York Bay in the revenue cutter to meet his returning chief. Waiting at the pier with the five hundred employees were other Universal officials and department heads, including Abe Stern, treasurer; H. M. Berman, general manager of exchanges; P. D. Cochrane, exploitation chief; George Kann, export manager; Paul Gulick, publicity chief; E. H. Goldstein, assistant to the president; E. J. Smith, division sales manager; Charles Rosenzweig, sales manager of the Big U Exchange, and George Uffner of the Universal Industrial Department. Maurice Fleckles and James C. Bradford also joined the group at the pier.

Mr. Laemmle's European trip was largely a pleasure jaunt, although he put through several big deals while abroad, and took much time to study the foreign film situation. He left New York July 8 and arrived in London in time to sign a big contract with the Film Booking Offices, Ltd., of London, providing for the distribution in Great Britain of the entire Universal output. Abe Stern and his brother, Julius Stern, of the L-Ko Company, and others of their family, accompanied Mr. Laemmle to Europe, returning last week.

From London Mr. Laemmle proceeded to Paris, thence to Germany, where he visited his birthplace, Laupheim, Wuittemberg. After several weeks in this locality, he went to Carlsbad, in the new Czecho-Slovakian republic, where he took the "cure" for several weeks. He later spent a month in Laupheim, and also visited other German cities and points in Switzerland before returning to America by way of Paris and London.

A few days after Mr. Laemmle arrive in London, in July, on his way to the Continent, he was the guest of honor at a large dinner given by the officials of the F. B. O. and attended by leading British film and newspaper men. Just before sailing for home, he was the recipient of a similar dinner given in his honor by Sir Edward Hulton, a prominent British journalist and moving picture magnate. More than two hundred persons attended this affair.

Despite his large party, at times fourteen persons, Mr. Laemmle experienced little difficulty in traveling over the Continent, other than the usual passport delays and inconveniences. He visited seven countries.



THEY all go wild! Audiences with hysterical screams and guffaws — exhibitors with cracker-jack crowds and bag-bulging receipts.

A corking comedy—a packed house—big returns—can you beat that combination for a "good thing?" Like you and I, Joe knows a "good thing"—he's no half-baked, rattle-brained lunkhead, and he's not selfish. Likes to pass a tip along once in a while—here's his latest—almost in his own words:

"See this picture—when you stop laughing,—Book it!"

Play this picture—then book "A Prohibition Monkey." They say it has some of the best laugh stuff spilled in ages.

UNIVERSAL JEWEL

Joe Martin

Directed by Al SANTELL

IN

"A WILD NIGHT"

Here's What The Postman Brought Us

MOVING PICTURE companies get hundreds of letters daily from persons who are sure they will make another Mary Pickford or another Priscilla Dean or "Hoot" Gibson; from persons who have this or that suggestion to make concerning photography, direction or lighting effects in pictures and from persons who, having seen a picture made by the particular company, sit down and tell them how good they think the picture is. Of the latter type of letters, Universal receives legion, and readers of "The Moving Picture Weekly" have read in its pages scores of these commendations which have been reprinted. And nothing gives more gratification to those who have spent tireless months in the making of a picture than to receive from reviewers words of satisfaction and praise.

Joe Martin is only a Monk, and as such he is just one level removed from you and your neighbor and your neighbor's child. But Joe knows how to put over the funny stuff and although he has been doing it for quite a while, it as as funny and original as ever. And none of Joe's funny stuff has been as funnw as that which is part and parcel of "A Prohibition Monkey" and "A Wild Night," the Simian star's two current Jewel releases.

At any rate, in a theatre, in a town, in the big state of Washington in the U. S. A., Joe caused such an uproar that the management of the house sent Universal a token of praise and delight but in such a novel fashion that it is herewith reprinted for the relish and enjoyment of other Universal exhibitors:

IN ACCOUNT WITH [redacted] October 11th, 1920

Universal Film Exchange,
Spokane, Washington.
The Iris Theater, Northport, Wash.

192 TO MOVE.
Oct. 10 To One Roof, raised
off the Theater by
"A PROHIBITION MONKEY", $1111.11

Whadja mean by sending us such a film without any warning what to expect, so we could have provided a force of cops to quell the riot?

We sure had a rough house when the Elephant baptized the bunch of sinners!

Jo Martin was all right, but he (or she) had nothing on the horse or the Elephant.

Finest, cleanest, funniest slap-stick we ever ran. It sure is a corker!

We can't keep 'em away hereafter when the "Jo Martin" sign is out!

ACCOUNTS PAYABLE IN NEW YORK EXCHANGE OR MONEY ORDER

Here Are Some More Boosts For The "Jewels"

"I showed 'Under Crimson Skies' last night and it was well liked by my patrons. I will also show it to-night and expect to do a good business with it.

I wish to express myself and say that I am well pleased with UNIVERSAL PICTURES and that your service is the BEST.

"Your salesman was here to-day and I contracted for 'ONCE TO EVERY WOMAN' and 'THE DEVIL'S PASSKEY,' also JOE MARTIN'S COMEDIES."

J. M. REYNOLDS, Manager,
The Elwood Opera House,
Elwood, Nebraska.

"I want to congratulate you on the production 'UNDER CRIMSON SKIES.' A wonderful picture—the best fight ever put on the screen. I want to tell you it's a knockout."

W. W. COOLEY,
The Gem Theatre,
Silverton, Oregon.

"I take great pleasure in telling you 'The Breath of the Gods' is one of the highest class pictures that has been on my screen since 'Broken Blossoms.' The lady from Japan is extra good. Here is a picture should go over big, especially in high class, cultured audiences, where acting and not 'beauty' is expected."

WM. C. McINTIRE, Manager,
The Rose Theatre,
Fayetteville, N. C.

"You were right and I was wrong. I did not believe 'Shipwrecked Among Cannibals' would be a pulling attraction for my high grade clientele. It not only pulled good crowds with very satisfactory box office results, but the picture thoroughly pleased every man, woman and child who saw it. I am very glad I let you persuade me to play it. Shall be glad to trust Universal's judgment in the future.

D. H. SCHUHMANN, President,
Florence Theatre Corp.,
Pasadena, Cal.



They Are Still Building Sets for "Foolish Wives"

PICTURED above is the Cafe De Paris which is being reproduced in the sets constructed by Eric von Stroheim for his forthcoming stupendous production "Foolish Wives" which he wrote himself, which he is directing and in which he will play the leading role. Maude George and Mae Busch, who played their roles so successfully in "The Devil's Passkey" will again appear in "Foolish Wives," and Marguerite Armstrong, Rudolphe Christians, Cesare Gravina, Malveen Polo and Dale Fuller are also prominently case in the production.

Von Stroheim is a master of reproduction. When "The Devil's Passkey" was first shown, critics would not be convinced that none of its realistic scenes were actually filmed in Paris. Their wonder will be considerably intensified when "Foolish Wives" is presented.

The picture already has cost Universal several hundred thousands of dollars and is about half completed. It already has run many thousands of dollars above the estimated cost. Stroheim promises, however, that he is producing a picture so accurate in local color, in setting and in characterization that the Prince of Monaco himself will swear it was filmed in the little Mediterranean monarchy.

It is the story of an unscrupulous Russian Count, with his clever aids, a Russian adventuress and her sister, who become intrigued with the wife of the American consul from Nice, France. The action is filmed amid the gayety of the famous gambling resort, Monte Carlo, and shows intimate views of the revelry and hectic existence of that place.

Stroheim spent six months after completing his second big picture, "The Devil's Pass Key," preparing for "Foolish Wives." He spent many days in the Public Library in New York looking up references to Monacan customs, architecture and styles.

"Foolish Wives" is expected to be ready for cutting in the next six weeks. It probably will be released in January.

Malveen Comes By Her Talents Naturally

EDDIE POLO has had some proud moments in his life. As a lad he won the athletic championship of his class. For several years he was the principal performer with the Barnum and Bailey Circus. He appeared by special command before the King of Italy. He has won popularity contests in England and South America. There are scores of Eddie Polo clubs in all parts of the country, and his mail comes by the basketful. Yes, the Universal serial star has had a few proud moments, but he never felt quite as proud as he did a few days ago when Erich von Stroheim took him aside and whispered: "Mr. Polo, that little girl of yours possesses genius. I shall always feel proud to know I was the first to direct her."

Von Stroheim was referring to Malveen Polo, Eddie's fourteen-year-old daughter, who has just made her debut before the camera, playing the role of the half-witted girl in his Universal-Jewel feature, "Foolish Wives." The young girl inherits the talent of her father, who has been before the public since childhood, and of her mother, Alice Finch, who was a popular comic opera artist. Malveen is a piano virtuoso and has appeared in concerts, but her father had delayed her eventual screen appearance. A few weeks ago, however, when she was visiting at Universal City, Von Stroheim noticed that she was just the type he desired for the appealing figure of the simple village girl in his production. He proposed to Polo that she be permitted to play the part and the serial star finally consented.

According to Von Stroheim Malveen is a rare discovery. She takes to acting naturally and plays the part will all the subtle artistry one would expect from a veteran of the drama.

This is three-column ad. cut No. 12. Electro $1.25—Mat. 25c. Order of your Exchange or Supply Dept., Universal, 1600 Broadway N. Y.



Ask your Exchange for a copy of the Press Sheet containing all the advertisements and press matter.

ABOVE is a reproduction of one of the twenty-three newspaper ad. cuts available with this photodramatic masterpiece. Read the copy in the ad. and give your imagination just a little exercise. Think of the drama behind that thought! Can you visualize such sheer drama worked out by that genius Von Stroheim? Think what it would mean to you to have such a picture in your theatre; think what it would profit you to be able to advertise such a picture. Think—and ACT.

"'The Devil's Passkey' will open the doors of any theatre to a H---- of a business."----W. H. Stephens, Manager Baugh Theatre, Shoshone, Idaho.



CLEANING UP!

From great, big, cosmopolitan New York, west to tiny rural, little Needles, California—from busy, bustling Detroit, south to quiet, peaceful Marlin, Texas—in every city—in every town and hamlet—regardless of size or population — this great feature is cleaning up —sweeping aside all opposition and riding rough shod over all established box-office records. The picture of pictures attracting the crowd of crowds! To see it is to book it—to book it is to profit.

"SHIPWRECKED AMONG CANNIBALS"

The UNIVERSAL JEWEL SENSATION



Let Its Record Be Your Guide

THE safest and most profitable way for the smaller exhibitor to book a picture is not on what it might do for him, but on what it already has done for other exhibitors in his class. And, no matter what sort of a theatre yours is, the record of this unusual attraction shows that it made big money in every one of the houses of your class—and every other class—in which it played. Let its record be your guide—BOOK IT NOW.

PRISCILLA DEAN

In "The VIRGIN of STAMBOUL"

Directed by TOD BROWNING

Story by H.H.VAN LOAN

UNIVERSAL-JEWEL PRODUCTION DE LUXE



A powerful, compelling romance of adventure and love. A tale of the salt sea and strange, mystic lands that because of its human qualities makes this a super-production not soon forgotten. Book it and create added patronage and higher prestige.

Elmo Lincoln

in the Great Universal-Jewel Superproduction

"Under Crimson Skies"

Directed by
REX INGRAM

Story by
J. G. Hawks



Better Be Right Than Sorry!

Profit by the experience of others. A proven success such as Von Stroheim's astounding, sensational super-production, "Blind Husbands," is the safest, surest attraction to draw the crowds in any town. The prestige and reputation this dynamic, dramatic photoplay has attained makes of it a tremendous magnet for your



theatre. Everywhere it has thrilled and enthralled. The name of Von Stroheim is upon the tongue of every movie fan. Critics and public have acclaimed it one of the master productions of the age.

To-day—NOW—book it! Remember: better be right than sorry!

Carl Laemmle Presents Von Stroheim's Wonder Play

"BLIND HUSBANDS"

WID SAYS THIS AND WID KNOWS

Splendid Appeal and Fine Acting. Generally Fine Production

Dorothy Phillips in
"ONCE TO EVERY WOMAN"
Jewel—Universal

DIRECTOR ..... Allen Holubar
AUTHOR ..... Allen Holubar
SCENARIO BY ..... Allen Holubar and Olga Linek Scholl
CAMERAMAN ..... Fred Le Roy Cranville
AS A WHOLE ..... Very pleasing offering that has strong mother love theme; artistic and well produced.
STORY ..... Humaness and pathos well blended; slightly exaggerated at times to get over its point
DIRECTION ..... Splendid throughout
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Effective
CAMERA WORK ..... Very good
STAR ..... Attractive and pleasing
SUPPORT ..... All do very well
EXTERIORS ..... Some pretty shots
INTERIORS ..... Correct
DETAIL ..... Nothing wrong
CHARACTER OF GIRL ..... Small town girl who becomes famous singer and ignores her family is glad to return when she loses her voice
LENGTH OF PRODUCTION .... About 6,000 feet

After an absence of quite some time when she appeared in "The Heart of Humanity" which was such a splendid success, Dorothy Phillips returns to the screen in a story different from anything she has done in some time "Once to Every Woman" is a story of plain folks with big ambitions for their oldest and talented daughter, who sings in the village choir

From an atmosphere of rural home life, where peace and calm prevail, director Holubar builds his story to a spectacular and really gripping climax which is bound to get over in a big way, inasmuch as he works up to it in a logical and thoroughly smooth manner.

There is one possible objection to the ending. The opera singer loses her voice and then her admirers, so she returns to her home where she is welcomed and she realizes that a home and the love of her people is worth more than fame. That seems to be a fitting conclusion but they add a touch of pathos by having the heroine suffer the death of her mother and through some miracle-her voice is restored. This is all right but not apparently necessary to prove the moral intended, and merely seems to drag things a bit after what seemed to be the ending.

Miss Phillips appears to splendid advantage in the role of the young girl. Rudolph Valentino does some very good work as does the entire cast. The photography is very fine and there are some very artistic effects. The climax which is staged supposedly on the stage of the Metropolitan is lavish, depicting an Oriental operatic setting.

A wealthy New York woman becomes interested in the talented Aurora Meredith (Miss Phillips), soloist of the village choir, and sends her abroad to study. At the end of the third year, her benefactress dies and Aurora is forced to accept the aid of Jullantino, an Italian admirer, or go back to her home in America Later when Aurora has become famous Jullantino proposes marriage but is refused.

To escape the Italian, the singer comes to America, and is given the stellar role in a new opera. On the night of the opening the persistent admirer makes his appearance and begs Aurora to marry him and is again repulsed. He occupies a box at the opening performance and at the climax of the opera shoots at the singer, then kills himself. As a result of the wound Aurora loses her voice and one by one, her friends desert her

As a last resort she returns to her home where she is welcomed by her family and her childhood sweetheart played effectively by Robert Anderson.

Announce the Star's Return and Tell Them They'll Like It

Box Office Analysis for the Exhibitor

Folks will surely remember the star's work in "The Heart of Humanity" in which case they will certainly want to see her latest production, especially in view of the fact that she has been absent from the screen in the meantime. Also mention Mr. Holubar's name, for he is well known for his previous work Promise them a story with plenty of heart appeal and play up the mother love angle, for it plays a big part in the story of "Once to Every-Woman."

Talk about the variety of scene, from the small modest New England home to the stage of the Metropolitan Opera House and the life of an opera singer. Stills showing the opera staged especially for the production, should attract. Catchlines relative to the title should be effective. You might say: "What is it that is 'Once to Every Woman'? Dorothy Phillips will tell you in her latest production."

"ONCE TO EVERY WOMAN" UNIVERSAL JEWEL

HARRISON SAYS



awakens warm sympathy

wins admiration

deeply touching

title is catchy

should give Universal satisfaction

CARL LAEMMLE presents

DOROTHY PHILLIPS

IN

"ONCE TO EVERY WOMAN"

The Biggest Heart Picture of the Generation

UNIVERSAL-JEWEL

THIS AND HARRISON KNOWS

NEW YORK CITY HARRISON'S REPORTS 244 WEST 42ND ST
PERSONAL TALKS FROM AN EXHIBITOR TO AN EXHIBITOR
(SUBSCRIPTION $10.00 PER YEAR)
VOL. 2 NO. 126

"Once to Every Woman" with Dorothy Phillips

It is refreshing to come across a picture of the "Once to Every Woman" quality in these days when the percentage of worthy attractions is so low. Not only does the story arouse the interest and awakens warm sympathy, but also the picture's truly artistic treatment wins admiration. The reproduction of an imaginary Chinese Opera, in particular, vies in artistry with anything that has ever been presented to the screen.

The story deals with the heroine, pet of the family, who from a poor country girl becomes a great prima donna. While yet studying in Italy, her patroness dies without making any provision for her to continue her studies; so she is compelled to accept assistance from a young Viscount on a purely business basis. When she is able to pay him back, he refuses to accept the money; he is madly in love with her. She however, does not love him; so she secretly leaves for America. There she makes a hit. At a performance, in the last act of an opera when the heroine is supposed to kill herself at the command of the Chinese Emperor, the Viscount, who was in one of the Boxes, rises, points a pistol at her, and shoots; he then commits suicide. The heroine is unharmed, but the terror has destroyed her voice. One by one her friends now abandon her, and she returns home, where her mother receives her with open arms. Her mother soon dies, and she marries the young country poet who has always loved her.

The most dramatic part of the picture is the shooting scene. The horror seen in the face of the heroine when the Viscount is about to shoot is a piece of art. The meeting of daughter and mother is deeply touching. Miss Phillips's acting throughout is the best work of her career.

It is a clean picture. The title is "catchy", so it should draw, and also give universal satisfaction.--Universal-Jewel, Sept. 6. 5785 ft. 67 to 82 m.

"The Leopard Woman" with Louise Glaum

A poor entertainment, tiresome in places, in spite of artistic treatment. It lacks human or intellectual appeal, and it does not interest. Spy work, African Deserts, natives, travelling through deserts without a worth-while motive, and the like, are not what would interest a picturegoer nowadays-- travelling might interest one in a travelogue:--

The heroine is employed by a foreign power (appa... prevent a messenger (hero) of the ... Ki...

and overleaf there's MORE!

THE NEWS AND THE HERALD SAY THIS AND THEY KNOW

"Allen Holubar knows how to write stories and present them in interesting screen drama. 'ONCE TO EVERY WOMAN' — there isn't a moment when it doesn't focus the attention.

"The picture is strongest in its human touches — its intimate details. Yet it carries a vigor and sweep in the dramatic scenes which is certainly caught by the spectator. It certainly carries a box-office value.

"Dorothy Phillips enacts the central figure with keen understanding."

—M. P. NEWS.

" 'ONCE TO EVERY WOMAN' is a success. 'ONCE TO EVERY WOMAN' is human through and through. 'ONCE TO EVERY WOMAN' is a better picture than either 'The Heart of Humanity' or 'The Right to Happiness,' because it is so true to life.

"Miss Phillips has a difficult part; one that carries little sympathy at this point and to have held it securely at the end is to her credit."

—EXHIBITORS HERALD.

DOROTHY PHILLIPS IN ALLEN HOLUBAR'S GREAT UNIVERSAL JEWEL

"ONCE TO EVERY WOMAN"

This Is Another Effective Poster

REPRODUCED below is a three-sheet poster which can be effectually used in connection with the showing of 'Once to Every Woman." It is a three-sheet that can be used for a cut-out.

This poster features prominently the theme of mother-love, and there is no better theme to feature, no theme that has more drawing power with each and every kind of audience than mother-love. It can be secured at any Universal exchange.



"Once to Every Woman" is certainly giving promise of being the screen sensation of the year. At a large private showing arranged by Universal at the Hotel Astor in New York City, at which most of the prominent publicity men, critics and writers were present, there was nothing but praise for this Jewel featuring Dorothy Phillips. From the management of the Universal exchange in Dallas, Tex., comes the following letter:

"We screened the Jewel production, 'Once to Every Woman,' to-day, and were carried away with this wonderful production. It is a magnificent picture, and its heart interest affected us deeply. We are confident that it will be a big success."

And likewise from the bigger houses which have run this picture, come glowing reports of its reception and the rich promise of the feature.

Here's Once Where A Mere Man Wins

Universal received a letter the other day, and it raises an interesting bit of discussion. So here it is:

409 West 129th Street,
New York City, Oct. 18th.

Universal Film Mfg. Co.,
1600 Broadway, New York.

Gentlemen:

On Friday evening last I saw that film, "The Devil's Passkey," at the West End Theatre, 125th Street and St. Nicholas Avenue.

I want to say that I think it is the most wonderful picture Universal has yet made, and incidentally one of *the* pictures of the decade.

The cast was fine, acting was fine, photography and sets were unexcelled. I wish you would let me know if those pictures showing streets in Paris were taken there or built.

Some one in my family declares that they are the real thing, as she has seen it, but I declare it is a "set" and a masterpiece of construction. Will you please let me know who is right?

Hoping that "The Devil's Passkey" will not lock the door to future Universal successes, I remain

Very truly yours,
IRA A. ROSENTHAL.

The lady member of Mr. Rosenthal's family will have to bow down to the male judgment in this instance. None of the sets showing streets in Paris were taken in that famous city; they were all worked out in the studio, under the guiding genius of the director. All of which is a very pretty compliment and a very pretty tribute to Mr. Eric Von Stroheim, the director of the picture. For it was his genius which was responsible for reproducing in the studio and around its environs the streets and the life of Paris with an exactitude that is not only masterly but amazing as well.

In connection with the above, it is interesting to note that not only exhibitors of pictures write to Universal praising its products. Private persons from all parts of the globe have been sending in personal comments on the pictures, and "The Devil's Passkey" has been receiving considerable attention of this nature. *Editor.*

Mostly Mother

By Adele D. Topper

THE story of "Mother" never grows old. It has been told a million and one times, and it can be told a million and one times more, and it will thrill with the same old fervor and the same old intensity. For it is the one big and vital emotion which all of us can appreciate, for "Mother" has signified a vital something to each and every one of us.

"Once To Every Woman" is the story of a "will-o'-the-wisp" which a girl with a glorious voice chased until she caught, the story of the spectacular leap to fame of an unknown country girl. But though it pictures wealth and fashion and the gay and merry life of the rich and idle, it is the spirit of mother and her gentle influence which is felt throughout the picture all the time, even when the scenes take the spectator far away from her and the little dwelling illuminated by the beauty of her character and the tenderness of her love. And so, "Once To Every Woman" can be justly called a "Mostly Mother" picture. But fathers will enjoy it, too, for fathers know a good deal about mothers, and brother John and sister Mary and all the aunts, cousins, uncles and friends will enjoy it, for mother is a friend of them all.

Margaret Mann, who plays the role of Mother Meredith in this big Universal Jewel production, has, by the depth, the beauty and the lovableness of her portrayal, made for herself a niche in the movies that will stay rooted, firm and immovable. It is one of the most wonderful portrayals of mother love ever executed, and that is saying a lot, when recently there have been so many excellent pictures and plays of Mother. It is a performance that without effort brings a tender smile one moment and a tear the next, to the eyes of the spell-bound spectator. And it is all the more wonderful when one takes into consideration that Margaret Mann has not made a specialty of mother roles, although she was the mother in "The Heart of Humanity." This is really the first big mother role she has essayed, but it can never be the last, for the consummate quality of her art and the understanding with which she portrayed so feelingly the emotions which are mostly mother's emotions, have made a tremendous impression, and everybody will be asking for more.





Above—The Mother who gave all. Left —The Dream about to be realized.

Mother cooks and scrubs and sews for the family, but it is mostly for Aurora, the petted and talented daughter of the house, that she slaves, but Aurora takes it all for granted, and when the rich lady from the city whispers to her words of golden encouragement and comes to take her away, to make of her the songbird that Aurora had dreamed of being, she goes, overjoyed, as is youth's



The Realization.

and talent's privilege, but without a thought of sorrow at leaving mother, who is heartbroken, but who will not stand between her daughter and the joy that she seeks. It is mother who revels the most in the enthusiastic letters that daughter writes home of her progress, and it is mother who dreams the most of the glorious creature that daughter has become, a radiant vision in furs, in velvets and in jewels. And it is mother whom the daughter disregards most, for mother will be mother, whether daughter writes to her or not. And it is not really home that Aurora goes to when misfortune overtakes her and the world looks on with disdain, but to mother's shielding, tender arms, where suddenly the woes of the world drop from her and a haven of peace and rest enfolds her.

It is difficult for a star to play up her talents against so strong and almost overpowering a role as this mother role in "Once To Every Woman," but Dorothy Phillips, who plays the role of the unthinking daughter, Aurora, in this Jewel production, once more demonstrates the sincerity and depth of her talents and ability. For she lives up to her designation of "star" in every way and makes you feel with her and love her, in spite of all the unhappiness her selfishness causes in the picture. She portrays with equal excellence the role of a girl, a growing woman, and a woman who has realized her every ambition, and with dignified restraint she makes you sad with her and makes you love her, when her glory has left her, and she comes home almost a wreck, only to have death take from her her guardian angel. Dorothy Phillips has starred in some big pictures—"The Heart of Humanity," "Destiny," "The Right To Happiness," but it is in "Once To Every Woman" that she reaches the heights and surpasses the best that she has ever done.

This picture, written by Allen Holubar, was also directed by him, and his deft hand is everywhere seen in the big scenes, where the whole interior of the Metropolitan Opera House in New York City is reproduced, and an entire opera staged for the film, and in the homely and little touches, where mother and dad figure up the family exchequer, apportioning out so much for Aurora, and so much for John, and so much for everybody else, while they look at their own ragged shoes, and manage still to SMILE. Its scenario was prepared by Olga Linek Scholl, who has a number of noteworthy scenarios to her credit, with Mr. Holubar lending a helping hand.

In addition to the star, Dorothy Phillips, and her noteworthy support, Margaret Mann, the cast includes Rudolph Valentino, accomplished continental actor; Robert Andersen, whom Denmark sent to these shores, and whom the American moviegoer will not so soon permit to depart; William Ellingford, Emily Chichester, Elinor Field, Mary Wise, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes, all of whom achieve distinction in their parts, and all of whom have added their "bit" previously to the artistic progress of the movies.

Surely "Once To Every Woman" is a picture eagerly to be sought by the exhibitor of pictures. What more can one want than a picture that has a scintillating star, a masterly director and a fascinating story with the interest sustained throughout, and which has for its principal theme the tenderest, the deepest and the strongest of all human emotions—MOTHER LOVE. Pictures are made around strange adventures, about feats of daring, about wondrous romances and about the entrancing life of the rich and the leisured, but it is the picture that takes vital, homely emotion, that everybody can understand and appreciate, and that weaves its tale about that emotion, that "hits home" and registers with the stronges appeal. Such a picture is "Once To Every Woman," a "Mostly Mother" picture, a glorious combination of Margaret Mann-Dorothy Phillips-Allen Holubar, three names to be reckoned with, aided and abetted by the best that the movies have to offer in the way of support. It is a UNIVERSAL-JEWEL, and it more than lives up to the best traditions of those pictures—in fact, it sets a new standard in picture-making, and it gives promise of being classed by all critics as one of the notable pictures of the year.

It is a long stride the movies have made since the days of "Broncho Billy" and the desperate gleaming-eyed villain with his shiny white teeth who always harassed the innocent, guileless heroine. Then the picturer shouted for all kinds of thrills, shootings, murders, and innumerable twists in action, but to-day the "real" picture takes a deep human emotion and allows the tale to spin itself out from that. And thus from the "mostly mother" theme in "Once To Every Woman," there unravels a story as interesting as enchanting and as full of heightening suspense, as has yet been given to the screen.



The Refuge.

YOU CAN'T BOOST THIS



Scene from "KING of the CIRCUS"
Universal Serial with Eddie Polo

(Scene cut, No. 7.)

THE illustrations on these two pages are reproductions of two of the many publicity scene cuts furnished to help you put over in a big way this greatest serial of all times. Liberal use of all of the advertising, publicity and exploitation aids will make this gigantic chapter-play one of your biggest financial successes. Book it, boost it, and bank on it!

EDDIE POLO

Directed by J. P. McGOWAN

"KING OF THE CIRCUS

WINNER TOO STRONGLY

HERE'S the serial that will back up the strongest bally-hoo you can devise. You know as well as we do that while hokum sometimes draws a crowd, unbacked bunk won't keep a crowd. However, with this marvelous continued attraction you can go the limit and still be sincere—you can spread yourself and use up all the red ink in your town and still know it's not bunk. And what's more, by so doing you'll be keeping your pocketbook full. Go to it—NOW!



(*Scene cut, No. 8.*)

EDDIE POLO

"KING OF THE CIRCUS"

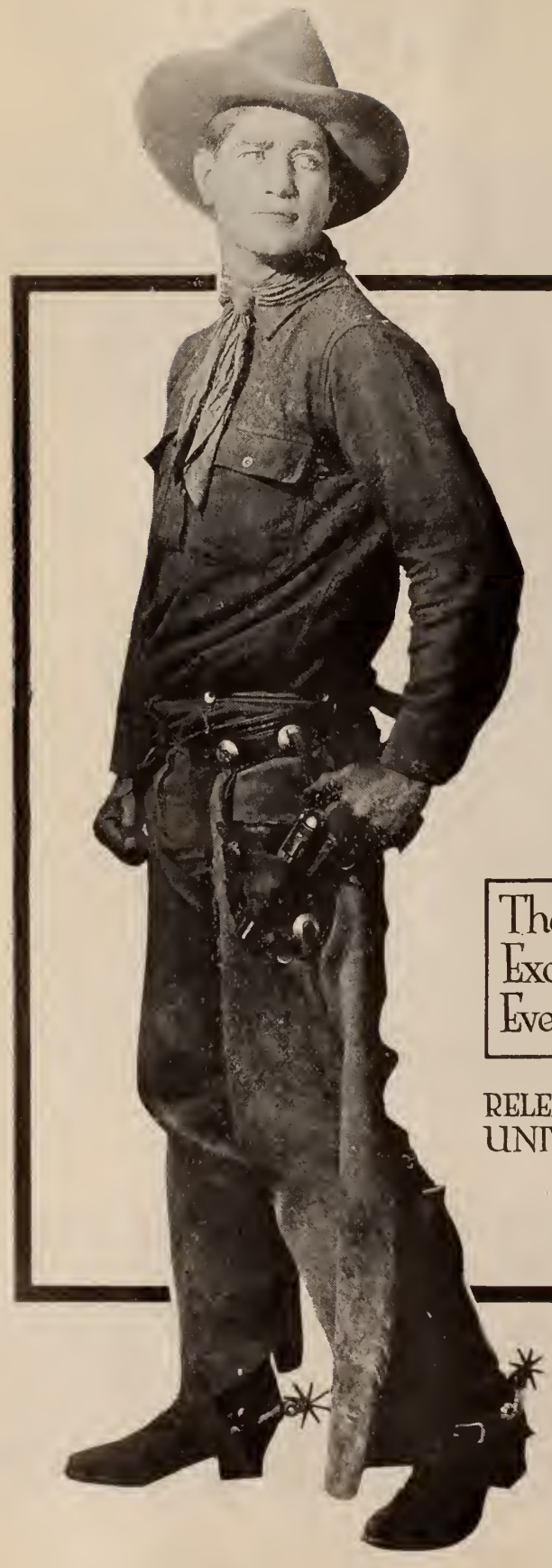
Let Your Crowd Go Wild With Excitement When The Fearless King of Cowboys Fights the Skull-Faced Demons — Play

ART ACORD

Supported by Mildred Moore, Beatrice Dominguez and George Field in the Startling Serial

"THE MOON RIDERS"

Directed by AL. RUSSELL



The Healthiest Excitement Ever Screened

RELEASED THRU UNIVERSAL




The vibrating life of Radium is almost everlasting — The box-office life of this phenomenal serial is the same!
Beautiful
EILEEN SEDGWICK
Supported by
CLEO MADISON
and
BOB REEVES
"THE GREAT RADIUM MYSTERY"
Made by
PACIFIC PRODUCING CO.
Released thru
UNIVERSAL

When A Serial Like This Has 'Em All

UP IN THE AIR

You Cash In!



NO "ifs"—no "may-bes"—no "perhaps." You will—you must—you DO cash in! Here are but a few of the reasons: A stupendous serial that contains these magnetic elements—Love—Mystery—Adventure—Intrigue—Suspense. Death-daring feats that make faster heart-beats; scenes that stir the sluggish blood to fever heat one instant and run ice-cold the next—breathless thrills and startling deeds; a masterful serial that knows no bounds for gripping intensity of interest.

To all these add EDDIE POLO—and your last doubts go up in smoke! Book this great, big serial and help mount your receipts to undreamed-of heights!

EDDIE POLO

In "The

VANISHING DAGGER"

Universal Made ~ Produced by POLO himself.



ANY POLO SERIAL IS ENOUGH EXCITEMENT FOR ONE EVENING



GET HIM!

for

Action!
Thrills!
Romance!
Mystery!

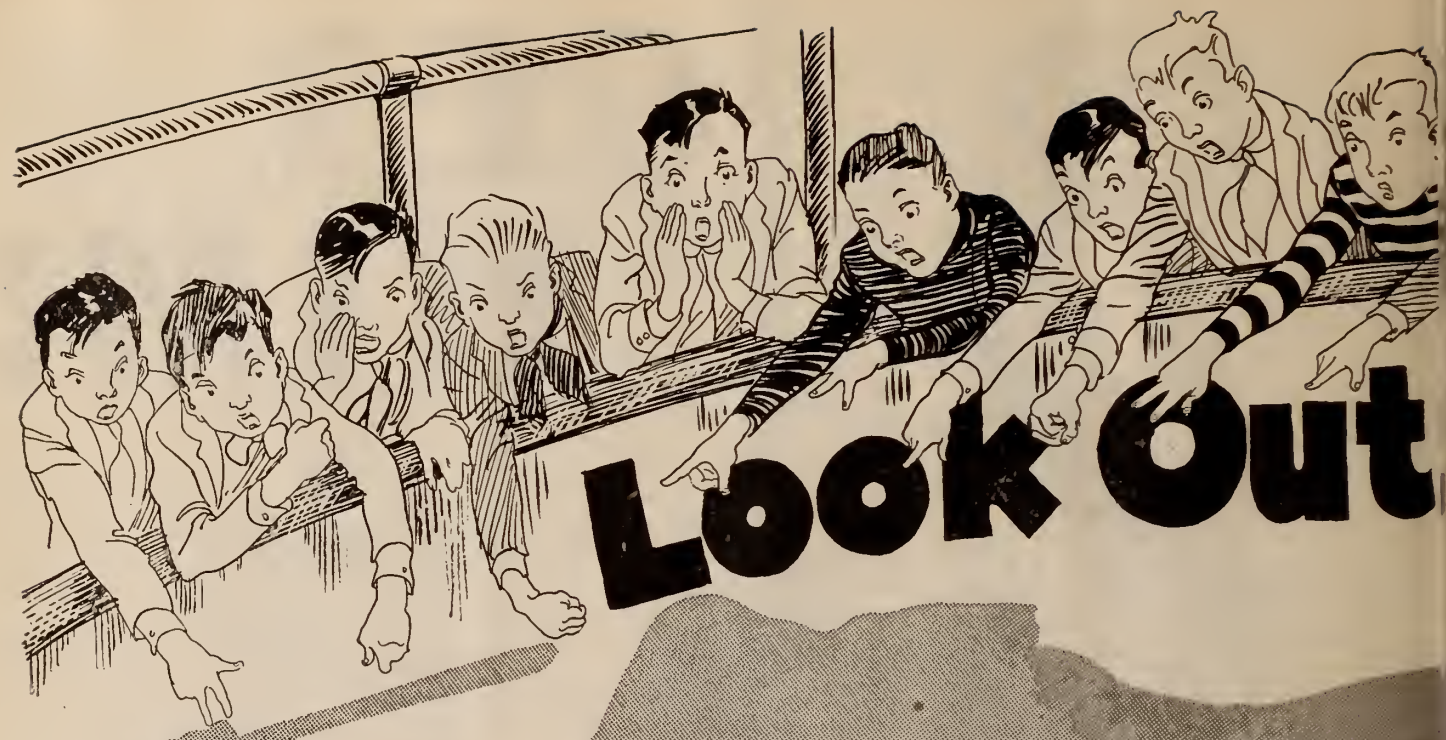
Crowds-- PROFITS!

ELMO LINCOLN

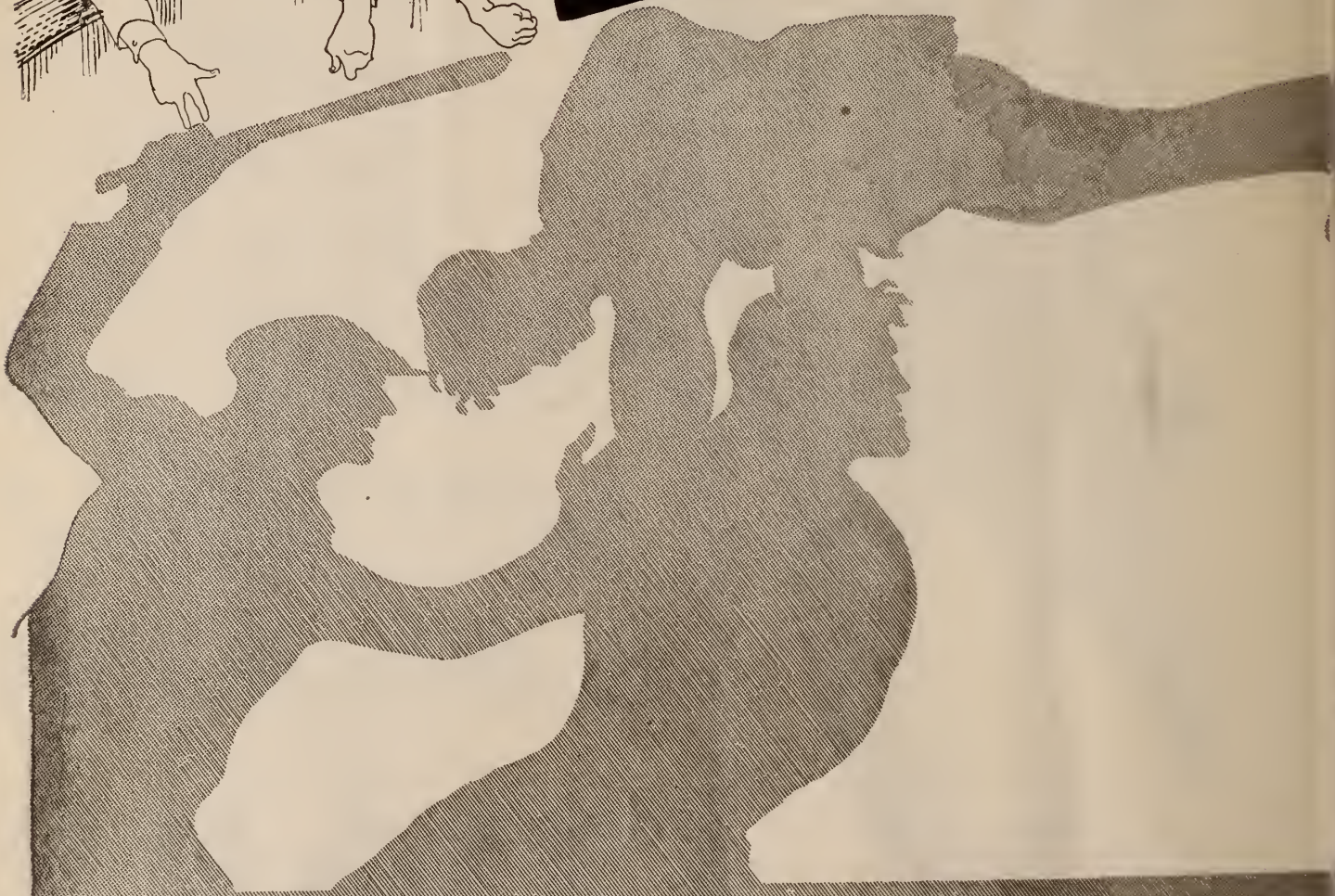
in

""ELMO The Fearless"

Directed by J. P. McGOWAN



Look Out



STORY BY ARTHUR HENRY GOODEN

ELMO LINCOLN in



That's all they can say! They're spellbound! Eyes agape—tongues cleaving to the roofs of their mouths---hair standing on end--- bodies bubbling over with excitement—heaving with breathless anxiety. Elmo—their Elmo—is in danger! When . . . quicker'n a flash . . . Wow! . . . Zowie! . . . Whoopie! . . . Hear 'em let loose!

He's turned the tables on the gang! And in a manner so lightning-like and surprising that it leaves 'em all gasping for breath and as bewildered as a flock of ducks in thunder. That's Elmo Lincoln in his latest and most thrilling serial. Book it NOW and see a turnout of the folks like "Old Home Week."

The FLAMING DISK

DIRECTED BY ROBERT HILL

"The Two Fisted Lover"

Two Reel Western Drama

CAST

Scot McHale.....Hoot Gibson
School Teacher.....Dorothy Wood
Samuel Griggs.....Jim Corey
Doc Wells.....Chas. Newton
Mr. Brown.....Walter Crowley
Mrs. Brown.....Katherine Bates
Emily Stebbins.....Nancy Caswell

CLARA STEBBINS is the wife of Sam Griggs, and her five-year-old daughter Emily is their child, but in Twin Springs these facts are not known, and Clara and Emily are treated as outcasts. Sick and without funds, Clara writes Griggs a letter for aid.

A new school teacher arrives, but due to the fact that one child is missing to make the quota demanded by the law, the school will not open. Scot McHale, a bashful young rancher, sympathizing with the young teacher in her distress, decides to go back to school, and thus her position is saved.

Clara dies and the teacher volunteers to adopt the child. Griggs is in love with the teacher, and realizing what McHale does not, that she is in love with him, he determines to poison her mind against him and shows her an unfinished note found in the dead Clara's hand which named her husband as "S——." He makes the inference that had the note finished "S——" would have been Scot. He further tells her that Scot is really educated and is making a fool of her by going to school. Though resenting Griggs' actions, the teacher becomes suspicious, especially since Scot is so attached to Emily.

She determines to leave town with Emily and as they are in the stage, Griggs again attempts to make love to her, and when she repulses him he grabs the reins during the driver's absence, intending to drive them to an old shack of his in the hills. McHale sees the stage driving like mad over the road; he takes in the situation at a glance and rescues the pretty teacher and her charge. Griggs is thrown out during the fight, and Clara's letter found on him, thus establishing his identity as the husband and clearing Scot of suspicion.

A reconciliation follows, and Emily now has a new father as well as mother.

The Future Looks Big For The News Reel

INTERESTING facts constituting a general survey of the present news reel situation throughout the United States are to be found in a recent report made to the Universal Film Manufacturing Company by R. V. Anderson, news sales manager of the International News reels published by the latter company.

Anderson has recently returned from a two months' tour of the key cities of the United States in which he studied the news reel situation from every angle, and particularly as regards to the value and position of news subjects on the theatre programme.

"The news reel no longer is a 'filler,' but is a valued feature on the average theatre programme," reported Anderson. "Experience seeems to have taught the exhibitor to play up news reel items in his advertising, and in the manner of screen presentation. One of the country's leading exhibitors told me that the International News reel was worth 30 per cent of his entire programme. He consistently plays the news reel in his advertising and accompanies its presentation with music and other effects. Other prominent exhibitors assured me our news reel varied from 20 per cent upwards.

"Years ago on the old General Film 'look reel' programme, news reels were accepted only because they were a part of the 'system.' At that time the exhibitors asserted that the women in their audiences did not like the news reels. It is vastly different today. The most staunch admirers of the news reels are feminine fans.

"I have heard the claim made that news reels have not been as good since the war as they were during hostilities. This is a fallacy. During the war a news reel did not have to be good. All that was necessary to create a furore of applause was to show pictures of Allied soldiers. No news reel manufacturer had to exert himself in making up his reels.

"However, the great demand for news reels because of the war, set a standard, which we have had to extend ourselves to attain. No longer able to depend upon patriotism to carry a news reel over, it now is necessary to obtain subjects of unusual interest. This has resulted in making the news reel much better to-day than it ever has been in the past.

"Although most of the leading picture houses are playing up their news reels as they should, yet there are thousands of theatre owners who use news reels largely as a matter of course. They do not stop to figure that the survival of the news reel in this ever-changing business is the greatest possible reason why it should receive consideration.

"No other class of film service could have survived the treatment which was accorded to news reels up to a year ago. The fact that they have grown in favor is a sure sign that the public wants them. Those theatres who now are playing news reels without giving them programme mention will find that if these subjects are given second place in advertising and exploitation, the public will respond whole-heartedly and immediately. It has been done, time and time again.

"It is well to remind exhibitors that the news reel is perhaps the only service for which the price scale has remained the same during the past two or three years.

"I find that the International News is generally liked because of its connection with more than four hundred newspapers throughout the land. The International Film Service Company, through its "still" department, supplies a regular service of still pictures to these newspapers, which use the photos at the same time the news events are appearing on the screen. This is a connection which no other news reel company possesses, and of course it is of inestimable value to the exhibitor. This phase of the International News reel situation is augmented by the situation in many cities where Hearst newspapers are published, which give unusual publicity to the International News reel showings.

"International, because of its newspaper connections, has always been in a position to obtain the biggest and best news items. International is working now on a big idea which will register with film fans far better than anything ever attempted in the news reel field. Details of this plan will be announced very soon."

"The DRAGON'S NET"

The Only Serial ever Filmed in China Japan and The Phillipines

Directed by Henry McRae



The Woman Who Knows No Fear

MARIE WALCAMP

"THE FLAMING DISK"

Episode 7

"The Circle of Fire"

CAST

Elmo Gray.....Elmo Lincoln
Jim Gray, his brother...Elmo Lincoln
Rodney Stanton.....Roy Watson
Stanley W. Barrows.....Geo. Williams
Prof. Robert Wade.....Lee Kohlmar
Helen Wade.....Louise Lorraine
Briggs.....Fred Hamer
Stella Dean ..... Fay Holderness
Batt Hogan.....Monte Montague
Con Dawson.....Jenks Harris

IT was a horrifying experience to combat with the brute alligator, but with his great strength, Elmo choked the fearful beast and thus freed himself from the danger of being consumed by it. Fighting off the gang who were lined up around the pool, he staggered up the stairs to find Helen being tortured into signing an agreement, under coercion from Stanton, in which she gave "The Flaming Disk" with all its rights and royalties and control of the Wade mine near Thundrer Creek over to him. Helen insists that she will not sign it and Stanton threatens her with death. Desperate, she appeals to Jim's manhood, and she is almost successful in enlisting his sympathies when Stanton's hypnotic eyes again make of him a cringing coward.

Stanton promises both Elmo and Helen freedom if Helen will sign the agreement, but refusing, he binds them both, tightening the rope about Elmo's neck as Helen persistently refuses to sign the agreement at insistent bidding from her lover.

The gang then resort to treachery. They tell the Chinamen that it was Elmo who killed their comrade, and they all rush toward the room where he and Helen are held captive. Swearing vengeance, they scatter the space around them with a deadly powder, to which they apply a burning flame. Great drifts of fire rise about the two unfortunates, and it looks as if they will go to their doom.

"KING OF THE CIRCUS"

Episode 4

"Facing Death"

CAST

Eddie ..... Eddie Polo
Henel ..... Corinne Porter
Gray ..... Harry Madison

WHEN the wagon driven by Eddie goes over the embankment into the river below, the gun with which Winters was shot is thrown on to the opposite bank. Eddie gets out of the wreckage in time to see one of Gray's men ford the stream and pick it up—and at the same time Helen slides down the bank and joins Eddie, leaving the other of Gray's ruffians up above.

Eddie rushes after the first man and a fight follows, during which Eddie succeeds in getting the gun. The ruffian, Tom Jenks, joins his pal and the two return to the circus—but they are afraid to tell Gray that they let Eddie get away with the gun. Accordingly, they frame a story and tell him it was lost in the river, but even at that Gray is furious to know that Polo has once more interfered.

Eddie now takes leave of the Howards and goes back to work. So far, he knows nothing of Gray's part in the various attempts against his life. It is not until he shows Gray the gun and notices his expression that he suspects it was Gray himself who shot Winters. As soon as Eddie leaves, Gray sends for Jenks and accuses him of deliberately lying when he said the gun was lost. He and some canvasmen start beating Tom and Eddie is attracted by the fight. He rushes back and saves Tom from Gray's wrath—knocking Gray down as he does so. While Eddie turns and goes after the canvasmen, Gray draws another gun from his pocket and sneaks up behind Eddie. He covers Eddie with the gun and tells him that this time he cannot escape—he has only one minute to live.

International News

No. 71.

New York City.—75,000 war veterans in tremendous parade for service bonus.

Marion, O.—Governor Cox in his rival's home town. Democratic candidate talks to big crowd in Senator Harding's "back yard." (Omit from New York City prints.)

Chicago, Ill. — Spectacular blaze sweeps terminus; million dollar loss.

New York City.—Grateful children pay tribute of love to Nathan Strauss. (New York City only.)

Houston, Texas.—Confederate "Vets" great re-union. Nov.1; the sons of Uncle Sam, they march in memory of old-timers. Texas and Southern prints only).

Boston, Mass.—Odd fellows parade marks end of mose prosperous year. (New England prints only).

West Point, N. Y.—West Point stages big athletic carnival and gridiron battle.

Los Angeles, Cal.—Early welcome for 1921 Bathing Girls. Those Californians just can't wait—can you blame 'em?

Mitchell Field, N. Y.—Army Air Service successfully tries out new sky ambulance.

Richmond, Va.—Whirlwind speedsters seek new record on perilous dirt track.

Tad cartoon.

"Maids A-Courting"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LOTTA JAGS sat in an employment agency sipping wine through a straw and waiting for a job. At last a wealthy lady enters and chooses Lotta as a maid and she is driven to a palatial home, where she falls in love with the butler. After a time, she decides to quit her job, but when her mistress promises to see that she marries the butler, she decides to stay.

Unfortunately for Lotta, however, the daughter of the house, also named Lotta, is in love with the butler and is loved by him in return. When the mistress of the house tells him that he is to marry Lotta, he gladly consents, believing it to be her daughter whom he is to marry. He discovers the mistake in time during the ceremony and manages to marry the right Lotta, much to the disgust of her parents and the despair of poor Lotta Jags. However, Lotta wakes up (she had had a dream in the employment agency, due to too much wine) to find that there is some joy left in life.

New Screen Magazine

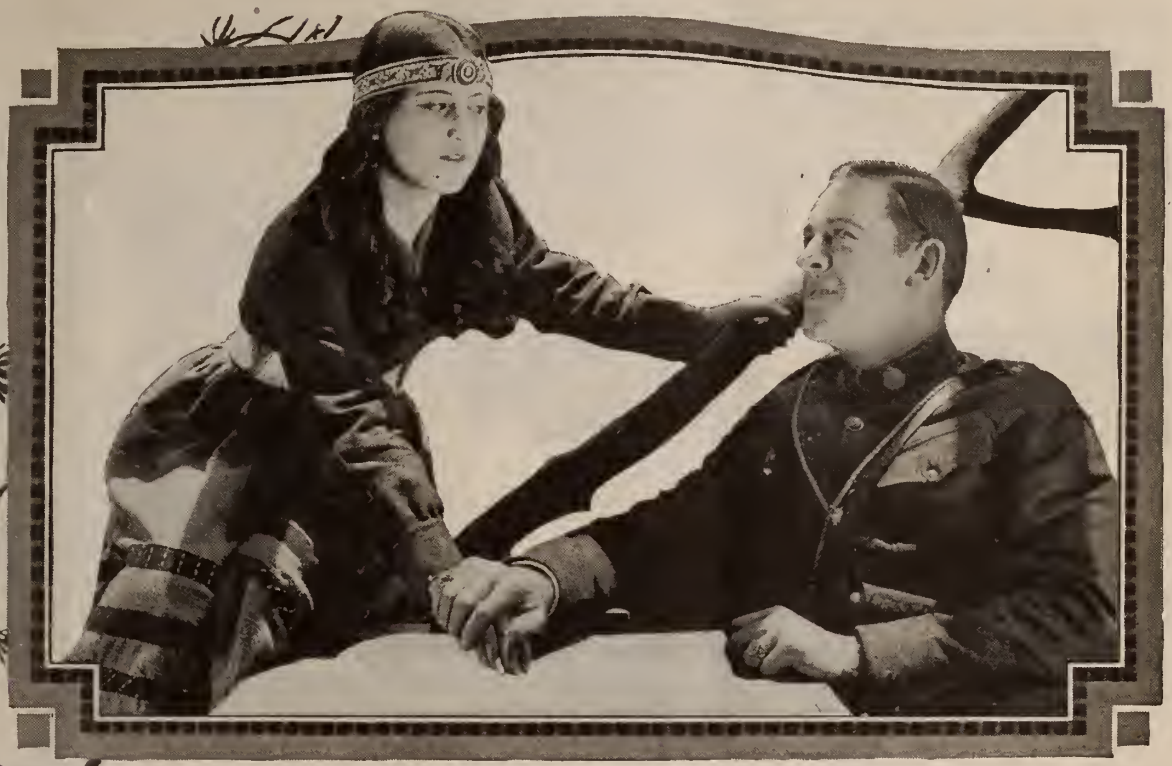
No. 92

THE architecture of Old Ceylon is very beautiful. Most of the inhabitants of this part of India are Buddhist followers. Their sacred images, carved out of solid stone, are still intact to-day. There are many of these monuments and a few notable temples still remaining.

"Save the Babies for the U. S. A.," says Dr. Royal S. Copeland, New York City's Health Commissioner, and his office is a mecca for anxious mothers with ailing babies. Help is given regardless of sex or creed.

This issue of the magazine contains some interesting "shots" of animals under the heading "Birds, Beasts and Fowl in Captivity," showing particularly deer, zebras, musk-ox, penguins and monkeys.

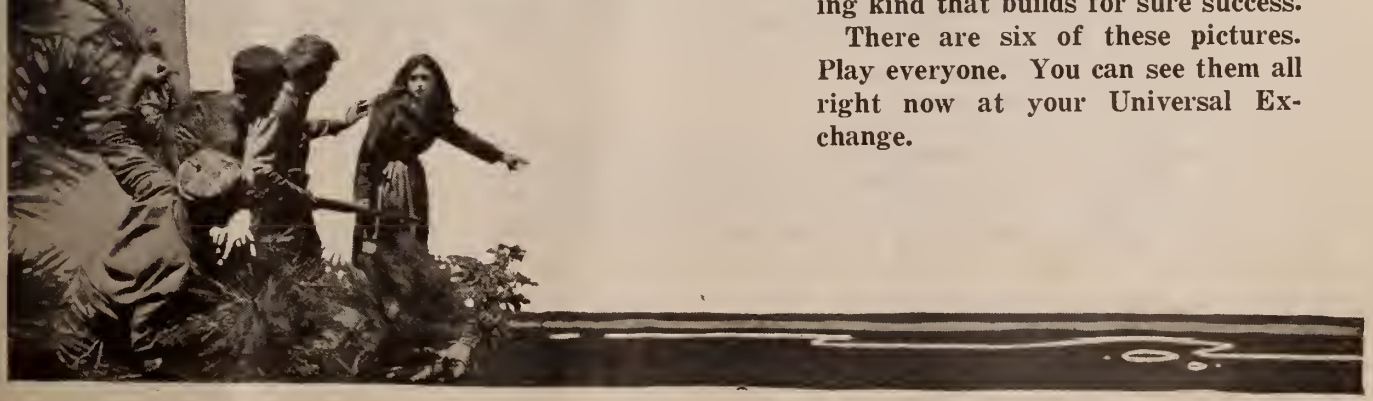
The magazine closes with a Pat Sullivan animated entitled "Sammie White's Love Affair."



The
"RED RIDER"
Series

Current Release:
"THE FOREST RUNNERS"
featuring
LEONARD CLAPHAM
and
Virginia Faire

Written and directed by
JACQUES JACCARD



IN vivid, vibrant stories of the Canadian forests, the courage and daring of the Royal North West Mounted Police, long famous, are here immortalized on the screen in romances that are creating nothing short of a sensation; and setting a brand-new standard in productions of this character.

To you, Mr. Exhibitor, will come a justified pride in knowing that you are pleasing your audiences with these action-filled tales and are creating a good will of that peculiarly lasting kind that builds for sure success.

There are six of these pictures. Play everyone. You can see them all right now at your Universal Exchange.



SMILING HOOT GIBSON

IN

Two New Western Whirlwinds—

"DOUBLE DANGER"

Directed by Edward Laemmle

The inimitable, "Smiling" Hoot Gibson in this picture appears in a double role that but adds to our contention of the past few months: that here is a rising star coming into his own —a boy with "the smile that wins" destined to be the greatest attraction in westerns ever offered. In this picture, Hoot Gibson does some of his best work and you all know what that means. Here is a crowd-getter and patronage-builder of the first water.

"TIPPED OFF"

Directed by Al Russell

A prohibition sufferer.
Lovers eloping.
A drink in an alleyway.
A Marshal after the bottle.
A bottle hidden in the grips of the elopers.
An escaped convict disguised in preacher's clothes.

"The Smile that Wins"

Imagine the laughable complications before the situation is finally cleared up! Then multiply by one hundred and add "Smiling" Hoot Gibson—book the picture—count the receipts—and Oh Boy! what a gra-a-nd and glorious feeling is yours!

UNIVERSAL MADE AND UNBEATABLE



"Here I Are!"

ALL the folks think I'm so funny that they are asking for me to come again soon. Sooner than that, if possible. But all joshing aside: for a one-reel mirth-provoker, this is one of the funniest pictures that I have ever heard exhibitors rave about. A gurgling, gushing geyser of giggles that brings out a continuous roar of guffaws and turns your house into a jubilee of rejoicing. And that's not all; it brings out the crowd of joyseekers and turns your box office into a young mint of greenbacks.

See it. Book it. Prof-it.

Yours for a thousand feet

"Dotty" Wolbert

featured in

"A Scream in Society"

Directed by VIN. MOORE

one reel
STAR
COMEDIES



International News
No. 72.

Mitchell Field, N. Y.—New giant of the skies. Army Air Service gives ten-ton bombing plane successful test.

New York City.—New York now has own "Eiffel Tower." Huge shaft erected for new courthouse work affords odd views of Manhattan. (Omit from New England, California and Texas prints.)

New York City. — New England mayors visit New York. Mayor Hyland extends cordial welcome to brother executives. (For New England only.)

Oakland, Cal. — No mollycoddles here. Girl athletes in desperate tug of war at Mills College. (For California prints only.)

Dallas, Tex. — General Obregon, Mexico's President-elect, visits Texas fair. (Texas only.)

Glimpses at the News in Europe.—King Alfonso reviews his private honor guard. *Madrid Spain.*

New Orleans, La.—Fishing sloop race. Gingery contest for trophy given by Sir Thomas Lipton.

Taranto, Italy. — Sunken dreadnaught raised upside down by Italian engineers.

On the last lap in Presidential race.—Greatest crowd of campaign hears Senator Harding in his front porch farewell; *Marion, O*

Buffalo Basin, Wyoming. — Explosion fires biggest gas well. Flames shoot high in air, visible for miles around.

Fort Andrews, Mass.—The battle of Boston Harbor. Phantom army repelled by giant guns. First the old style mortars.

"Twin Crooks"

Two Reel Century Comedy

Featuring

LILLIAN BYRON, CHARLES DORETY and BUD JAMISON

CHARLES has an animal act which upon its first appearance is turned down. As he is out of work, he takes a job as janitor.

The employer is a burly brute and owns a pretty wife. Complications ensue when Charlie begins work. Their baby is mysteriously stolen by twin crooks and Charlie seeks to get it back involving many misunderstandings as to his true purposes and intents, until he finally produces the child and between forgivings and blessings everything ends happily for all concerned, except the villains.



Edith Roberts, Winsome Charmer of "The Adorable Savage," soon to be featured in a picture of Girlhood, Romance and Old Louisiana Days, now in production, "White Youth."

International News
No. 73.

New York City.—Blaze on Broadway imperils theatres. Fire in heart of White Way does $500,000 damage. (Omit from Portland, Los Angeles, San Francisco, Spokane, Seattle, Butte Denver, Detroit, Salt Lake City, Cleveland, Cincinnati & New York prints—appears in New York City prints, however.)

Sub-Title.—A fireman's life is not a merry one.

Larchmont, N. Y. — Grace and health for your kiddies. Outdoor dancing banishes many of childhood ills.

Sub-Titles.—Miss Helen Adams who instructs these graceful children. The balloon dance. How to get healthy appetities.

In the Public Eye.—Governor Cox invades New York.—Greets Public School Boys.—*New York City.*

Sub-Titles.—Lord Mayor Clarence MacSwiney (on left)—the Irish patriot who died after a 74-day hunger strike.—Cork, Ireland. Picketing the British Consulate after the Lord Mayor's death, New York City.

Fort MaCarthur, Cal. — Keeping the big guns in fighting trim. Imaginary fleet suffers heavy "casualties" off the Pacific Coast. (Omit from Cleveland & Cincinnati prints.)

Sub-Title.—At the Aberdeen, Maryland Proving Grounds, army men tryout new railway guns.

Off the Massachusetts Coast.—Busy days for the fishermen. Gill net experts make huge catches as high meat prices increase demand for sea food.

Sub-Titles.—They get one cent a pound for these fish—you get—? Coming into Gloucester after a hard day's work.

Portsmouth, England.—Prince of Wales ends 45,000 mile trip around the world. (Aboard the Renown.)

Sub-Title.—Huge crowds welcome the Prince at London.

Cambridge, Mass.—Dixie's Wonder team from Centre, Kentucky, lose to Harvard warriors. (50,000 saw the game). (Omit from Portland, San Francisco, Los Angeles, Seattle and Spokane.)

Sub-Titles.—Harvard scores first in a series of rushes. But plucky Centre comes back. The Crimsons—not be denied—forge ahead—score 31-14.

Los Angeles, Cal.—Stamford loses in hard fought game. University of Southern California wins by 10 to 0. (For Portland, Seattle, Can Francisco, Los Angeles and Spokane, only.

Los Angeles, Cal.—Porr John Barleycorn every once in a while he nearly comes to life—and then this happens.

..Sub-Title.—Many a slip twixt cup and the lip.

San Pedro, Cal.—Admiral Rodman reviews the "gobs." Boys of the Pacific fleet make a brilliant showing. (For Portland, San Francisco, Los Angeles, Seattle and Spokane only.)

Cleveland, O.—Fatal railroad wreck—many injured, two killed in head-on collision. (For Cleveland and Cincinnati only.)

Columbus, O.—Athletes parade. Great procession boosts the cause of physical training. (For Cleveland and Cincinnati only.)

Sub-Title.—A unique glimpse of the calisthenics class.

Warwick, New York—Picturesque scenes at pageant in honor of famous writer. "Frank Forester" arrives. (For New York State—but not New York City.

Sub-Titles.—An old time welcome. No 18th amendment then. Churchgoing was an event in those days. The memorial tablet to Henry William Herbert, better known as Frank Forester.

Tad Cartoon.

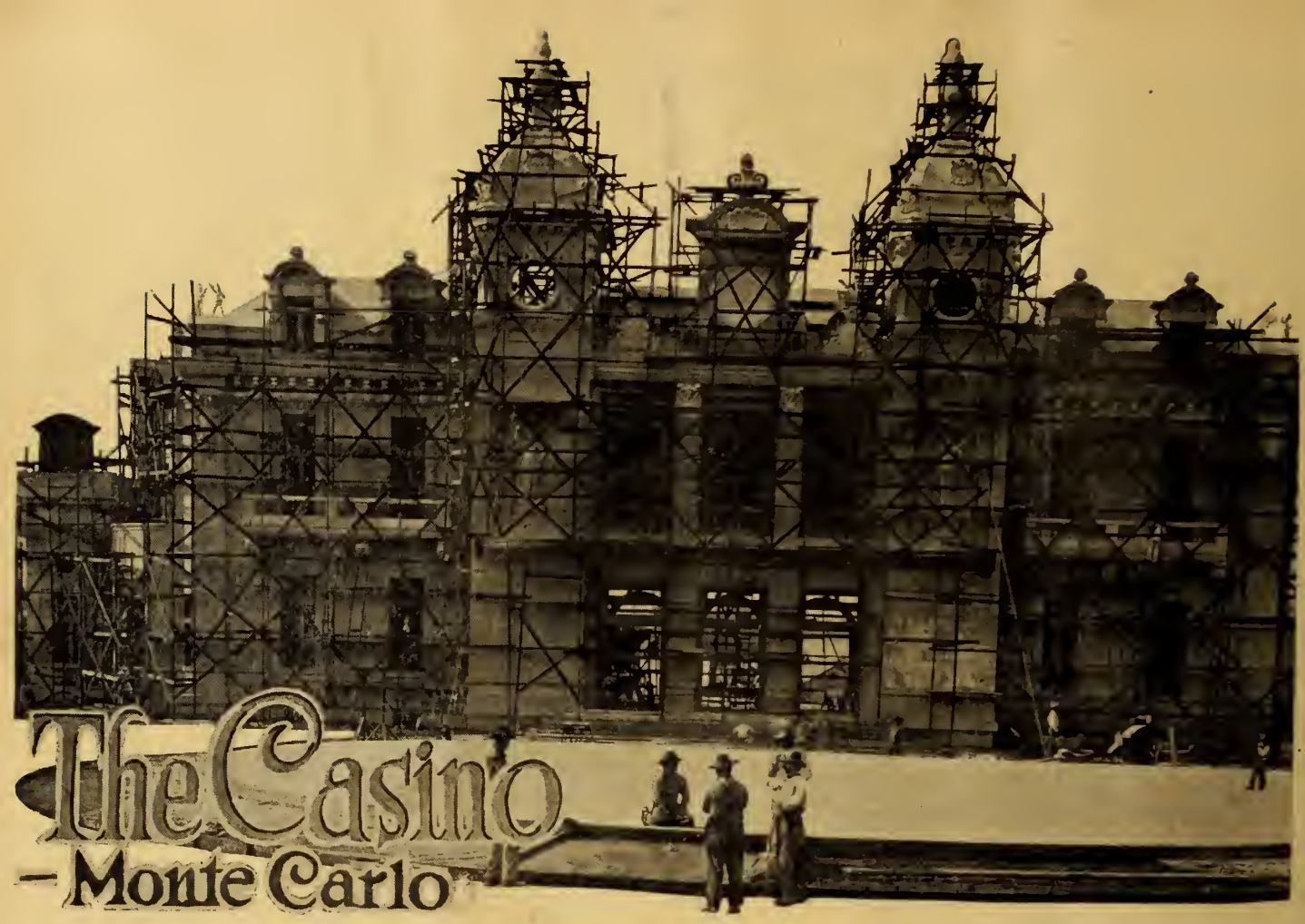
PRISCILLA DEAN

Soon to appear in a great Universal-Jewel Production de Luxe Directed by TOD BROWNING





"OUTSIDE THE LAW"



HERE is a "progress-picture" of the left side of the Plaza at Monte Carlo, reproduced in every minutest detail by Von Stroheim for "FOOLISH WIVES," the other two sides being formed by the Hotel de Paris and the Cafe de Paris. This building—the world-famous Casino—is 174 feet long, its towers rising 74 feet above the little park with its specially grown lawn. At Point Lobus, near Monterey, the back of this same building has been erected in a setting which is a city block-and-a-half long, rising magnificently from a 100-foot cliff on the sea and having in front a promenade 305 feet long and 60 feet wide.

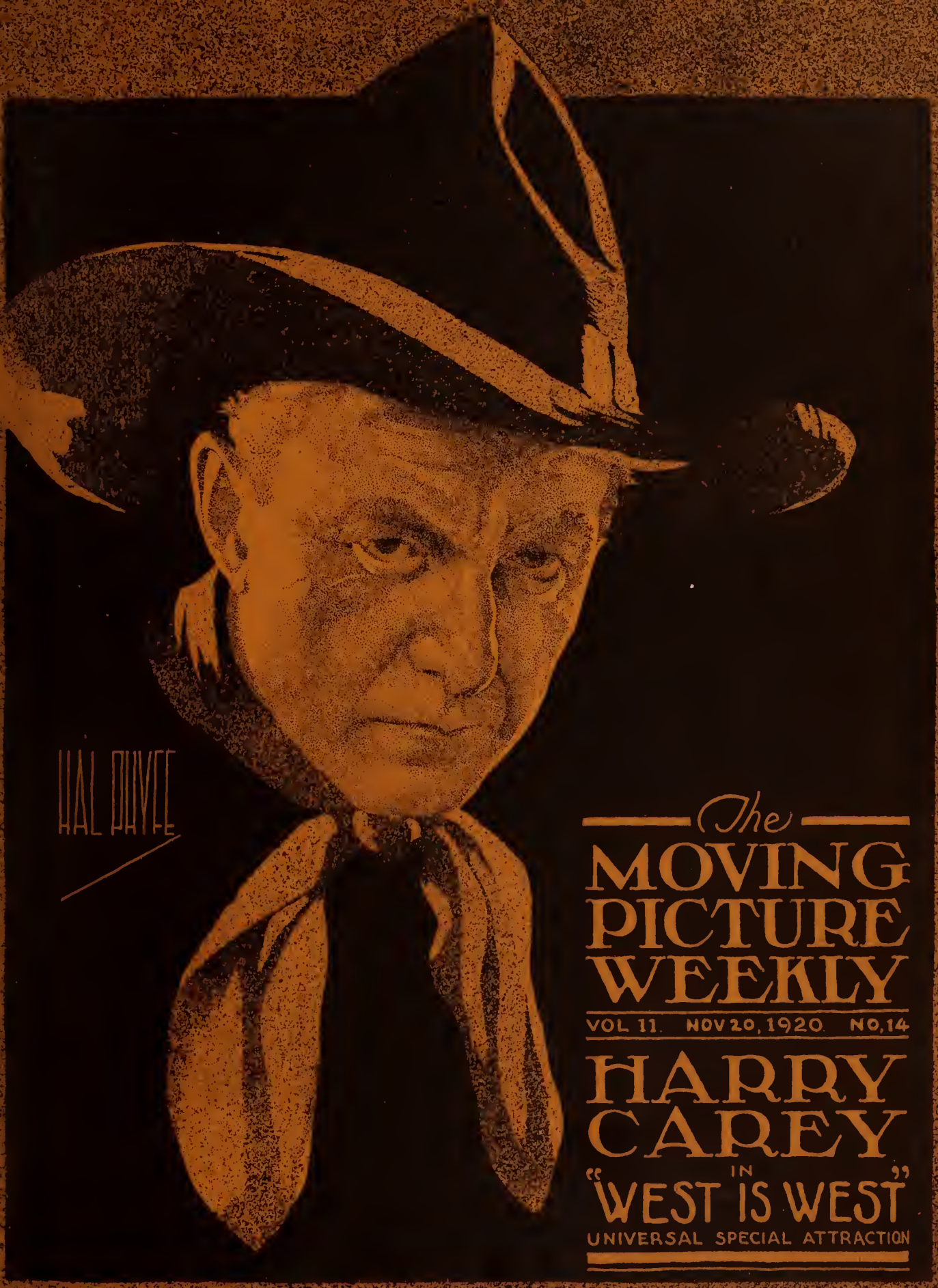
Of such marvelous settings—of such amazing fidelity in detail is this newest Universal-Jewel Master-play constructed. Dramatically, "FOOLISH WIVES" will be found just as fascinating in revelations of certain phases of European life which none but Von Stroheim might ever dare to screen.

"FOOLISH WIVES"

Universal Jewel

VON STROHEIM AGAIN!

Two and one-half times as much



The
MOVING
PICTURE
WEEKLY
VOL 11 NOV 20, 1920 NO, 14

HARRY CAREY

IN

"WEST IS WEST"

UNIVERSAL SPECIAL ATTRACTION

Monte Carlo in California





Von Stroheim again!
2½ times as much

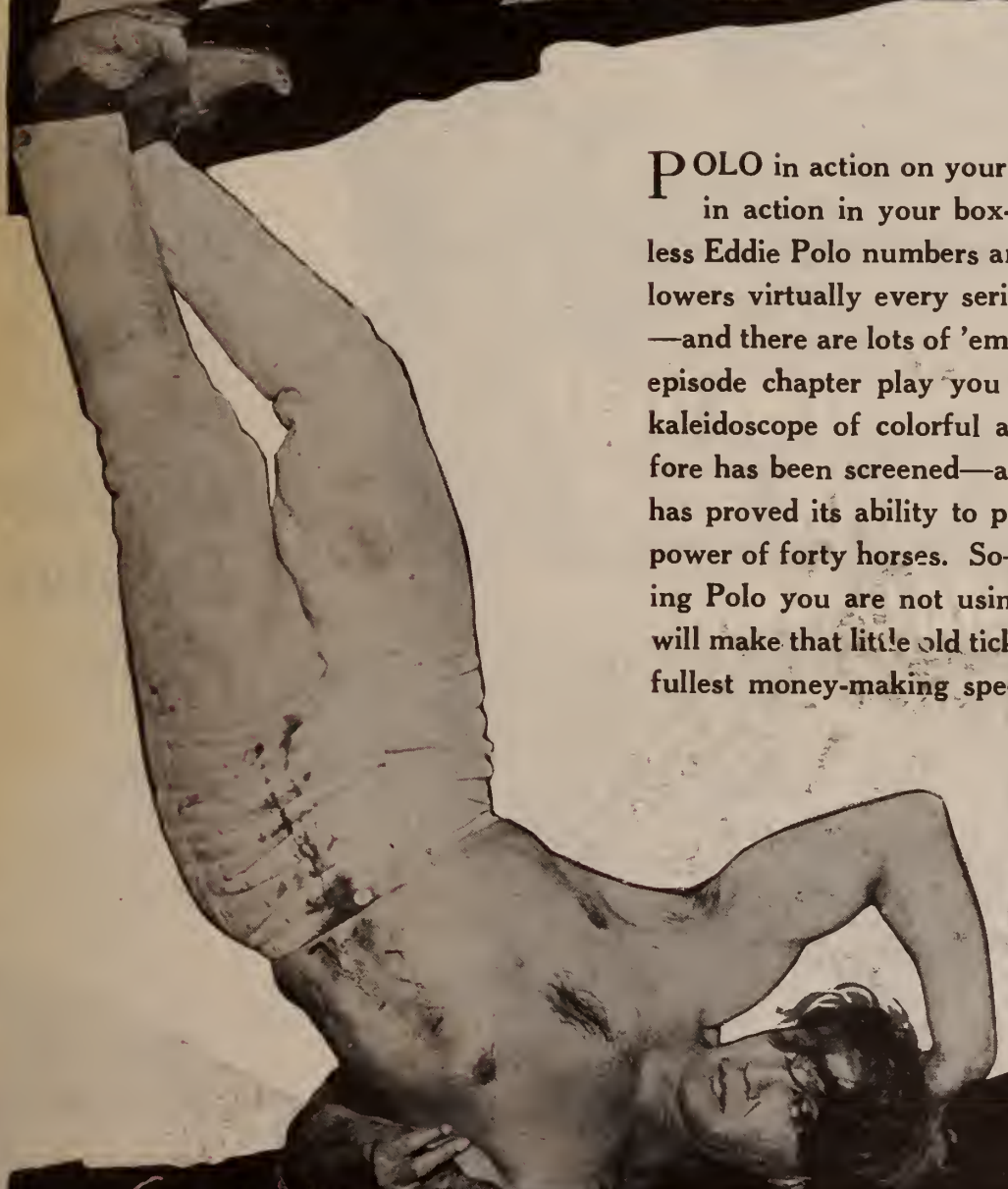
HERE, in a small part of Universal City, California, you see a large part of Monte Carlo, Monaco, now being re-created by the magic of Von Stroheim. In the exact center of the picture stands the Cafe de Paris—opposite, the famous Casino with its towers—and, almost hidden by the latter, the equally well-known Hotel de Paris. In the lower left-hand corner you see, one after another, some of the minor sets, beginning with the Grand Staircase—and a score of buildings and shops made necessary by this huge production. Never has there been another photoplay with such amazing detail, nor has the difference between European and American morals been half so dramatically portrayed. Such a picture will cost you more than usual, but it will also net you more. And your theatre will be the better for it.

UNIVERSAL-JEWEL

"FOOLISH WIVES"

He Packs the Patron-Pulling Punch

EDDIE POLO



POLO in action on your screen means profit in action in your box-office, for the peerless Eddie Polo numbers among his ardent followers virtually every serial fan in your town —and there are lots of 'em. In this rushing 18-episode chapter play you get Polo in such a kaleidoscope of colorful action as seldom before has been screened—a thriller that already has proved its ability to pull patrons with the power of forty horses. So—if you're not playing Polo you are not using the lubricant that will make that little old ticket-reel unwind at its fullest money-making speed. Do it TODAY.

Produced by
POLO
himself

Released thru
UNIVERSAL

"The VANISHING DAGGER"

THE MIGHTY SEA-TO-SEA SERIAL

A SU



The Serial that will Thrill and Mystify Millions

See The Mighty Elmo In A Dashing Double Role



Released thru UNIVERSAL

RE-FIRE MONEY-MAKER

THE very first episode of this red-hot serial sensation is a spark that immediately starts a sweeping conflagration of success for the exhibitor who shows it. This fact is being proved every day to the profit and satisfaction of additional showmen. And it is emphatically up to you, if you are looking for a sure-fire money-maker, to benefit by the experience of these men—just as much as it is up to you to consider Universal's sincere word that this catapultic chapter-play is "catching on" with fans so rapidly and its popularity is spreading so spontaneously that there can be no doubt as to its worth. With it you are assured eighteen profitable weeks. Start your eighteen weeks NOW.



Last of "The Full House Five" Is An Ace

THIS is a picture of the crowd of eager youngsters gathered in front of the Harrison Avenue Theatre of Butte Montana, of which Mr. Wm. Woolpill is manager, anxiously waiting for the theatre to open its doors to the showing of the first episode of "The Dragon's Net," the serial "that travels as it thrills." This is the last serial of "The Full House Five" issue and it is an ace of a chapter play in every respect, more particularly because most of its scenes were filmed in foreign countries, China, Japan and the Philippines, the Universal having fitted up an expedition of actors, directors, cameramen and business executives for the specific purpose of making this serial in the Orient. The other four serials in this series are "The Lion Man," "Elmo the Fearless," "The Moon Riders," and "The Vanishing Dagger," all of which have gone on record as splendid serials full of suspense and thrills. "The Dragon's Net," the last of the series, features the daring blonde actress, Marie Walcamp and she has for her leading man the handsome Harlan Tucker.



Children patrons of Harrison Ave. Theatre, Butte Montana, waiting for episode one of "The Dragon's Net."

Much Attention Paid To Serial Production

FOR the year 1921 Universal is planning a series of serials which will outrival anything that the company has produced heretofore in the way of chapter plays. So great has been the success of "The Full House Five" that the serial issue for the forthcoming year will be a bigger and better one yet. Eddie Polo, Elmo Lincoln and Eileen Sedgwick are the three stars who will be featured, and each of these is now at work on the first of their big chapter plays. Polo is starring in the gorgeous and suspenseful serial of circus life entitled "King of the Circus," the mighty Elmo is astounding thousands with his herculean stunts in his new serial, "The Flaming Disk," and the dauntless, adorable Eileen will dazzle moviegoers in "The Diamond Queen." Each of these stars will probably make two serials for the forthcoming schedule.

The serial movie is leaping steadily ahead. It is no longer merely "the schoolboy's thriller." It has developed into a consistent, interesting depiction, and is to the screen fan what the serial adventure story is to the magazine fan.

An interesting letter came to the Universal Exchange in Kansas City some time ago, so interesting a letter, in fact, that it is worthy of reproduction. Excerpts of it read as follows:

> "It is seldom, indeed, that any film company delivers the goods up to the standard indicated by the avance advertising. Universal has not only accomplished the rare but also the so-called impossible in the case of 'THE FULL HOUSE FIVE SERIALS.'
>
> "I am running 'Elmo the Fearless,' 'The Moon Riders' and 'The Vanishing Dagger' now. Have already booked 'The Lion Man' and 'The Dragon's Net,' thus handling the entire lot of 'The Full House Five.'
>
> "Every one of the above named serials has increased my business from 30 to 50 per cent. Why? Because each and every one is different in nature, yet contains all the essential points required in a successful serial.
>
> "I believe that eventually there will be no house or theatre too large or exclusive to run two or three serials.
>
> "If I can ever recommend any serial you have to any one in this vicinity I will glady do so; and what's more, if they are from Missouri, I can show 'em."
>
> WILLIAM PARSONS, Pershing Theatre,
> Joplin, Mo.

If Mr. Parsons can write so feelingly of his success with "The Full House Five," he will certainly rejoice with what Universal has to offer him in the way of serials for the forthcoming year.



BRING HALF THE WORLD TO YOUR TOWN

YOU can do it—profitably—by booking the only serial ever filmed in China, Japan, the Philipines and the United States. And what's more, when you start your folks on this gigantic overseas trip you start yourself on twelve weekly trips to the bank. Now is the time to begin.

MARIE WALCAMP

in the Serial that Travels as it Thrills

"The DRAGON'S NET"

Directed by Henry McRae

Released thru Universal



"I thought over

Said Eddie Polo, as he was getting ready for the next scene. "It couldn't have been longer than a minute but it seemed more like a life-time. You'll see it on the screen in an exceptionally fine piece of photography. It's when the heroine, played by Miss Corinne Porter, and I leap from the tug to escape from the gang. A rope suspended several hundred feet from a derrick on the dock is swinging over our heads; in this scene we were supposed to grab this rope and swing out together to the dock: a sure thriller as planned. But—somehow—there was a breeze blowing and each time as we tried to grab the rope

"EDDIE POLO KING OF THE CIRCUS"



it was all with us"



it swung out of our reach. Rather than "kill" the whole scene, I grabbed Miss Porter and went thro the air after that rope in what seemed a never-ending leap. Don't ask me how I ever did it—all I know is that we both breathed somewhat easier when our feet hit the dock. You'll know how we felt when that scene is flashed on the screen for you'll hear a gasp from your audience followed by a sigh of relief, as they sink back into their seats. True, it was a bigger thriller than we planned—but if the fans want and like it, why there's only one thing to do: smile and give it to them."

EDDIE POLO
KING OF THE CIRCUS"





Beautiful

EILEEN SEDGWICK

DAUNTLESS QUEEN OF THRILLS

HERE'S the girl who's making thousands and thousands of serial lovers marvel and gasp at her feats of daring—here she is, supported by Cleo Madison and Bob Reeves, in the tidal wave of thundering thrills, break-neck action and baffling mystery that has inundated the country with a flood of profits for exhibitors and satisfaction for patrons. And it's no wonder this serial is still such a favorite to-day for, besides having a plot based on the world's greatest scientific mystery it has two beautiful women and a speed that gathers impetus as it travels. You don't buy a "cat in the bag" when you book this chapter play—it's record is its best advertisement. Look into it—NOW.

THE SERIAL THAT HAS EVERYTHING

Directed by ROBERT HILL

"The GREAT RADIUM MYSTERY"

Made by Pacific Producing Co

Released thru UNIVERSAL



HERE'S an illustration you can use in making up your own advertisements on this weirdly fascinating serial thriller. Your engraver can make any size cut direct from this page. Advertise regularly and increase the profits this sterling chapter-play is bound to bring.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

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PAUL GULICK, Editor.

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EDITORIALS

THAT Universal officials recognized the present trend towards all-star productions is well evidenced by several recent Universal productions in which no attempt has been made to star any one player, and in which the story interest and excellence in production have been held paramount.

Among these pictures have been "The Secret Gift," a homely tale of lowly hearts in well-recognizable situations, and "Pink Tights," a circus picture of universal appeal. These two pictures have attained remarkable success.

The latest non-star picture undertaken by Universal is called "Gold and the Woman." It was written by John Colton and Douglas Z. Doty of the Universal scenario staff. Colton is well known as a popular author. Doty has been editor of several of America's largest publications.

"Gold and the Woman" is being directed by Reaves Eason, who piloted many Harry Carey productions to success. Eason not only is directing the feature, but is playing the heavy role in it. One of the principal roles in the story is taken by his talented youngster, Reaves Eason, Jr., or "Breezy" Eason, as he is better known. Mrs. Eason also takes part in the production. Among the others in the cast is George McDaniels.

The picture now is being completed at Universal City. Eason and his company passed three weeks in the heart of San Gabriel Canyon, Cal., taking the bulk of the scenes called for by the story.

THE technical heads at Universal City have just completed the most elaborate series of sets ever used in a Universal picture, word comes from the Coast. They were constructed for use in Erich von Stroheim's new feature, "Foolish Wives," and represent in faithful detail an exterior at Monte Carlo, the Mediterranean gambling resort, showing the famous Casino, the Grand Cafe and the Hotel de Paris.

The buildings are built to exact scale and tower many feet in the air in white splendor. Thousands of feet of lumber and many tons of cement and plaster were used by Von Stroheim. They are making "Foolish Wives" the costliest picture by more than two and one-half times ever made by Universal.

At Monterey, Cal., additional costly sets have been constructed for this picture, representing the back view of the several large structures, and showing the terraces down to the sea, in exact replica of the magnificent view to be had at Monte Carlo. Von Stroheim has just taken a company, including 200 extras, to this location to film a series of scenes to be used in the picture, his third super-production for Universal, and in which he himself takes a leading role.

The actor-director has just completed a series of scenes at Universal City depicting action in and around a small lake. Stroheim had a special lake built for this picture. It took a corps of fire engines and water-pumps several days to fill it. The engines later were used to aid in a gigantic storm effect which Universal officials who saw its filming say rivals the elements in violence and verisimilitude. Von Stroheim's company had to work knee-deep in water for more than a week.

Von Stroheim promises some unusual lighting and photographic effects in "Foolish Wives." For the past month he has spent much time closeted with S. M. Tompkins, Universal laboratory chief, and with Frank Lawrence, film editor, working out effects heretofore not seen on the screen. Those who remember his first great photoplay, "Blind Husbands," and his more recent film epic, "The Devil's Pass Key," are confident that his new picture will be all that he claims in the way of novelty, photoplay advancement and directorial excellence.

ONE of the many actors going from East to the West Coast is William Welsh, who now is on his way back to Universal City, after having been out of the Universal employ for several seasons.

Welsh is one of the best known character actors on the screen. Until recently he has been appearing in Fox pictures. He formerly was well known on the Universal lot, having appeared in character parts in many "Blue Bird" productions.

He will be remembered as the villain in Universal's super-feature, "Twenty Thousand Leagues Under the Sea," directed by Stuart Paton. Welsh worked in many other Paton pictures.

Since he severed his former connections with Universal and came East he has done much serial work.

Welsh was personally re-engaged by Mr. Carl Laemmle, president of Universal, several days after that executive returned from Europe. He will do character leads in some of the forthcoming Universal features. It has not yet been determined what his first picture will be.

He is the second Universal old-timer recently reporting back to Universal City. Stuart Paton is directing again for that company. The first picture under his new contract, "Wanted at Headquarters," has just been released. He is now directing the same star, Eva Novak, in "The Torrent," from the pen of George Rix, newspaper man and war correspondent.

NOTE---The following was published by a Los Angeles weekly called "IT" as an editorial. There is food for thought in it for Stars, Producers and Exhibitors. For that reason we reproduce it.

FALLING STARS

To the Tinsel-draped Motion Picture Stars;

In care of their secretaries and "Yes Men"

(Personal)

Wake up! Your tinsel is unraveling!

The handwriting is on the wall—your temperamental days are numbered!

Your whims and your arrogance are droning a dirge for your dying pretenses—

Motion picture dramatic art is finding itself and in doing so is losing you—UNLESS YOU FORGET YOUR GOOD LOOKS, YOUR GOLDEN CURLS AND LEARN HOW TO ACT—

Screen progress during the past year should have told you that you can never be the head of a safe and sane screen drama—that you are but the "cubs" of a great profession—

You were safe just so long as the novelty of a pretty moving photograph satisfied the public—but both the patron of pictures and the price of pictures have gone beyond that—every new outstanding picture success emphasizes this fact more and more—

In "Humoresque" two talented middle-aged artists carried the burden and the glory—the featured star was merely among those present—

In "Earthbound" a cast of capable mature players gave a dramatic gem to the screen—

In "The Penalty" an actor with neither youth nor beauty, no, not even a lip-smudging mustache, revealed what the screen can achieve when the ingenue and the juvenile are pushed into their proper places—

Some of you have profited by the lesson these pictures and others have taught—but most of you are beyond learning—

Wally Reid wallowed in the oblivion of "pretty" roles until he forgot his good looks and insisted that he be given an opportunity to act— One or two others have done likewise—

Every worth while picture of the past year is a rebuke to you and the whole male and female cutey star system—

Authors have grown weary of bastardizing their masterpieces in order to create impossible situations that may revolve about you—

The public is sick of seeing its beloved characters of fiction slaughtered to furnish you with a smile or a happy ending for your piffle—

The producer is exhausted with scouring the land to find stories that satisfy you—He is fast coming to the conclusion that you are a hindrance instead of a help—That the well-produced picture with an evenly-balanced cast—a real reflection of the world of men and women as it is—is what brings him profit—

And the exhibitor, the mainstay of the industry, is discovering that it is a costly thing to spend his good money trying to bring patrons to look at a pretty though plastic face, for he has tried it and lost—

The industry is becoming sane—and you had better join the procession—

Yours,

EDWARD ROBERTS.

Do You Want A Crowd Like This?



Crowd gathered in front of Stone The atre, B'klyn, for "The Devil's Passkey"

WHEN they played "The Devil's Passsky" out in Brooklyn, New York City, in the theatre on Stone Avenue, called the Stone Theatre, they almost had to call out the reserves, so great were the crowds collecting in front of the house eagerly waiting to get in. And those crowds were not disappointed in what they witnessed once the performance started, and incidentally the management benefitted considerably from a financial standpoint.

The postman hasn't stopped yet bringing in letters singing the praises of this big Jewel feature. And the telegraph wires are kept pretty busy, too. When Mr. M. A. Chase, manager of the Universal exchange at Buffalo, New York, booked "The Devil's Passkey" for the big Palace Theatre there, he expected big results, but what transpired almost overwhelmed him. He wired the following into the home office:

"Passkey opened Palace, Buffalo; biggest business history house, in spite opposition Nazimova in Peacock, and Ray in 'Forty-five Minutes From Broadway.' Stopped sale of tickets twice. Thousands turned away. This is not press stuff but actual truth. Had to cut short subjects to accommodate crowds with extra show. House records broken."

From the Middle West comes a pretty tribute to Von Stroheim:

"Have just completed our run on Von Stroheim's 'The Devil's Passkey,' and can conscientiously say that it has more than lived up to our expectations.

"This is two successes to Mr. Von Stroheim's credit, and we are anxiously awaiting the chance of screening his next production, 'Foolish Wives,' which we understand is nearly completed.

"Pictures like 'Blind Husbands' and 'The Devil's Passkey' will go a long ways towards making both Universal and Mr. Von Stroheim known in the movie world, and we have no hesitancy in recommending 'The Devil's Passkey' to any exhibitor who is desirous of obtaining a passkey to better business."

Signed H. L. GOLDBERG, Mgr.
Sun Theatre, Omaha, Neb.

Pictures may come and pictues may go, but, judging from actual results, it looks as if "The Devil's Passkey" will go on forever.

You Can Do It Too

"It is highly gratifying to me and I feel sure that it will interest you to know that we shattered all house records for one day's business on 'THE VIRGIN OF STAMBOUL.'

"This attraction was played at advanced admission rates and I consider it one of the most successful photoplays of the season, both from a financial and artistics standpoint."

W. W. O. FENETY, Gen'l Mgr.,
The Gaiety Theatre,
550 Queen Street,
Fredericton, N. B., Canada.

"Capacity houses every day and our fifth Day as big as our Opening"

FROM Butte, Montana—a long way from Paris—comes this testimonial as to the pulling power of "THE DEVIL'S PASSKEY." Paul de Mordaunt, Manager of the Ansonia, writes:

"I am taking this opportunity of advising you as to the successful run we enjoyed with your attraction, 'THE DEVIL'S PASSKEY.'

"We opened with this feature on Saturday, September 25th for a four-day engagement —and played to capacity houses every day against very strong competition.

"In fact, our fourth day's business was so great that we deemed it advisable to hold it for another day—and found that our fifth day's business was practically as big as our Opening.

"It is only upon rare occasions that we think it necessary to write an exchange regarding a production, but we found that 'THE DEVIL'S PASSKEY' was such an extraordinary attraction both from a box-office standpoint and in pleasing qualities, that we feel it is no more than right that you should know about the record-smashing run it enjoyed in our theatre."

Ansonia
Amusement Co.
Butte, Montana

Universal Jewel



Here's How Far They Travel

AND now new fields are being conquered. Far across the sea went "The Virgin of Stamboul"—far away to merry Amsterdam, Holland, where it was received with the greatest enthusiasm and loudly acclaimed by all critics, when it played at the Rembrandt Theatre there.

It is some record that "The Virgin of Stamboul" is building up for itself. In every big city in the United States where it was given a showing it went over in great style. In every town, in every village and now in every hamlet that has a picture house, it is being gradually booked, and from all sides comes nothing but words of appreciation.

"The Virgin of Stamboul" is a picture which lends itself easily to the most interesting and entertaining kind of publicity because of its romantic setting and the glamor of its story. Hence it is a showman's picture, an easy picture for the exhibitor to handle from the viewpoint of exploitation. Then, too, it has a star, Priscilla Dean, than whom there are few more vivacious and spirited on the screen and who is popular wherever pictures are shown.



Rembrandt Theatre, Amsterdam, Holland, where "The Virgin of Stamboul" went over "big."

PRISCILLA SPEAKS HER MIND

"IT has never been my habit to poke fun at the screen-struck girl," recently remarked Priscilla Dean, the twinkling Universal star, "because I have learned to take her seriously, and many of the present day stars of the motion picture world were at one time screen-struck girls. I was not one myself because my mother was a prominent actress before I was born, and I went on the stage when I was four years old, playing little Gretchen in 'Rip Van Winkle' with the late Joseph Jefferson. The screen naturally followed.

"Producers and directors are not concerned with what a girl was before she joined the motion picture profession; it's what she does afterwards that counts.

"All belief to the contrary notwithstanding, the screen to-day is sadly in need of girls with ability and intelligence. A pretty face is an asset, but it will not carry a girl to real success unless supported by gray matter, ambition and common sense. Given ordinary good features, a good carriage, the ability to wear smart clothes and quantities of gray matter, and I'll back any girl for success against the merely pretty face which lasts for a year or two in the lightest of screen comedies.

"The chief trouble with the majority of screen-struck girls is that they do not regard the films as a serious profession. They only see the glitter of the arc lights, and do not appreciate the hard work, bitter disappointments and constant worry that lies behind them. They do not realize that those who have won success have done so by years of constant endeavor and closest application.

"Success on the screen is won not through any one characteristic, but through a curious combination of many. She must possess good health, for the work is ofttimes hard and trying. She must possess an enormous capacity for work, and she must have a certain amount of personal charm and magnetism. The scenario writer can supply an interesting story, the director can give her the most carefully thought-out 'business,' and the producer can garb her in the most attractive raiment, but unless the screen actress has that quality called magnetism, which makes itself felt by the audience, she cannot hope for success. Magnetism usually has its basis in sincerity; sincerity is built on brains—the gray matter which is really more important an asset than a Cupid's bow mouth or a dimpled cheek."

While Miss Dean's success on the Universal screen has been considered meteoric, one must not forget that she has been acting under the very finest masters of the drama since she first learned to speak. She has appeared in "The Wildcat of Paris," "The Wicked Darling," "Kiss or Kill," "A Silk Lined Burglar," "The Exquisite Thief" and "Pretty Smooth," on the screen.

She is now taking the country and lots of other countries by storm in the current Jewel release, "The Virgin of Stamboul." And she has been working steadily for the past few months on a new picture called "Outside the Law," which was written for her by Tod Browning, the director, and for which he is handling the megaphone. Miss Dean will again be supported by Wheeler Oakman, who was her leading man in "The Virgin of Stamboul," and by such superb artists as E. A. Warren and Lon Chaney.

If there is any one who is qualified to give advice to the screen-struck girl it is Priscilla Dean. She started in at the bottom and went through all sorts of hard work and even drudgery until she reached the heights.



THE maddest, most fascinating siren of the screen to-day is the sensation of the hour in a super-pro-production of an exotic present-day Arabian Nights' Tale. Everywhere—in largest cities and smallest hamlets—record-breaking crowds have paid remarkable tribute to the "Wicked Darling" of the screen in the year's biggest and most sensational picture-spectacle. If you are the showman we believe you to be, you cannot fail to book this picture.

PRISCILLA DEAN

in Tod Browning's Triumph

"THE VIRGIN OF STAMBOUL"

Universal-Jewel

"Foolish Wives" Will Have In Its Cast Some Remarkably Attractive Women



Two poses of Marguerite Armstrong, Von Stroheim's leading lady in "Foolish Wives."

THERE is not a detail of production that Eric Von Stroheim, the gifted director of "Blind Husbands" and "The Devil's Passkey," is neglecting in his new big feature, "Foolish Wives." There are marvelous sets, beautiful interiors, capable actors, an interesting story, and last, but certainly not least, a galaxy of attractive women, who are not only good to look upon but talented to the very highest degree.

It took Mr. Von Stroheim some time before he could decide upon a leading lady for "Foolish Wives." In the midst of his perplexity, however, Fate was kind to him and sent him a real "find," a comparative newcomer to the screen, Marguerite Armstrong. Miss Armstrong is a blonde, and possessed of an exquisite beauty—masses of wavy golden hair, a faultless profile and eyes of an appealing quality. She is slender and lithe of figure, and possesses that quality so eagerly and earnestly desired by all screen actors, male and female alike—the ability to wear clothes well. Her gowns are the last word in "chicness," and her general style will be the envy of every woman who watches her.

She will play in "Foolish Wives" the role of Helen Hughes, wife of the American envoy, a girl of twenty-one, newly married and frivolous. She is a real "Foolish Wife," who falls easily under the sway of the vicious fascinator impersonated by Von Stroheim, but the fates are kind to her in the end. The role fits Miss Armstrong's appealing and winsome blonde beauty admirably.

Marguerite Armstrong is only one of the attractive galaxy of actresses Von Stroheim has gathered about him in "Foolish Wives." There are in addition the smart-looking Maude George, the vixenish Mae Busch and the beautiful Malveen Polo, daughter of the famous serial king, Eddie Polo. Assuredly there will be sufficient feminine charms in "Foolish Wives."

WHAT EXHIBITORS THINK OF THE "JEWELS"

"Kindly be advised that 'The Devil's Pass Key' completed a very successful run at this Theatre. Despite the inclemency of the weather we showed to a capacity audience each evening during its stay. The play certainly gives evidence of the master touch of Von Stroheim."

C. W. GODARD,
Godard's J Street Theatre,
Sacramento, California.

"It is seldom that I comment to an Exchange about a picture, but since we have received so many personal endorsements from our patrons, I feel that a few words of comment are really due on 'ONCE TO EVERY WOMAN.'

"The picture has proved more profitable to us than I had anticipated, or even expected. What pleases us very much, in addition to the financial results, is that the story and the star met with such great applause among the audience, which is excellent evidence of their satisfaction.

"You may rest assured that we will not hesitate in booking future JEWELS that appear as promising as 'ONCE TO EVERY WOMAN.'"

D. FEINBERG, Mgr.,
State Theatre, Milwaukee, Wis.

"I ran 'THE VIRGIN OF STAMBOUL' Friday and Saturday nights. Personally I consider it the biggest picture I have ever run and it pleased everybody that saw it. It is simply great."

E. W. HODGIN,
Electric Theatre,
Courtland, Kan.

"It is quite unusual for me to comment on comedies playing at our theatre—but I simply cannot refrain from voicing my opinion of 'A PROHIBITION MONKEY,' the Joe Martin comedy which we played Thursday, Friday and Saturday of this week.

"To say that it's a scream would be putting it mildly. I have known comedies to create a great deal of amusement, but 'A PROHIBITION MONKEY' caused such an abundance of hearty laughter and applause, that I was really surprised to think that a mere comedy would be capable of ushering in this enjoyment.

"We surely appreciate the booking."

O. L. MIRSTEN, Mgr.
Whitehouse Theatre,
Milwaukee, Wis.

The Longer the Record the BIGGER the HIT!

IF you are a small-town exhibitor, don't ever get the notion that you are taking any kind of a gamble with "Blind Husbands." The big city exhibitor, whom, at times, you may envy, took all such chance and risk as there may have been. HE took all the gamble six months ago! For YOU, there is none!

When you book this super-production, remember that it is a sure-fire success that you are bringing to your house. You can bank your receipts before you play it. Think of this and play the sensation of the year. You'll never do any better.



"Safely I brought you to the summit of this peak. Only God, in His mercy, can take you safely down!"

arl Laemmle
esents
Von Stroheim's
Wonder Play

"BLIND HUSBANDS"

UNIVERSAL-JEWEL

This is Old Man Opportunity Calling You!



HE'S one of the fellows that beckoned to that little shipwrecked band that risked their lives to secure these epoch-making pictures. But for you, Mr. Exhibitor, there is no risk in booking this sensational, record-making, photo-marvel. Wherever and whenever shown, crowds have heard the call of opportunity to witness a picture, the like of which may never be seen again for generations. Here is a crowd-getter that is as different from the ordinary film-play as are these wild, harum-scarum men and women from the intelligent, civilized folk who will flock to see it in your house. He who hesitates—well, book it—book it to-day.

CARL LAEMMLE
PRESENTS

"SHIPWRECKED among CANNIBALS"



UNIVERSAL-
JEWEL

Mother



It's a wonderful thing, A Mother,
Other folks can love you, but only
your mother understands.
She works for you, looks after you,
loves you, forgives you anything you
may do, understands you.
And then the only thing bad she ever
does to you is to die and leave you.

SEE DOROTHY PHILLIPS AND
"MOTHER" MARGARET MANN
IN
"ONCE TO EVERY WOMAN"



WHEN A PICTURE
SOUL IT IS GREA
MOTHER'S SOUL IT

HERE is the picture that bares with a burning intensity of emotion the souls of two women. It is great because it makes vivid on the screen the innermost feelings of a woman to whom Ambition was a God until events proved it an idol of clay; it is tremendous because it pierces straight to the depths a pure-gold heart—a mother heart, whose benign love spreads itself from the screen in a living stream of life that floods with responsive emotion the breast of every man, woman and child who sees it.

Carl Laemmle presents

Dorothy

America's Foremo
supported by Margu
Mine" of "The Heart
Greatest Heart appe

"ONCE To EV

Universal—Jewel Production de Lu

DARES A WOMAN'S
WHEN IT DARES A
IS TREMENDOUS



THINK of the biggest crowd you ever saw. . . . Consider the fact that every individual in that crowd—and every other one of the millions and millions which inhabit this earth, has or has had a mother. . . . Is it any wonder that mother-love is the greatest thing in the world?

Now, visualize on your screen a photo-drama whose theme is Mother-love. Think of that theme carried out forcefully, reverently, beautifully, dramatically. Doesn't your knowledge of human nature make you realize that such a picture must be a big attraction?

This is such a picture.

Phillips

Emotional Actress
Mann, the "Mother
Humanity" in the
Picture of the Generation

RY WOMAN"

Directed by Allen Holubar

Don't Do Anything Else



FIRST love? Puppy love? Is it the beautiful simplicity of the first awakening of her young heart to a realization of what life may hold in store for her that is the great moment that comes "Once to Every Woman?"



THE kiss of passion? Is it that first primeval instinct aroused in her being as she is held captive in the tightening arms of the man who wants her body that is the trembling thunder of life-aroused that comes "Once to Every Woman?"



THE hour of contrition? Is it that first overwhelming flood of full-hearted yearning mixed with regret that engulfs her soul with deep and elemental pathos that makes her fear, yet invite, that which comes "Once to Every Woman?"

Until You See DOROTHY PHILLIPS

America's Foremost Emotional Actress, Supported by Margaret Mann, the "Mother Mine" of the "Heart of Humanity," in

"ONCE TO EVERY WOMAN"

Universal-Jewel Production De Luxe

Directed by Allen Holubar









A Gripping Appeal for Every Man, Woman and Child

Romance, adventure and love intermingle in a manner so engaging as to appeal to the likes and desires of everyone. In justice to your patrons and yourself you should show it as soon as you can.

ELMO LINCOLN in

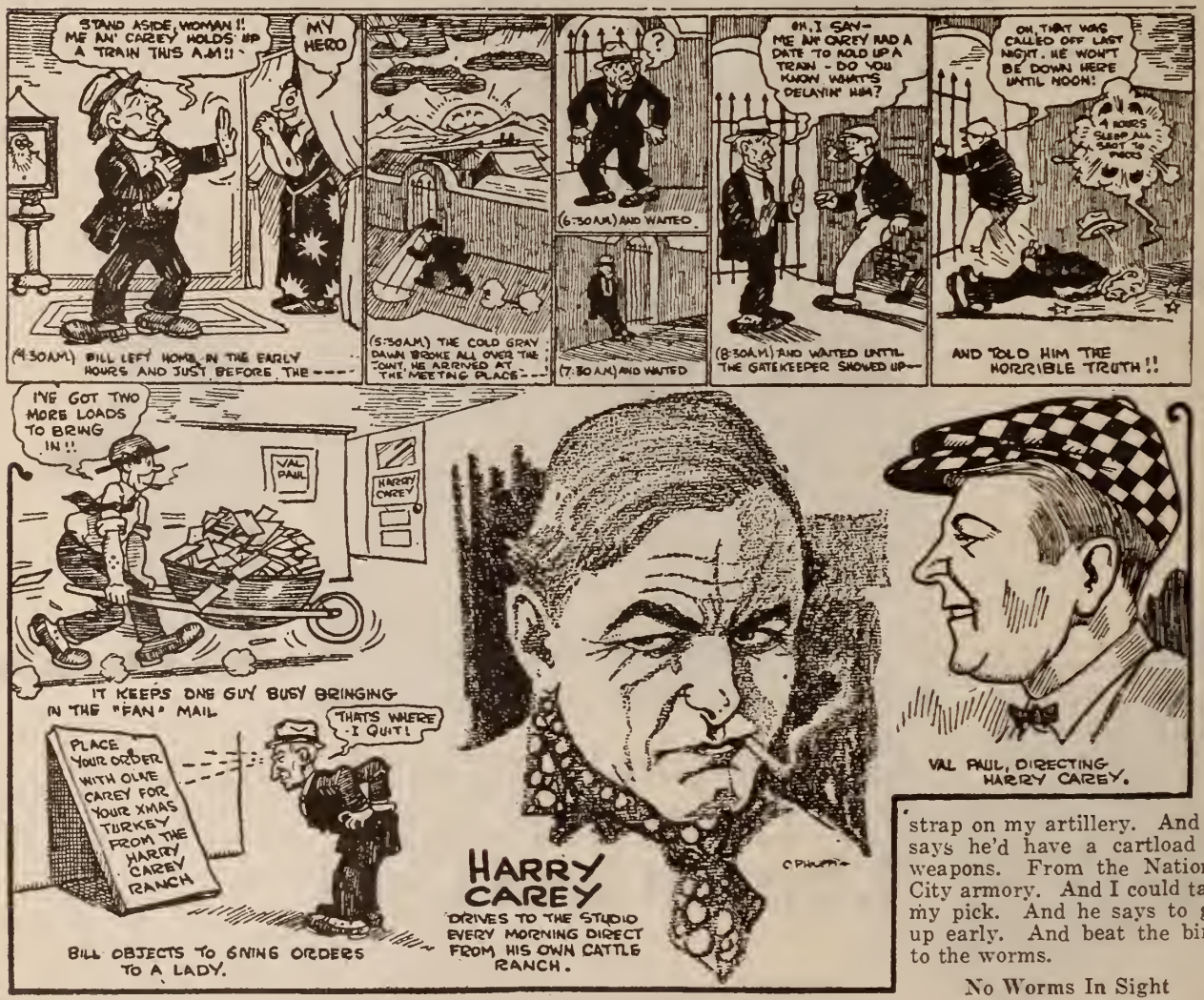
UNIVERSAL-JEWEL SUPER PRODUCTION

"UNDER CRIMSON SKIES"

Los Angeles Express

WEDNESDAY, OCTOBER 27, 1920

Bill Enjoys Happy Day at Lynching, Train Robbing, Yarn Spinning With Harry Carey



By "BILL"

THE Salt Lake road had a narrow escape yesterday. Harry Carey and me had a date. To hold it up or ditch it or something. I don't know just what the layout was. As I left all details to Carey. Who is a past master. When it comes to doing things to trains. Being a train-robber of repute.

Carey rang me up the day before. And said he was gonna do a little job. Out on the Salt Lake line. And if I wanted to sit in. It would be all right with him. I asked him if I better strap on my artillery. And he says he'd have a cartload of weapons. From the National City armory. And I could take my pick. And he says to get up early. And beat the birds to the worms.

No Worms In Sight

And I set my alarm clock. Because I always like to be on hand prompt. When I participate in a train hold-up. And when I climbed out of the hay. As the saying is. The cold gray dawn had hardly started to function. And I didnt know. There were so many milkmen in the world. And they wasnt a worm in sight. And I don't blame 'em. And when I got

Here's "Bill" Again with a Date

down to the Evening Express. To let 'em know I'd be busy. Helping Harry Carey rob a train. The janitor wanted to know. Whether it was a boy or a girl. Or was somebody dead or something. And I told him to go to Tiajuana or somewheres.

And when I got out to National City. Which was the rendezvous. For this here train robbery. Carey never showed up till nearly noon. And I asked him what in the Sam Hill he meant. By getting me outa bed. At that dad-busted hour. To go train-robbing. And then not showing up. And me losing my beauty sleep and everything. I don't care if he is a two-gun man. I roasted him to a fair thee well. These here two-gun men don't scare me. None whatsoever. They're just pastime for me. When I'm roused.

Substituted Lynching

Well, he felt awful sorry. And apologized for spoiling my day. And said if he'd of knowed. I was such a hound for train-robbing. He wouldn't of postponed the hold-up. But he thought mebbe I'd like a lynching better. And he was all fixed for one. Right on the lot. Of course, I'm fond of lynchings. In a way. But they ain't got the class of a train robbery. They lack all the elements of personal risk. Like what a train hold-up has. I just revel in personal risk. They ain't no thrill to a lynching. I never did like pulling on a rope. It's too much like menial labor. You can't get no rise outa me with a lynching.

Anyhow, I seen how Carey felt. With the panning I give him. Right before his wife. And I guessed mebby I'd been too severe. And I told him to let bygones be bygones. And we shook hands cordial. I'm a tender-hearted guy.

And I was hoping for a chance. So I could show Harry that I had forgive him. And as good luck would have it. The chance came like a thunder clap Right out of a clear sky. You know Carey has a regular ranch. Up above Saugus. And recently he acquired a herd or a drove. Or whatever it is, of turkeys. He took 'em off the hands of some fellers. And he says they're a regular pest.

And he's got a sign up. Hinting he wents to get rid of 'em. And to leave orders with his wife. But me, I wouldn't give no orders to a lady. I was brung up different. I may be rough in my ways with men. But with the fair sex I'm polite and considerate. And so I told Harry if it would relieve him any. I'd go as far as anybody. He said it would relieve him a lot. And he winked at his wife. And I guess it's all settled.

Bill's right name is William Davis, and he is a well-known newspaper man attached to the "Los Angeles Express." Bill has any number of friends in Universal City and he visits there frequently. Bill likes to tell folks about the big cinema capital and the fun he has with those that ply their art within its gates, and he does so occasionally in the "Los Angeles Express," with the aid of his good friend Charles Philippi, cartoonist of the paper.

And we started talking about his latest fillum. Which he calls "Sundown Slim." He's kind of nervous over it. As it's different from anything he ever done. He just takes the part of a tramp. He don't wear any artillery. And don't shoot up the town. And isn't a bad man or anything. He thinks it's his best piece of work. But fears the public won't like it. Because they won't get what they expect of him. He says to me:

"I wanta get away from this two-gun business. I wanta do the west as it is to-day. I mean the barbed-wire west. The cowboy is all right. But I want him with a mission in life. I want him to fit into a story. With a lotta human interest. And stories like that are darn hard to get."

Counted Four Times

And while he was talking. Val Paul, his director, kept interrupting. And talking about lunch. Every few minutes he'd come in. And count the crowd. And tell us he was having a coupla tables set. And he counted us four times. And I finally told him he'd better put it down. And I hadn't et since 6. And it was nearly 1 o'clock. Before he took the last census. And he finally directed us into a food foundry. And it was O. K.

Right now Carey's shooting on a new fillum. The working title is "Burning Embers." But it'll probably be changed. Before the fire goes plumb out. In this story he's a sort of western "Daddy-Llong-Legs." And I guess he's a lot that sort of a guy. Because he's always rounding up. Homeless and unfortunate animals. And taking care of 'em. He found a fellow the other day. With three coyotes he had trapped. And he bought 'em for $2 each. And took 'em to his ranch.

Like Jap Suicide

And another thing about Harry Carey. (I wish he'd change that name. So it won't sound like a Jap suicide.) He says he'll never be kicked out of pictures. He's gonna retire undefeated. The minute it looks like he's getting passe. He's gonna buy a sloop. He has sailed the raging main. And knows how to splice the main brace and everything. And he's studying navigation now. And it'll be the South Sea islands for him. Only they won't be no schedule. And no sailing orders. He'll just go till he gets tired. And come back when he gets ready.



Left To Right—"Bill Himself," Harry Carey and Charles Philippi, Cartoonist.

Service Page for Harry Carey in "West Is West"

AT A GLANCE

SUBJECT—"West is West."

STAR—Harry Carey.

PREVIOUS HITS—"Marked Men," "Overland Red," "Human Stuff," "Bullet Proof," "Blue Streak McCoy," "Sundown Slim," etc.

DIRECTED BY—Val Paul.

STORY BY—Eugene Manlove Rhodes.

SCENARIO BY—George Hull.

SUPPORTING CAST—Chas. LeMoyne, Jos. Harris, Ted Brooks, Edw. Latell, Otto Nelson, Jack Dill, Sue Mason, Mignonne. William Wickersham, Arthur Millett, Adelaide Halleck.

LOCALE—The western mining country.

TIME—The present.

THUMB-NAIL THEME—The story of a cowboy with brains—a natural free-lance who uses his head as well as his horse; of how he settles a miners' strike by shirt-sleeve diplomacy, wins a fortune for his friends as well as for himself, and makes a certain young lady realize she is not too good for him.

ADVERTISING PUNCHES

1—The extreme popularity of the star.

2—The fact that Harry Carey is now recognized as the foremost western star on the screen.

3—The fact that the novel upon which the scenario is based was one of the best sellers of recent years.

4—Eugene Manlove Rhodes, the author of the story, is not only famous as a writer, but was for 20 years a cowboy and range rider.

5—The United Verde and the Daisy mines, the two richest copper producers in the world, were used as locations.

6—Many of the scenes were taken on the 2,000-foot level, more than a third of a mile below the surface of the earth.

7—The entire population of Jerome, Arizona, appeared as "extras" in several scenes.

8—The novelty of the story; Harry Carey appears as a two-gunman, yet never fires a shot.

9—A new angle on the labor and capital situation, and an original method of settling a strike employed by the star.

10—The presence of the three "bad men" of many a Carey feature—Joseph Harris, Charles LeMoyne and Ted Brooks.

CAST

Dick Rainboldt	Harry Carey
Connors	Chas. Le Moyne
Spencer	Jos. Harris
Kirby	Ted Brooks
Herman Mendenhall	Ed Latell
Sim Wigfall	Otto Nelson
Benjy	Jack Dill
Judith Elliott	Sue Mason
Katie Wigfall	Mignonne
Billy Armstrong	Frank Braidwood
J. C. Armstrong	Arthur Millett
Mrs. Armstrong	Adelaide Halleck
Black Beard	Jim O'Neill
Nagle	Scott McKee

THE STORY

IN San Clemente men toil night and day wresting golden treasure from the Great Torpedo mine. The principal owner is old J. C. Armstrong, but the superintendent and the general manager, Spencer and Mendenhall, own some stock. They discover a very rich vein and plan to make their fortunes by keeping their secret until they can gather in Armstrong's controlling interest. To do this they refuse the miners proper timbering and engage a crook to blow up a rotten prop and cause a cave-in which brings on a strike. They plan to bring in a gang of strikers.

Their plans work out and Dick Rainboldt, a cowboy, who has been hanging arround El Paso, broke, signs up to work in the mine, not knowing that he is to be a strikebreaker. He had given up his last dollar to help a girl in distress. Her name was Katie Wigfall and he sends her home to her grandfather, who was none other than the leader of the striking miners. Naturally, when Katie sees Dick in the ranks of the strikebreakers, she will and can have nothing to do with him.

Old man Armstrong is really a big man at heart, but his superintendent and his manager have poisoned his mind against the strikers to gain their own ends and he does not give a just ear to their cause. His son Billy is an idler but a big hearted chap who is in love with Judith Elliott, an heiress from the East visiting the Armstrong family. Dick saves Judith when she is lost on a mountain trail, and she falls in love with the rough westerner, but it is a case of "East is East and West is West, and Never the Twain Shall Meet."

Spencer offers Dick $2,000 to blow up a tunnel in the mine in such a way that blame will rest on the strikers. Dick takes the money and blows up the tunnel, but does not try to escape. When old Armstrong demands an explanation, Dick shows him the money and tells him that he did this horrible thing to convince Armstrong of his folly and the criminal purposes of his head employees. Armstrrong does realize his mistake. He allows Spencer and Mendenhall to make a getaway, takes all the miners back, and hands the managership over to Dick.

Everyone congratulates modest Dick. Judith does so sadly and then turns to Billy. As for Dick, he does not accept the big job until he goes to Katie's house and reads in her eyes her promise to stand by him through thick and thin as his wife.

ADVERTISING DISPLAY LINES

In dark narrow passages a quarter of a mile down in the bowels of the earth a tense drama was enacted—the mining scenes are a feature of "West Is West" in which Harry Carey stars.

He smiled at fate's rebuff when he'd staked all he had on a full house and the other guy held four aces. But when he got a "Job In A Mine" and found he was strikebreaking against friends—then he bamboozled fate. He double-crossed his friends and so got them back their jobs. "West Is West," and Harry Carey is the star.

It was a case of arms and the man. Unarmed he rescues a girl from a gang of thugs—unarmed he prevents a barroom battle between bloodthirsty factions—unarmed he faces spitting rifles and silences their fire—but . . . when the girl of girls came to him you can bet . . . he—used—his—arms!!! See Harry Carey in "West Is West."



LYONS AND MORAN

UNIVERSAL SPECIAL ATTRACTION

Fixer, [Butt-in-ski] One who tries to fix. A meddler. A know-it-all. One who fixes everybody's business but his own. An undesirable. Popular as a stalled flivver at a busy corner.

In one of the fastest farces ever filmed-five reels of fashionable fun that is sure to get the laughs that linger------



"FIXED BY GEORGE"

Story by Edgar Franklin

Special Publicity Stories For "West Is West"



Harry Carey in "WEST IS WEST" UNIVERSAL

ACTOR AND AUTHOR HAVE FORMED FIRM AND LASTING FRIENDSHIP

EUGENE MANLOVE RHODES, the well-known writer of Western tales, and Harry Carey, the popular star who is so well liked in his portrayals of virile and elemental types, are great friends. When Rhodes pays a visit to Southern California he usually spends a few days on Harry Carey's ranch, where they swop yarns and exchange material. Harry Carey's stories give the author many an idea for his plots, while Rhodes tells of incidents in his many years on the ranch and range which suggest new types and new bits of "business" for the film star.

Eugene Manlove Rhodes is a product of the West. He was born in Nebraska, educated in California and prepared for a literary career. Failing health, however, made an open-air life advisable, and he went to New Mexico, where he punched cattle and rode the range for about twenty years. During that time he contributed to periodicals and magazines, gaining a reputation for his faithful depiction of the life beyond the Rockies. Among his best-known recent novels are "Good Men and True," "Bransford in Arcadia," "The Desire of the Moth" and "West Is West."

Harry Carey will appear in "West Is West" at the —— Theatre next ——.

FORMER EXPERIENCES PROVE VALUABLE TO DIRECTOR PAUL

SO vast are the ramifications of the Universal Film Company and so many directors produce pictures for this concern that among its ranks may be found men and women who have a first hand knowledge of the requirements of any story that may enter into production. Thus it happened that when it was decided to produce "West Is West," the stirring story of the Arizona mining country, with Harry Carey as the star, the producing manager at Universal City considered all the available directors and selected Val Paul to supervise the filming of the picture.

As soon as Director Paul went over the scenario with Harry Carey and the author, he took a trip to Arizona and secured permission from Charles Clark, son of the Montana Senator and general manager of the United Verde and Daisy mines, to use these famous copper producers as the location for a number of scenes in the picture. Permission was not only granted, but the mine officials co-operated in every way, and Paul's intimate knowledge of mines and mining enabled Harry Carey to secure some scenes never before shown in a photoplay. The entire company journeyed to Arizona, and for many days worked from a quarter to a third of a mile below the earth's surface, securing some wonderful effects.

Harry Carey will appear in "West Is West" next —— at the —— Theatre.

CAREY ACTUALLY LIVES LIFE HE PORTRAYS IN HIS PICTURES

HARRY CAREY is not a "Western actor" in the accepted sense of the phrase, nor is he a "movie cowboy." He is an actor of the finest type, having been a star on the legitimate stage before the birth of the motion picture as a popular form of entertainment. He was also one of those actors who helped develop the silent drama to its present position among the arts. That much for his acting.

Carey for years has been living the sort of life he depicts on the screen. When not acting before the camera he can always be found at his vast ranch in San Francisquito Canyon, where he lives the typical life of the West. Harry did not buy a "ready-made" ranch, with its up-to-date house and modern conveniences, as do so many so-called "gentleman ranchers." He bought wild acreage and developed it to a high point of cultivation, stocked the land with fine horses, cattle, sheep, hogs and chickens, built an old-fashioned ranch house, with comfortable accommodations for his flying squadron of rough riders. He has turned his canyon property into one of the best kept ranches in Southern California, and there is probably no other estate in that section where the old spirit of the West is so faithfully maintained.

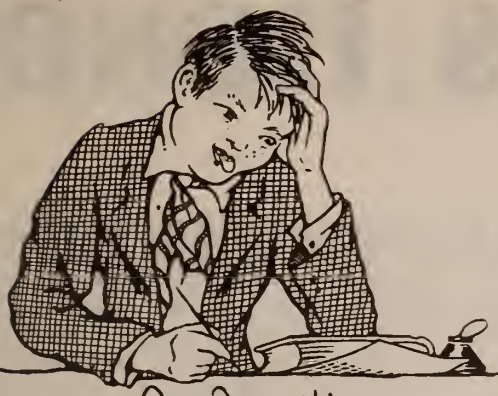
It was at Carey's ranch that the Universal star entertained Eugene Manlove Rhodes for a week, and the well-known author helped Harry arrange the scenario of his popular novel, "West Is West," which served him as his latest screen vehicle. "West Is West" has its scenes laid in the ranching and mining country in Arizona, and the actual locations were used in filming the story. The mining scenes were taken at the United Verde and Daisy mines, the richest copper producers in the world.

CONSIDERABLE DANGER ENTAILED IN MAKING OF NEWEST CAREY FILM

MANY thousands of dollars were added to the cost of producing "West Is West," starring Harry Carey, coming to the —— Theatre on ——, which Universal must charge up to the account of pioneering. About 12,000 feet of film were "shot" a quarter of a mile and more below the earth's surface, and there atmospheric conditions hitherto unknown were met with. As a result, when the company of forty people returned to Universal City after a three weeks' stay in Jerome, Arizona, it was discovered that part of the company must return to the mining district to retake many of the underground scenes. For owing to certain static conditions in the mine, the negative, when developed, showed quite a number of "star spots" and "rain stripes."

"Which is all very well if you're filming a patriotic story—these stars and stripes," said Harry Carey, "but darned if they'll do in this stuff." Only a dozen of the company made the return trip to Jerome, however, as the film spoiled happened to be just that taken underground, and only part of the company worked in the actual mines.

The first time that motion picture cameras and lights had ever been permitted below the surface in the United Verde mine and in its extension, the Daisy, was when Harry Carey, by special arrangement with the owners, filmed scenes there for "West Is West." The story is by Eugene Manlove Rhodes, scenarized by George Hull and directed by Val Paul.



Thursday

Dear Joe Martin

Sis says you can't read but I say any monkey that can do all the funny stunts that you have did in "The Prohibition Monkey" and "A Wild Night" knows heaps more than just Writing and Reading.

Say Joe, you're heaps more fun than the big Circus. You know when we goes to see you, Ma she forgets to nudge Pa when he lets loose some of them hoops like the factory whistles. Reckon she can't cause shes all doubled up laughing.

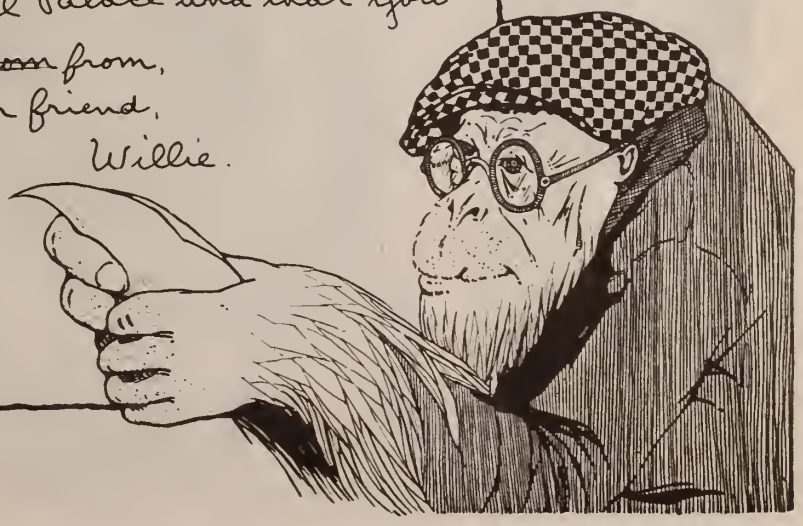
Then there's Sis: she starts out tittering sort of polite cause her fellow is beside her but pretty soon she's yelling up in high C. But the funniest is when we comes out of the theatre and the crowd on the line is laughing and I asks Parson Hall about it and he says something about laughter being ~~riches~~ infectious or something. I don't know but Joe have you ever seen yourself in pictures? Bet you'd laugh some new wrinkles into your funny old face!

Ma says its 9 P. M. and I've got to go. I hope to see you soon at the Crystal Palace and that you will read this letter ~~froom~~ from,

your friend,

Willie.

Joe Martin
in
"A Prohibition Monkey"
and
"A Wild Night"
Universal-Jewel



HIS HONOR

FRANK MAYO'S performance in this stirring drama of society and South American rubber plantations is splendid. His role gives him full opportunity to display both polish and vigor. He typifies American young-manhood. Incidentaly, in this picture Mayo and Nick De Ruiz engage in one of the most thrilling and most suspenseful sword duels ever screened.



"HONOR BOUND" abounds i such scenes as you see picture here. You, as a showman, know wha it means to your box-office to have picture that carries into your theatr the red-blooded and universal appea of adventure and conquest. Here yo have it.

BOUND HIM NOT TO TELL

ENGAGED to wed the beautiful society girl; accused by her of having an affair with the dusky South American savage; innocent—yet unable to say a word in his own behalf because his sister's faith in and love of the guilty man seals his lips. . . .

There's drama—tense, absorbing drama based on emotions that are understood and felt by every one of us. And surround such drama—in which this situation is only one of many—with the lure of the tropics and the call of adventure, and you begin to grasp the worth of this picture as entertainment.

Truly, it is a picture that can be relied upon absolutely to please any audience—anywhere. Book it.



FRANK MAYO

IN A VIRILE STORY OF A MAN'S FIGHT FOR RESPECT AND LOVE

"HONOR BOUND"

Written and directed by Jacques Jaccard

UNIVERSAL SPECIAL ATTRACTION

How Do You Like My Shoes?

GLADYS WALTON might well be illustrating the old children's nursery song-game "How Do You Like My Shoes" in this pretty picture of her shown at the left. The dainty star of "Pink Tights," most adorable of pictures, has some pretty firm convictions on fashions, for one so young as she, but more particularly she has some pretty firm convictions on SHOES.



Gladys Walton, new Universal star, demonstrating "class" in footwear.

"The screen actress," said Miss Walton, "must be particular about her shoes above any other article of her apparel. Have you ever stopped to think that the foot is the nearest to the auditor's line of vision in a theatre and to the spectator's eye in a motion picture playhouse? Though we may not be conscious of it, our eye will stray instinctively to a person's foot, and on the way in which it is shod will depend our verdict of his or her conception of style.

"The well-dressed woman, and this includes most screen players, should have a special pair of shoes for each costume. The shoe must harmonize with the suit or gown in texture, design and color. One must not accept unquestioningly the various styles of footwear offered in the shops. Shoes should express individuality and certain fashions which set off the foot of one person may detract from the appearance of that of another. Any woman, however, who displays good taste in the selection of her frocks and millinery is safe in choosing her own footwear. If, however, she depends on her modiste as arbiter of her personal style, then she should consult a similar authority in the selection of her shoes."

Miss Walton's screen career has been meteoric and in the short time that she has been delighting the fans of the silver-sheet she has won a reputation for taste in dress.

Don't Fail To Book "Pink Tights"

IT is now some weeks since "Pink Tights" burst upon the movie firmament and became the talk of every exhibitor who showed it. It is being booked now to a greater extent than ever and its popularity increases with every showing. And yet there is nothing wonderful about "Pink Tights." It is just a human little story adorably portrayed by an adorable little star, Gladys Walton, by the most engaging of leading men, Jack Perrin, and by the most huggable little boy on the screen, Breezy Eason, Jr., son of the famous director Reaves Eason, who held the megaphone for this picture also. And if the acting of the production is superb, the direction is even more so. The circus atmosphere is enchanting and the deft little human touches here and there are the work of a splendid directorial mind. An exhibitor can safely play "Pink Tights" to male and female, young and old, rich and poor, cultured or uncultured, and it will get across and get across big for most of all it is a picture that is HUMAN, and what person can fail to understand that.

"Pink Tights" has all sorts of clever exploitation angles for the exhibitor of pictures. It has an attractive and taking title—its circus atmosphere is one of glamour—it features a fine cast—it is the work of a well-known director, and best of all for exploitation purposes, it has a new star, a young and pretty star, with a personality that is individual, that is winning, that is lovable.

Gladys Walton is a shining example of a girl who rose in double quick time from the very bottom to stellar heights in the movies. She was given her first considerable part in "La La Lucille" with Lyons-Moran. She got more of a chance in "The Secret Gift," and she almost walked away with the show in "Pink Tights." She is busy now on another picture in which she will portray that most enticing of all the female species—a flapper—and as Gladys is young and pretty and vivacious and spirited she ought to do that real well. She will have to go some, however, to beat the winsome little circus girl she was in "Pink Tights."

"Pink Tights" is one sure bet for any exhibitor of motion pictures.

Gertrude Makes Her Bow



IT has HAPPENED! After several months of arduous practice and the most severe training, Gertruds Olmstead makes her bow to the movie-going public in "Tipped Off," a breezy, actionful two-reel western drama, with "Hoot" Gibson as its star.

Nobody was disappointed. In fact, everybody was DEE-lighted, for Gertrude justified every promise that was prophesied of her when the good folk out in Universal City took her in hand, some few months ago.

Gertrude Olmstead is the seventeen-year-old miss from La Salle, Illinois, who won the Fame and Fortune beauty contest conducted by the Chicago Herald-Examiner in connection with the Elks association. Carl Laemmle awarded her with a contract to appear in Universal City and Gertrude journeyed out there accompanied by her dearest friend and constant adviser—her mother. It is characteristic of Gertrude, however, that she refused to make any preparations for her new life last spring until she had graduated from high school. And she kept to her word, faithfully attending to all her school affairs to the very last minute. For Gertrude is an unusual combination of beauty and good common-sense, and she realized the value of an education in connection with her future picture career.

Out in Universal City the best that was to be had in the way of teachers was assigned to Gertrude. And many of the stars with whom she so quickly made friends, due to her winsome popularity, added a friendly bit of suggestion here and there. "Hoot" took her riding and gave her some good pointers she didn't know before about horses; others taught her such western accomplishments as lariat throwing, and so on. And Gertrude absorbed it all with a rapidity that was astounding. But then Gertrude wasn't really only beginning. She was just proceeding, for she had begun long ago to learn bits here and there about acting and all the things that went with a dramatic career. She had always been interested in dramatics, and if the fates had not sent her good fortune in the way of the beauty contest, she was all prepared to enter a dramatic school in Chicago upon her graduation from high school.

Gertrude is tall, dark and slender, with eyes that are large and round. Her beauty is of a quiet, refined type and lends itself admirably to photography, judging from the beautiful photographs of her which are appearing in considerable quantity. As to her screen appearance—it is pretty indeed. She registers remarkably well, and movie fans are going to like her, that is sure. What her future will be depends on Gertrude herself. She has lots of beauty, lots of brains, lots of personality, and the best that the movies have to offer in the way of training and opportunities, and as Gertrude has lots of ambition and was brought up to consider hard work man's greatest blessing, it looks as if the future spells B-I-G for the youthful Miss Olmstead.

This beauty contest of the Chicago Herald Examiner and the B. P. O. E., which resulted in the shaping of a new career headed for stardom is in line with the general broad and progressive policy of Universal. Universal, always on the lookout for new screen talent even though it is UNKNOWN, developed Virginia Faire, charming co-star of the Red Rider Series with Leonard Clapham, and one time winner of a Fame and Fortune Contest. It is developing the lovely Miss Olmstead now and giving her decided talents every opportunity, and it is also conducting a contest with the stage and screen weekly, the Dramatic Mirror. from which not one but T-H-R-E-E girls will be given Universal contracts.

Gertrude Olmstead will bear watching. Beauty plus brains always bears watching, and in this case the promises held forth are rich.

"KING OF THE CIRCUS"

Episode No. 5

"The Black Wallet"

CAST

Eddie .....Eddie Polo
Gray ..... Harry Madison
Helen .....Corinne Porter

AS Gray presses the trigger and Eddie stands facing the muzzle of the gun, Mary Warren—Gray's adopted daughter—rushes in and knocks up his arm. The bullet goes harmlessly to one side and Eddie quickly disposes of the canvasmen. He thanks Mary for what she did and at the same time Tom Jenks comes forward and thanks Eddie for saving his life. Meanwhile, Helen Howard arrives to attend the afternoon performance, for this is to be Eddie's first appearance since the accident. Eddie makes his change and goes in for his act.

While Eddie is up on the traps another canvasman, the one who received a beating at Gray's hands because of his failure to dispose of Eddie during the hotel fire, sees a chance to get even. He loosens the ropes that hold the trapeze and Eddie falls. As he is carried out Helen comes in and cares for him—and at the same time a telegram arrives from the Unknown for Eddie. Gray gets it and reads it. It is to the effect that there is a black wallet in Winters trunk that contains information of great value to Eddie. This wallet has lain in Winters trunk for years; the old fellow having forgotten it entirely until the accidental blow that restored his memory.

Mary Warren gets a look at this telegram as Gray is sending his men to the trunk wagon to break open Winters trunk and search it. Mary tries to warn Eddie but Gray gets her and locks her in a compartment on the circus special, and places his pet lioness, Jezebel, to guard her. He then leaves to join his men but Mary gets a note to Helen and she warns Eddie. Eddie rushes to the docks, arrives as the trunk is being opened and jumps inside the wagon to get the wallet. Gray's men lock the door of the wagon and then, at Gray's order, they start it rolling down the docks to the end of the pier. The wagon, with Eddie imprisoned within, goes into the ocean and sinks to the bottom.

Peggy Writes Again

Dear Betty:

"THREE WEEKS!" Say, kid, Eleanor Glynn may think she cornered the market for excitement in a specified time, but the Home Office could show her cards and spades when it comes to speed. It would take me three years to tell you all that's transpired in the last three weeks at 1600 Broadway.

October the something Manny Goldstein returned from the Coast, where he's been for the past five weeks watching Von Stroheim rebuilding California. You know Von is unearthing another masterpiece called "FOOLISH WIVES," and I'll tell the world it's costing us a pretty penny to convince the public there are such things. Why, Betty, it would only cost about half the money to convince us there are Foolish Husbands. Please don't file my letters in your husband's collar-box, dear.

October the something else, Mr. and Mrs. Abe Stern and Julius Stern arrived from Europe. They are the darlingest couple, Betty—Mrs. Stern all smiles, dimples and the most fetching eyes; and Mr. Stern—well, you'd have fallen for him with both feet if you could have heard him say: "Well, girls, how are you?" He included ME in the bunch, of course, for you know when I have my war paint on I still look gurrelish and always cling to my giggle.

October's finish—Hallowe'en party. Oh, say, to use your pet expression, it was DELICIOUS! It was a buuutiful night, and they say that the habitues of the Palais Royal and Cafe de Paris turned green (I'm sure they said green) with envy when OUR band struck up the Grand March. It began at eight and ended in time for us to go home to listen to the alarm clock yell for breakfast. The old building certainly had a treat, and it was still swaying to the tune of Miami when we left—that is, a few of us thought it swayed. No inference, dear; we had nothing stronger to drink than ice cream.

I'll just give you an idea of who was there, and you can supply the details yourself: Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. Phillip D. Cochrane, Mr. and Mrs. H. M. Berman, Mr. E. H. Goldstein, Mr. and Mrs. Gulick and several prominent people from other concerns. There were no reserved seats, and every one helped to make it a most enjoyable affair. Of course, Betty, the employees were there also.

Joe Finklestein deserves a lot of credit for his selection of talent, and Miss Schack is also entitled to thanks for a delicious midnight spread, and atmosphere of good cheer. She even had a little corner of the hall laid aside for me to smoke my cigarette in.

Before I say Amen, Betty, I must tell you what happened the next morning. As I said before, we rushed home, then rushed back to 1600, then rushed into busses provided to take us to the pier to welcome Mr. Laemmle home.

Not since Armistice Day have I seen such a crowd on Broadway, drawn from the four corners of the metropolis to inquire what the racket was about. Our parade was headed by six mounted police—and the band played, and the trumpets blared, and the banners waved, and every one in the busses was primed full of excitement and enthusiasm.

We reached the pier just in time to see the giant of the sea, the Aquitania, coaxed into its dock by the tugs—the band struck up "Home Sweet Home"; we held our breath and waited.

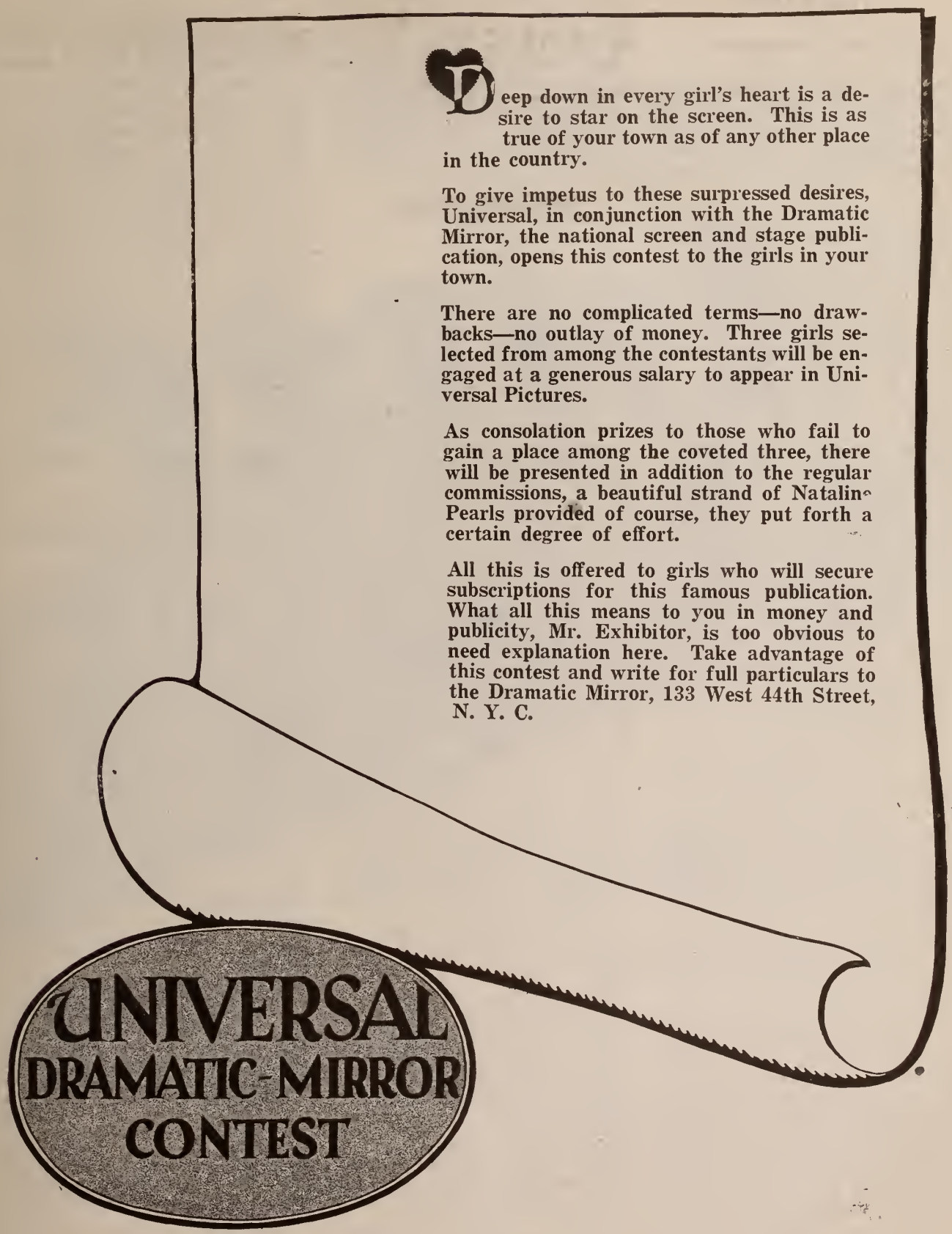
Then there was a roar—and the first thing I knew I was struggling with the bunch to shake Mr. Laemmle's hand and trying hard to keep my Adam's Apple from choking me, for, Betty, it brought the tears to many an eye to see the genuine affection and sincere delight displayed by the employees when OUR PRESIDENT walked into view. Bless his heart, he had a word for everybody, called us all by name, and it took the combined efforts of all the executives of the company that met him to keep us from kidnapping him.

Mr. Laemmle was accompanied by his son and daughter, and they, too, came in for a generous share of the welcome.

Rosabelle Laemmle looked stunning. In the excitement and fuss I didn't get a chance to talk to her, but she left an impression of black satin, white chenille and (to a woman) the bewitching touch of Paris.

I'll have to ring off now, as Mr. Berman is getting ready for a trip through the Middle West exchanges, and I've heaps of letters to write.

PEGGY.



Deep down in every girl's heart is a desire to star on the screen. This is as true of your town as of any other place in the country.

To give impetus to these surpressed desires, Universal, in conjunction with the Dramatic Mirror, the national screen and stage publication, opens this contest to the girls in your town.

There are no complicated terms—no drawbacks—no outlay of money. Three girls selected from among the contestants will be engaged at a generous salary to appear in Universal Pictures.

As consolation prizes to those who fail to gain a place among the coveted three, there will be presented in addition to the regular commissions, a beautiful strand of Natalin Pearls provided of course, they put forth a certain degree of effort.

All this is offered to girls who will secure subscriptions for this famous publication. What all this means to you in money and publicity, Mr. Exhibitor, is too obvious to need explanation here. Take advantage of this contest and write for full particulars to the Dramatic Mirror, 133 West 44th Street, N. Y. C.

"Tipped Off."

Two Reel Western Drama

Billy Steele ..... **Hoot Gibson**
Marion Ross ..... **Gertrude Olmstead**
John Carnes ..... **Jim Corey**
100 Proof Ross ..... **Chas. Newton**
Rev. Sommers ..... **Jack Walters**

"HUNDRED PROOF" Ross, a prohibition sufferer, fires his foreman, Billy Steele, for making love to his daughter, Marion. Ross leaves for town to receive a mysterious package and Billy and Marion decide to elope. They drive to town, intending to catch the first train.

Ross secures his express package and invites two friends to an alleyway for a drink. The town marshall starts to investigate and Ross saunters down the street with the officer in pursuit.

At the station Billy leaves Marion with the grips while he secures the tickets. Marion sees her father coming, and wishing to evade him steps outside, leaving the grips unguarded. Ross looks in vain for a place to hide his bottle, spies the grip and slips in the bottle, intending to rescue it after he has placated the marshall.

Discovering that the next train is not due for several hours, Billy sends Marion to the hotel to secure a room. He walks by Ross and the marshall, carrying the grips, his former employer being unable to stop him on account of the officer's presence. Ross is released when no liquor is found on his person, and he follows Billy to the hotel, trying to explain about the contents of the grip. Billy knows nothing of the bottle and refuses to talk to the man who had fired him.

In the meanwhile an escaped convict, in need of a change of clothes, waylays a circuit-riding preacher and forces him to trade. He also takes the preacher's horse and rides into town. The marshall has been notified to be on the lookout for the escaped convict and has a posse gathered. The convict scents trouble and, looking for a safe place to hide, finds his way to a hotel room adjoining Marion's quarters.

Ross, still on the trail of the bottle, enters the room occupied by Marion, where he saw Billy deposit the grips. Marion hides in the closet and is not discovered by her father. When Billy returns and learns of Ross's visit, he thinks he is being pursued by the father on account of a mistaken impression of his intentions towards Marion. He decides to find a minister at once to perform the marriage ceremony. In the hall he discovers the convict, who is trying to escape as soon as the posse has passed, and believing him to be a minister, Billy insists that he accompany him to the adjoining room and tie the knot.

Many laughable complications occur before the situation is finally cleared up, the convict recaptured, the real minister rescued from his embarassing position and Billy and Marion married with her father's blessings.

International News

No. 75.

Cork, Ireland.—Remarkable scenes in Irish streets at burial of hunger striker.

Sub-Titles. — Armored cars and military lorries in the wake of the funeral cortege to prevent demonstrations. While throngs pray outside the Cork jail where Michael Fitzgerald, after 68 days of fasting, died a few days before the heroic Lord Mayor MacSwiney passed away in a London prison.

Atlantic, Ga.—Speeders go south. Like the birds, they hie to Dixie as the cold approaches and find the going fine.

Freak Election Bets.—These fair ones wagered their favorites would win—and here they are, paying off.—*New York City.*

Sub-Titles.—And this chap thought no woman could outguess him—so she gets the ride. But hand it to the cop! He made two bets—watch him collect.

New York City.—Football thrills. It's plays like these at Columbia Williams' game, that lure thousands to college boys' games.

Sub-Title.—Columbia's crashing play overcomes Williams' lead.—Score 20 to 14. (To be omitted from Atlanta, Baltimore, Charlotte, Chicage, Cincinnati, Cleveland, Dallas, Des Moines Indianapolis, Jacksonville, Kansas City, Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Pittsburg and St. Louis prints).

Front Royal, Va.—Army thoroughbreds. 5,000 acres set aside for breeding fine mounts for U. S. Cavalrymen.

Sub-Titles.—Prize stallions—Ganadore and Crakenthrope. Their first jumping stunts. A real trick. (To be omitted from Boston, Buffalo and New York City prints).

Rome, Italy.—International presents first and exclusive air pictures of the Shrines at Rome. Photographed by Ariel Varges.

Sub-Titles.—St. Peter's, with the Vatican and its famous gardens. The shrine of 300,000,000 Christians. On the right—The Pope's living quarters.

Boston, Mass.—Mine practice in Boston Harbor. Major General Shanks and staff show how the port of culture is protected.

Sub-Titles. — The mine planter starts out. 100 pounds of T. N. T. for each mine. Showing death in the sea. Note the floating target—the mines explode near enough to be considered a hit. The explosions brings up a fish dinner for General Shanks.

London, England.—Lloyd George's home stormed in England's great labor riot. (50,000 unemployed parade)

Sub-Titles.—While fifteen Mayors of English cities call on the Premier, demanding relief for the workers. Thousands attempt to break the police cordon about Lloyd George's residence—many being injured in the tumultuous scenes that follow. Latest picture of Lloyd George opening the fall campaign for vindication at the polls.

..Tad Cartoons.

"THE FLAMING DISK"

Episode No. 8.

"Through Walls Of Steel"

ELMO and Helen are saved by the agents of the Secret Service. Helen is taken to a hospital where Elmo instructs them to put her to bed and keep her there while he rushes off to the Wade mine at Thunder Creek, where the gang have gone to make good their claim, signed over to them by Helen. Helen gets away from the nurse, however, and follows up Elmo whom she overtakes. Some of the gang get wise to Elmo's coming, and block the road with a tree, but Elmo manages to overcome this difficulty.

Ed Mondcrief, the Wade superintendent, is overpowered by the gang and they burn open the safe with the disk and take out the valuable papers hidden therein. Then they hide on a balcony above the living room, behind a curtain and wait for Elmo and Helen of whose escape they have been informed.

The two revive Mondcrief, and in the midst of his narration, Stanton, Jim and the other members of the gang make known their presence. They are about to fall on them when Elmo seizes a bottle of deadly nitroglycerine and prepare to hurl it at the crimesters.

In the meantime, the mysterious motorcyclist, ever on duty to safeguard the rights and well-being of Elmo and his friends, is waylaid by Picos Kid, member of the gang, who renders him unconscious and leaves him bound to a tree.

Mr. Exhibitor:

Here's a Fortune in many Figures for You!



It pays to make People Laugh

"A Fishy Story"
"Twin Crooks"
"A Lion Tamer"
} JUST RELEASED

The best register of anybody's good will is the laughometer. Ring up the limit in capacity for your house by showing these chin-chuckling, laugh-fest pictures that demonstrate anew what can be accomplished with a rolls royce bevy of girls, trained animal comedians, and the finest and best in direction. Before you show these Century Comedies, dust off the S. R. O. sign. You'll need it!

A Hundred Laughs—That's a "CENTURY"



Says
Frank Leonard
of the
MOTION PICTURE NEWS

"Her Secret Still"
(One Reel Universal Comedy Featuring Dorothea Wolbert)

DOROTHY WALBERT will certainly amuse an audience when they see her in this one-reeler.

Her droll ways and her ability to put over a comedy situation are a novelty to witness, especially in these days when "slapstick" and bathing girl comedies hold the screen.

As the designing maid who tries to inveigle the butler into a marriage, only to be rebuffed in her efforts, she gives a pleasing performance.

The opening scenes, depicting an employment bureau with its various characters, are funny indeed.—*FRANK LEONARD.*

Dotty Wolbert

in her latest one reel rib-tickler

"HER SECRET STILL"

Directed by Vin Moore

STAR Every One's a Twinkler COMEDIES

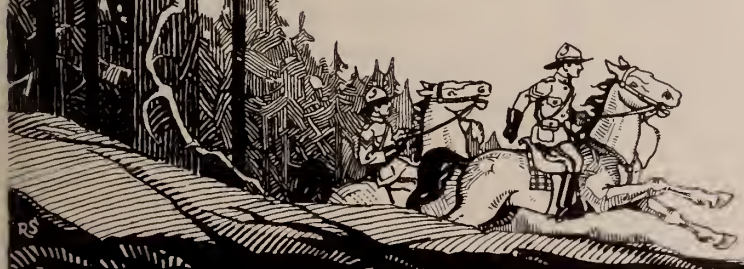


Everybody's Best Bet!

THAT'S the general verdict of every exhibitor who has shown these romances of the Royal North West Mounted Police known as the "Red Rider Series." Big human tales pulsating with the zest and vim of the great outdoors and filled with a snap and "go" that cannot fail to thrill—virile, two-reel pictures with a heart appeal that is ever present in the loves and sorrows of these rough, clean, honest folk.

There are six of these photoplays written and directed by Jacques Jaccard and featuring Leonard Clapham. Book them all and cash in on everybody's best bet.

Just released
No. 5
"The Timber Wolf"



REDRIDER SERIES

International News

No. 76

Ostia, Italy.—Flight over a dead city. First moving pictures ever made of the world-famous ruins at Ostia, Italy. (Photographed by Captain Ariel Varges.)

Sub-Titles. — Ground views—the main street of Ostia—Rome's great seaport in 3000 B. C. The mosaic floors of the ancient palace. Earthenware which once contained the ashes of Roman notables.

New York City.—With the Hudson Air Patrol. Sky inspections of Hell Gate are part of the U. S. Army Air Service routine.

Sub-Title.—A glimpse of the warcraft in the river.

New York City.—Nathan L. Miller, elected Governor of New York.

Sub-Titles.—Governor-elect Miller's family, at their home in Syracuse. Governor Alfred E. Smith, who ran a million votes ahead of his ticket—but lost, got a great reception at the polls. New city. (For New York City and New York State prints only).

Cleveland, O.—Harry L. Davis, Ohio's new Governor.

Sub-Title. — Governor-elect Davis and his family. (For Cincinnati and Cleveland prints only.)

Sutter County, Cal.—If you are hungry, look the other way. No dispectic allowed at Elk's annual duck feast. (For Los Angeles and San Francisco prints only.)

New Orleans, La.—Children campaign. Southern youngsters emulate their elders in crusade for better schools. (For New Orleans only.)

..Boston, Mass.—One Mr. Cox who won. Channing L. is the next Governor of Massachusetts.

Sub-Titles. — Governor-elect Cox's family. The Boston City Club parades in honor of Governor Coolidge's election to the vice-Presidency. (For Boston only.)

Oakland, Cal.—A "puffed brick" ship. Queer looking cement craft of 7500 tons is launched at Oakland, Cal. (To be omitted from Cleveland, Cincinnati and Chicago prints.)

Chicago, Ill.—Ohio's eleven wins hotly contested game from Chicago team.

State 7, Chicago 6. (For Cleveland, Cincinnati and Chicago prints only.)

Chicago Ill.—Swift polo steeds in hurdling contest. Many spills as champion mounts race for honors.

Providence, R. I. — Crippled ship brings in wreck survivors. Liner Atlanta limps into port with demolished bow, after sinking concrete steamer in collision.

Sub-Title.—Captain Biggins, whose ship, the Cape Fear, sank with 19 of her crew.

Dublin, Ireland.—"Cold steel" rules Erin, while patriots' deaths arouse populace.

Sub-Titles.—Searching for hidden weapons. While in Cork, "Black and Tan" continue their "reprisals." And hundreds of refugees wander the roads, homeless. In New York, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney. (For New York State and New York City prints). Govetrnor Alfred E. Smith and President De Valera of Ireland (For New York State and New York City prints only). In Washington, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney (For Washington prints only). In Boston, thousands pay tribute to the Irish martyr, Lord Mayor MacSwiney.

Halifax, N. S.—Yankee schooner beats Canadian rival in fisherman's race.

Sub-Titles. — Esperanto, representing America, on the heels of Canada's entry, the Delawanna. Overtakes the Delawanna at the turn. The American schooner forges ahead. Esperanto wins by a comfortable margin. Captain Tommy Himmelman, the defeated skipper, and his crew.

Highlights of the Great Republican Election Triumph.

Sub-Titles. — President-elect Warren G. Harding and the next First Lady of the Land cast their votes early, Marion O. (Wonder who they voted for?) Reading congratulatory telegrams on his overwhelming victory; first picture of the next president made since his election. A little bird tells us, Vice-President-elect Calvin Coolidge and his wife helped along that Republican landslide, Northampton, Mass. On New York's East Side, mothers took their families to the polls, New York City. Swirling rain spoiled the ardor of Manhattan's election night crowd. Photographed in Columbus Circle—the heart of New York—with the aid of sunlight arcs.

"A Fishy Story"

Two Reel Century Comedy

Featuring

ZIP MONTY and ESTHER JACKSON

A RETIRED fisherman has a pretty daughter. Three men love her and three men pursue her. The lovers are put to a difficult fishing test in order to win the girl and all sorts of acquatic difficulties follow on this.

In order for the chief of the police (one of the wooers) to have something on the other two, he keeps a close watch on them. He catches them robbing the safe, proves to the father that he is the hero for his daughter, and the father consents.

In the meantime Esther, the daughter, is arrested along with a number of other pretty girls, for wearing improper bathing suits on the beach. But the young detective who arrests the girl gets her mixed up in the arrest so that he can marry her, and he succeeds, much to the disgust of father and the love-stricken chief of the police.

New Screen Magazine

No. 93.

IN traveling from Madrid to Barcelona, Spain, by rail, the eye is treated to some lovely views. Barcelona has a charming and romantic aspect.

Firemen undergo very rigorous training but "the boys" at the New York City training school do get a bit of fun out of scaling a tall building on a rope and jumping to a net from a window far above the ground.

"Every woman should have a hairress suited to her face." These are the wise words of Lillian Russell, queen of all beautiful women, and the New Screen Magazine illustrates this maxin for women with some beautiful styles of dressing the hair, posed by a charming model.

New York City's health department is always on the watchout for dishonest milk and employs skilled chemists to detect impurities in the beverage.

The magazine closes with an animated by Pat Sullivan entitled "Beware of the Bear."

"Romeo and Juliet"

One Reel Star Comedy

Featuring

DOROTHEA WOLBERT

LIZZIE SUDS was only a scrubwoman who drove to work in a Ford driven by her youngster, hardly more than a babe, but she had Pierce Arrow dreams. She scrubbed in a theatre, and when the leading lady went on strike, due to temperament, Lizzie said she could do the Juliet act as well, having studied acting in a correspondence school.

The manager takes her up on it, and Lizzie's dream of dreams is about to be realized. She goes on, and is put into an ecstacy of bliss by the lovemaking of the handsome young leading man. But all kinds of mishaps in the way of falls and bumps happen to Lizzie, and she gets the whole cast a-tumbling and a-bumping with her. The audience is in an uproar and finally walks out on her.

Poor Lizzie goes back to her broom and her suds.

Read the Copy set in the Center of this Ad.





Carl Laemmle
presents

"Outside the Law"

Starring
Priscilla Dean
in Tod Browning's Greatest
Universal-Jewel Production.

WE are not given to boosting a picture before you, the exhibitor, have passed, on it—but we will say, for once, that in "OUTSIDE THE LAW" you can expect the finest modern melodrama you have ever shown. PRISCILLA DEAN, the electrifying, supported by Wheeler Oakman, Lon Chaney, E. A. Warren, Ralph Lewis and a host of talent. Watch for announcement of its release.

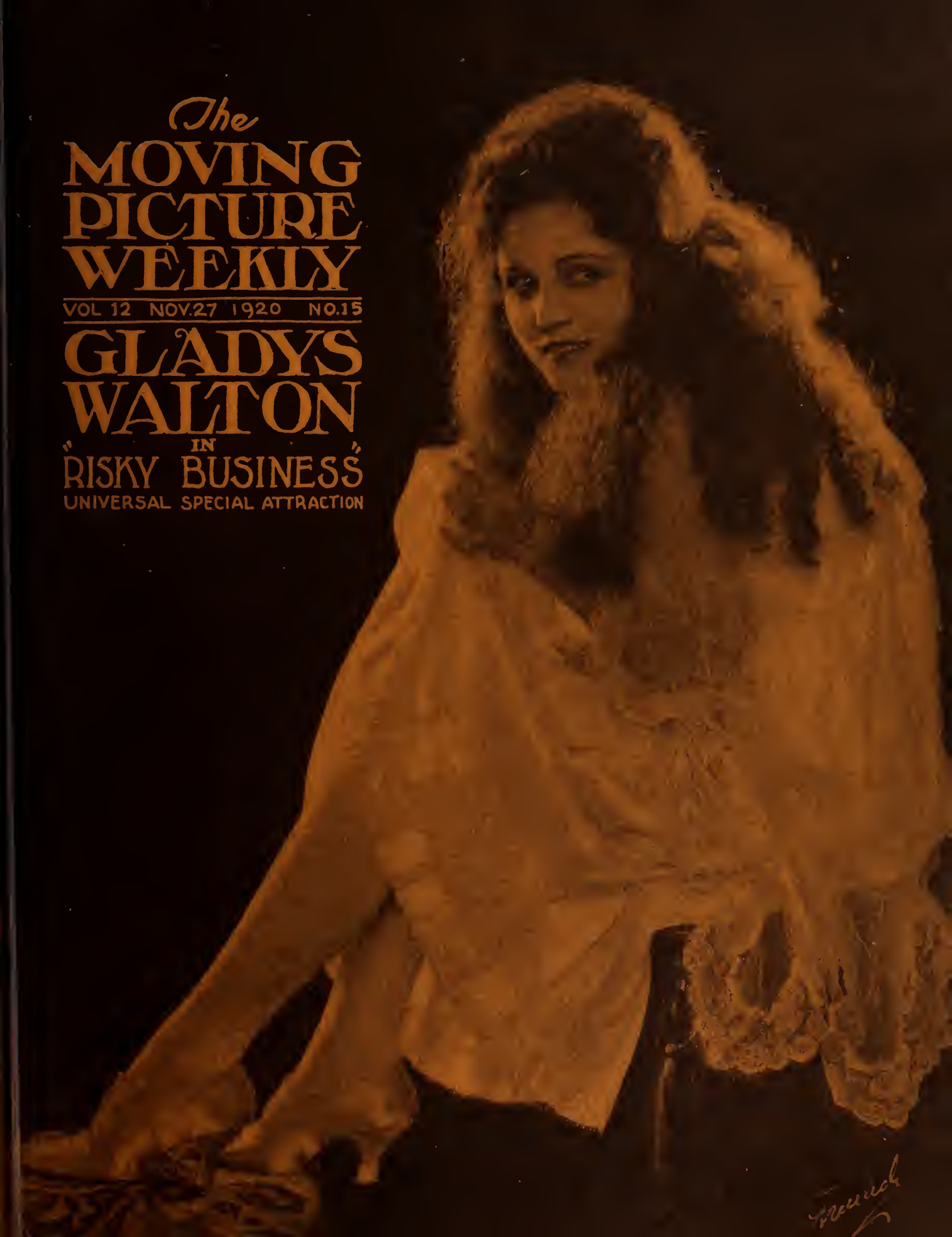
The
MOVING
PICTURE
WEEKLY
VOL 12 NOV.27 1920 NO.15

GLADYS WALTON

IN

"RISKY BUSINESS"

UNIVERSAL SPECIAL ATTRACTION





Von Stroheim

again

2½ times as much

Every American visitor to Monte Carlo—and there have been MILLIONS—knows his Cafe de Paris—its thousand flashing reflections of life a la mode, its little tables with their gay parties, its shining dome 36 feet in diameter, its long line of plate glass windows—48 in all—each 12 feet high and 4 feet wide. Well, gentlemen—it's all here—reproduced by Von Stroheim in exact replica down to the last button on the portier's waistcoat. And in this same Cafe, which every good American hopes to revisit some day, takes place a sequence of dramatic action which our good American's wife will not soon forget.

"FOOLISH WIVES"

Universal-Jewel



Thrills all over the Map!

With the woman who knows no Fear

THE scenario called for scenes in China, Japan, the Philippines and at home, in the good, old U. S. A. Did we stage painted sets and let it go at that? You just bet we didn't! We filmed the picture in those oriental, mystic lands and the result is a box office attraction that holds its own every time with the feature picture! Here's a big, whirlwind, action-crammed mystery serial that you can't afford to miss. And a star that never fails to pack 'em in! Don't wait—book it now!

Marie Walcamp

"The DRAGON'S NET"



These Are the Boys!

Yep, that's 'em! That's those weird, wild-riding, hair-raising Devilmen that tear off more in the way of blood-curdling stunts than ever "Old Nick" knew. There's a smash! bing! up-and-away! about these fellows that only a cool, peppery cuss like Art Acord can handle. Here's a serial that has everything: action-pep-thrills-go-zip-smash-bang! This is the picture that gets 'em in and keeps 'em coming back each week. Just the picture for you. Don't hesitate--book it!



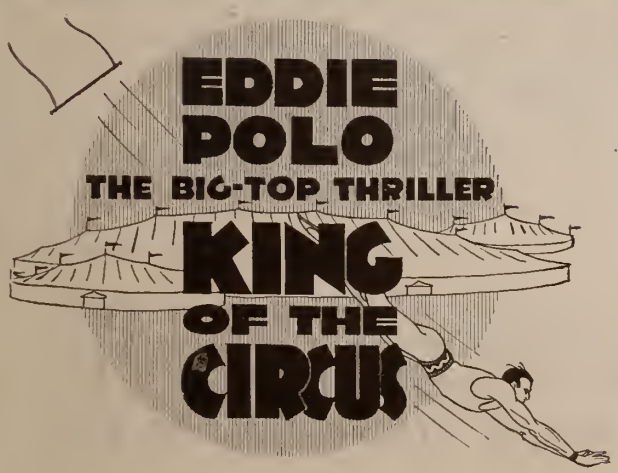
ART ACORD IN

The MCONRIDERS

Directed by Al. Russell

RIGHT OUT OF THE FILM!



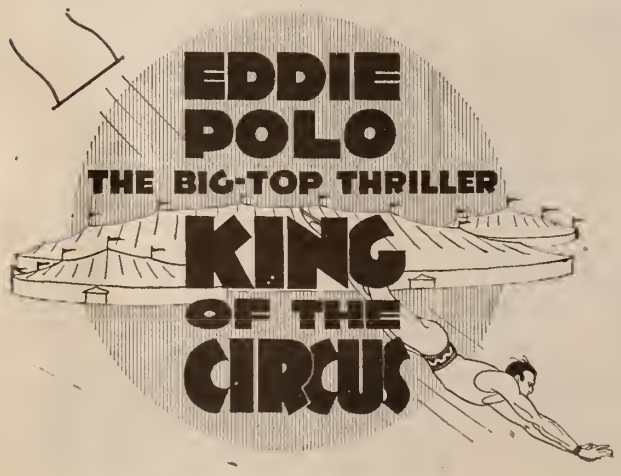


THE illustration on this page and those on the five succeeding pages are reproductions of unrctouched enlargements made directly from the film of the seventh smashing episode of this colossal 18-ring chapter play. Univcrsal offers these stills as mere indications of the thousand and one thundering thrills in this greatest serial of all time. See the next page and follow Eddie in his sky-scraping scrap on the perilous ledge.

GET UP IN THE AIR WITH EDDIE AND JUMP ON YOUR COMPETITION

"GO TO IT!"





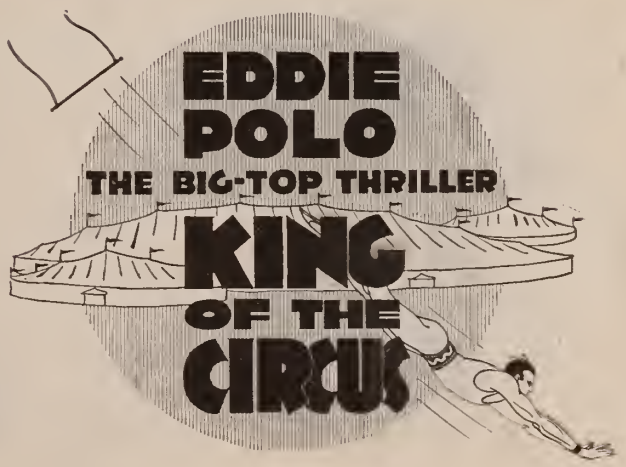
GET the drama in this scene. Can't you just feel that there's going to be one heck of a battle in about two seconds? Talk about Zero Hours on the battlefield—doesn't this scene fairly make you shiver even to imagine that either Eddie or his adversary may be dashed down to the pavement, ten stories below? You bet—and when your crowd sees this in motion on your screen they're going to get all the excitement they want.

HERE'S A DIZZY GASPER THAT WILL STAND THEIR HAIR ON END

"GOSHAMIGHTY!"



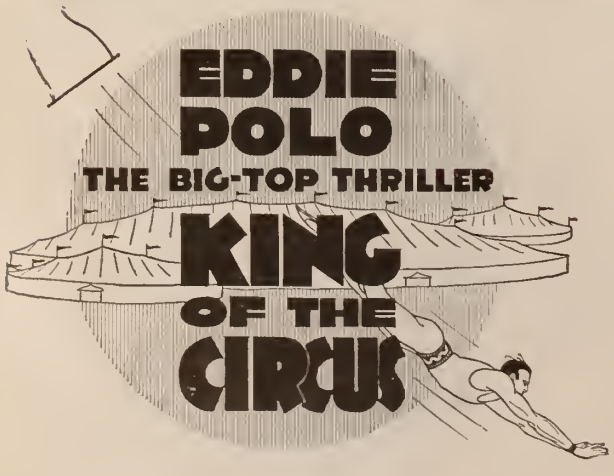
"ATTA boy, Eddie—bust him on the nose—throw him down . . . o-o-o-o-oh!—look out, Eddie, you might slip yourself . . ." You can fairly hear the kids rooting wildly for their idol when they see this. And even you, no matter how hard-boiled a spectator you might be, will get a real thrill out of this episode. For without a doubt it's one of the most shivery and suspenseful fights ever staged:



HERE'S A RED-HOT THRILL THAT GETS RIGHT UNDER YOUR SHIRT

"WHOA-BOY!"





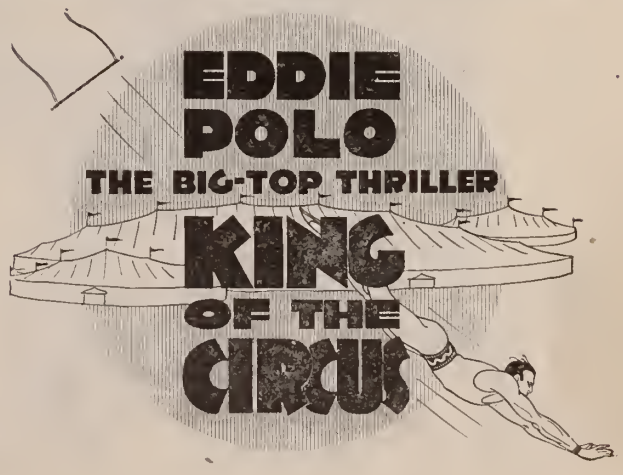
PHEW!—that was a close one! Just about one more millionth of an inch and our good friend Eddie would have been tuning up the G-string on a nice new harp—just a hair-breadth out of balance and the Coroner would have been sweeping up the pieces. For this stuff is not faked—it's so darned real that you are scared yourself by Eddie's perilous progress along that tenth-story ledge—you actually shiver every trembling inch of that shivery trip.

HAIR-RAISERS LIKE THIS ARE WHAT PACK 'EM IN FOR YOU

"JIMINY CRICKETS!"



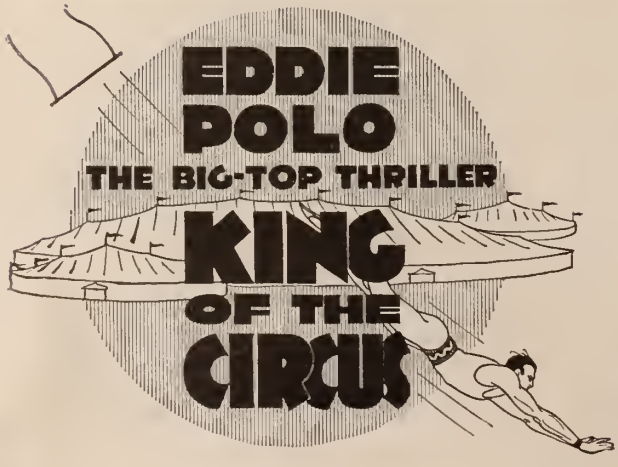
WHAT'S that—the villian's arm pushing Eddie to certain death? Yes, sir, it is—meaning more thrills, more suspense, more excitement, more crashing melodrama piling moment on moment in this shivery sequence. You can't get away from it. Each moment you are hoping for the safe return of Eddie, yet you are gripped into wanting more by the irresistible fascination of its daredeviltry.



IF THEY DON'T GO WILD OVER THIS THEY'LL BE TAME FOREVER

"GOOD NIGHT!"





AND now the villian is hammering Eddie's fingers! Suspense? Say, Mr. Exhibitor, when your crowds see Eddie suspended by his fingers high above the street they're absolutely going to fight to come and see what happens in the next chapter. And this episode is only one of the eighteen most emphatic reasons why you will make money by booking at once the greatest serial of all time.

THINK OF ALL THESE THRILLS IN JUST ONE OF EIGHTEEN EPISODES

The New Queen of the Serials



The Serial Girl of Your Dreams. Sweet, Tender, Charming. An entrancing delight. Fresh as a rose after an April shower. Gloriously beautiful. A bewitching, alluring girl of persuasive personality with a simplicity and effectiveness captivating beyond words. And with it all that dauntless daring and courageous spirit that have won the admiration of millions. Plucky. Confident. Self-reliant. That's the new Queen of the Serials. Beautiful Eileen Sedgwick.

Do you wonder, then, why the crowds pack the theatres whenever her pictures are shown?

EILEEN SEDGWICK

Coming Soon in "The Diamond Queen". Now Starring in "The Great Radium Mystery"

THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
1600 BROADWAY, NEW YORK CITY

PAUL GULICK, Editor.
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Vol. 11 NOVEMBER 27, 1920. No. 15

Asks Exhibitors To Help Themselves

Carl Laemmle already assured that new report system is in favor with many Exhibitors.

THIS may sound like an invitation to partake of the fatted calf at the Thanksgiving dinner, but it is merely a concise statement of what Carl Laemmle is doing in the way of direct co-operation with the exhibitor of moving pictures.

In other words, Mr. Laemmle is asking the exhibitor his opinions and the opinions of his patrons on the various pictures which Universal is selling to him, and asking him, not for a general statement of how much his audiences liked the pictures, but for their opinions on all the things that go into the making of a picture, accessories included. The exhibitor, also, is asked to express his individual preference as to the type and kind of pictures that best fit his needs, and the drawing power of the stars that appear in them.

To carry out this plan, a form such as is reproduced on this page has been devised, and numbers of these are being sent to the various exchanges and distributed to the exhibitors of Universal pictures with the features they are to run. If this new system is faithfully adhered to, the exhibitor will as a consequence render to himself very valuable assistance, and will increase his profits materially, for the producer will know what specific types of his product meet with the greatest favor and will as a result strive to make that kind of pictures in greater number.

.....1920.

Theatre ..... City ..... Exchange .....

Attraction.....

1—Did your patrons like the picture?.....

2—How did they like—

(a) The story? .....

(b) Photography? .....

(c) Settings? .....

(d) Costumes? .....

(e) Star? .....

(f) Rest of cast? .....

(g) Posters? .....

3—Do you want more pictures of this kind?.....

4—What kind do you want?

Remarks .....

.....

.....

.....

.....

Manager

Note:—We want to give you the kind of pictures you can exhibit profitably. Answer the above questions carefully and it will help us—and you.

UNIVERSAL FILM EXCHANGES, INC.,
CARL LAEMMLE.

In the short time that this report system has been in practise, it has already met with marked success. Exhibitors have been quick to grasp the advantage of the plan to themselves and have faithfully sent in reports to their respective Universal exchanges, not only on the big Jewel and special attraction productions which they feature principally, but on the short stuff too—Century Comedies, Star Comedies, Westerns, news reels, serials, screen magazine and special subjects. And that is exactly what Universal wants, for the shorter stuff is no longer regarded as merely a "filler," but is looked upon as an important part of the program of the day in the moving picture theatre. Mr. Laemmle is most anxious that each exhibitor of Universal pictures give this new report system his earnest consideration and adhere to its execution faithfully, for it is an advantageous addition to the scheme of co-operation between exhibitor and producer and because it will immeasurably accrue to the benefit of both of them. It is another step forward in Universal's policy of progressiveness, and no exhibitor can afford to overlook its significance.

A HIT!

HERE'S the mighty sea-to-sea serial that's getting the coin for exhibitors everywhere. The reason? Mostly Eddie Polo—Eddie Polo in eighteen episodes of the speediest stuff ever filmed—the same Eddie Polo that cleaned up in "The Lure of the Circus," and "The Bull's Eye." And this whirling chapter play is so good it has even Polo's former successes beaten to the frazziest kind of a frazzle. Book it now as the week in and week out profit-maker.



EDDIE POLO

In the $mashing $ea-to-$ea $erial

"The VANISHING DAGGER"

Produced by POLO Himself

MILLIONS are being thrilled and mystified by the cyclonic champion of the chapter play, ELMO LINCOLN, in his latest and speediest serial, "The Flaming Disk"—an 18-episode sensation with a choke-and-clutch thrill in every one of its action-full scenes. Lightning is plumb slow compared to this smashing, whirlwind melodrama that glues the attention of everyone upon each episode and then lines 'em up early the following week, impatient to see the next hair-raising installment. If ever you expect to see the most stupendous serial of the age, it will be when you flash "The Flaming Disk" upon your screen and play it to crowds that will make past attendance records look like that at a baseball game on Christmas Morn. In justice to yourself, book it to-day.













ELMO LINCOLN

Supported by Louise Lorraine
in the Smashing Serial Sensation

"THE FLAMING DISK."

DIRECTED BY
ROBERT HILL

Released
thru
UNIVERSAL



PRISCILLA PORTRAYS

MOODS—that is what Priscilla can portray—with a force, a realism and an artistry that is consummate; moods of gaiety, of sorrow, of anger; pensive moods and ecstatic moods; moods of contempt and moods of terror, as she depicts so strikingly on these pages. That is the wonder of Priscilla Dean—the way she reproduces with a faithfulness that is astounding each and every shade of the human emotions.

That is the reason why everybody is waiting so impatiently for "Outside the Law," the Universal-Jewel, soon to be released with Priscilla Dean at the head of a cast that helped make screen history. For there are ingenues and there are vamps and there are leading ladies galore, but there is only one Priscilla Dean—a girl who by the vividness and punch of her personality has made for herself an individual place in the world of the cinema. And that is the reason why the year yields but two pictures from Priscilla Dean—because hers is an artistry so exquisite that it is difficult to find vehicles worthy of it.

Priscilla Dean has appeared frequently in "crook" roles because to portray a woman of the underworld, usually superior to her every-day sisters in personality. brains and ability to cope with difficult situations, required a dynamic personality, and Priscilla Dean is dynamic. But she took the world by storm when she flashed on the screen as Sari in "The Virgin of Stamboul"—Sari, the naughtiest, wildest, most adorable scamp of a beggar-girl who ever flourished in a story—a spitfire, a coquette, a hoyden, but most of all a woman, a real woman, tender, loving and heroic.

"Outside the Law" will bring back Priscilla Dean in a "crook" role. She plays the part of Silky Moll, daughter of a criminal, a girl born and bred in the underworld, who knows and understands only the code and the morals of the lawless. How the better nature in her is finally stirred until she sees the real things in life with a truer sense of values is beautifully told in this intensely moving, vividly emotional drama by Tod Browning, who is also directing this, his own masterpiece. Introduced into the picture is a strange and fascinating character, who is cryptic and mysterious, who is kind and far-seeing and as wise as the ages. It is he who gives the title to the picture, "Outside the Law," for it is he who deals with the blackguard who is in his power as he sees justly fit, thus bringing about the happiness of two young persons who would otherwise have gone down to their doom.

Months have been spent in the preparation of this picture. Scenes of the Oriental quarters of a big far western city have been so realistically shot that their like has never been flashed on the screen before. Sets of exquisiteness and gorgeousness have been framed, and no detail has been too small to be given the most careful of attention. Tod Browning is promising the biggest work of his career as a director in this Jewel production, bigger yet than "The Virgin of Stamboul," which in the directorial world was an achievement—was epoch-making.

In the cast, beside the spirited star, will be Wheeler Oakman, one of the most handsome and engaging of leading men; Lon Chaney, incomparable "character" actor; E. A. Warren, Ralph Lewis, Melbourne MacDowell, Wilton Taylor, and an adorable youngster, little Stanley Goethals, who will make his screen debut in this production.

Priscilla Dean will be given a wide scope indeed for her emotional talents in this role of Silky Moll. She will be cruel and cold and cutting and contemptuous, and she will be tender and tearful—"just a woman." It will be a role of roles for her, big enough to fit the range of her vivid and striking personality. It is "Pretty Smooth" and "The Wildcat of Paris" and "The Virgin of Stamboul" all in one—the largest order that Priscilla Dean has ever been called upon to fill. It is a role of "moods"—of gray ones and gay ones, of cheer moods and fear moods, one set off against the other, and finally Love—with all the wealth of divine tenderness that it brings with it—consummately portrayed.

"Outside the Law," in which "Priscilla Portrays," will be one of the big things of the artistic year.



You Book Ready-Made Audiences With This

IT'S a fact that in booking "The Virgin of Stamboul" you contract really for capacity audiences rather than merely book the picture. For, no matter where you may be, you can be sure that the fame of this sterling attraction has reached your town and your locality. That means that all you have to do to fill your house is to let it be known that you are presenting the picture that made 1920 famous. Present it NOW.



PRISCILLA DEAN in

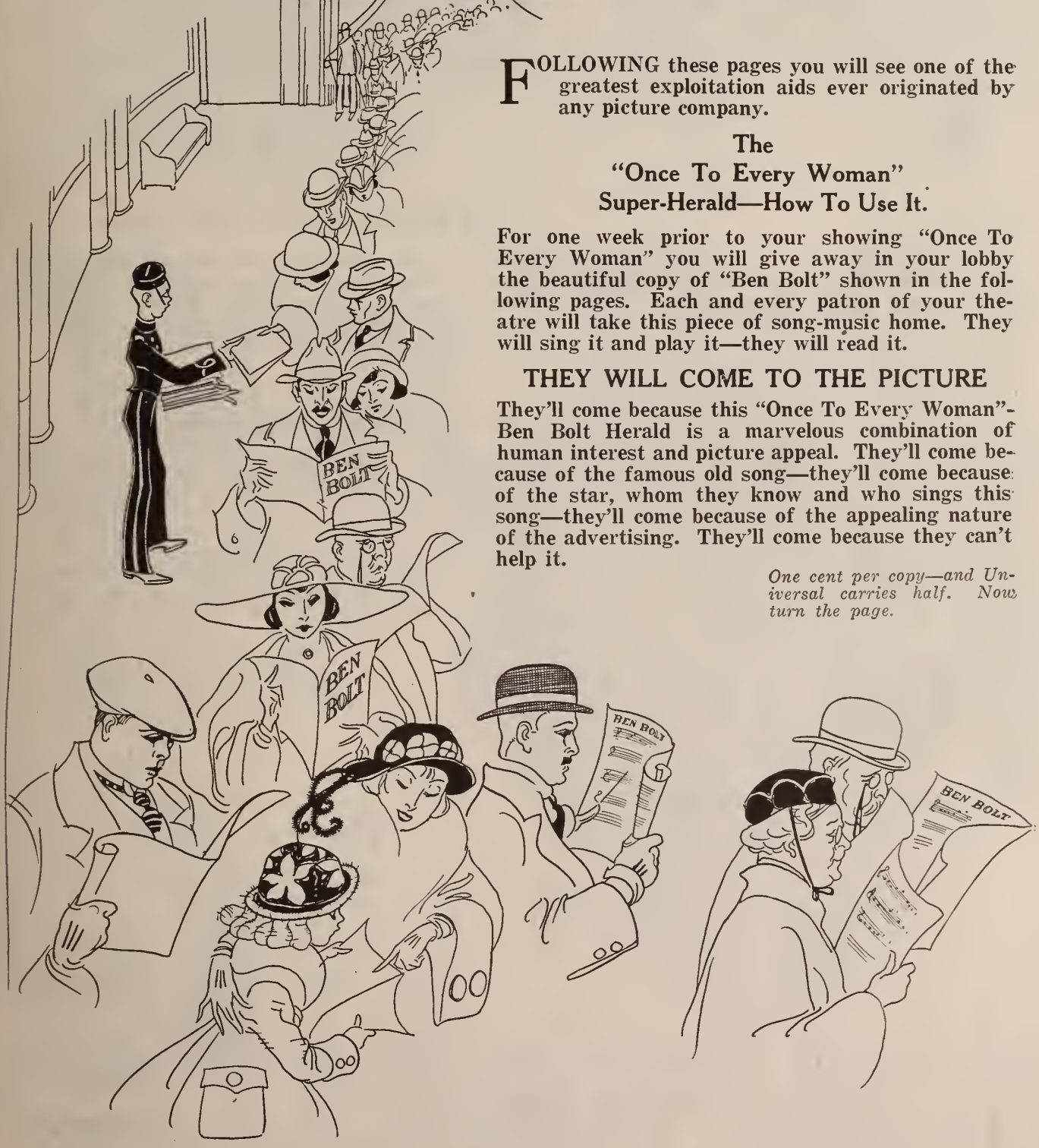
"The VIRGIN of STAMBOUL"

DIRECTED BY TOD BROWNING

STORY BY H.H. VAN LOAN

UNIVERSAL-JEWEL PRODUCTION DE LUXE

—and Universal carries half the Cost!



FOLLOWING these pages you will see one of the greatest exploitation aids ever originated by any picture company.

The "Once To Every Woman" Super-Herald—How To Use It.

For one week prior to your showing "Once To Every Woman" you will give away in your lobby the beautiful copy of "Ben Bolt" shown in the following pages. Each and every patron of your theatre will take this piece of song-music home. They will sing it and play it—they will read it.

THEY WILL COME TO THE PICTURE

They'll come because this "Once To Every Woman"-Ben Bolt Herald is a marvelous combination of human interest and picture appeal. They'll come because of the famous old song—they'll come because of the star, whom they know and who sings this song—they'll come because of the appealing nature of the advertising. They'll come because they can't help it.

One cent per copy—and Universal carries half. Now turn the page.



Get this easy Tie-up and Big Publicity

GO TO YOUR BIGGEST MUSIC STORE

ARRANGE to have these song sheets displayed in a smashing good window display for at least ten days prior to the showing of "Once To Every Woman." The price to you for this super-herald is one cent. Five cents should be the utmost your music dealer should ask for it. By all means see that he asks no more. The cheaper the price the wider the distribution. See that the price is rock bottom.

IT'LL BE THE TALK OF THE TOWN

THEY'LL all want a copy of this song—they'll all be singing it—they'll be reading it. And when you show the picture, they'll be jamming your house during the entire run. You can help make it the biggest thing ever pulled in your town.

AND UNIVERSAL IS HELPING YOU

SO confident are we that this super-herald will bring you the greatest crowds in the history of your house that we are doing what has seldom been done before: we are duplicating FREE of any COST, any quantity that you buy. Hitch your wagon to this star exploitation stunt when you book "Once To Every Woman" and play to S. R. O. every day.

Now look across at this great crowd-getter—4 pages of it!



Will go into Every Home





THE OLD, OLD SONG
THAT GAVE BACK TO THE
WORLD A GOLDEN VOICE

Ben Bolt

As sung by
DOROTHY
PHILLIPS



In the Picture
of your Dreams

ONCE TO EVERY WOMAN

Ben Bolt

The famous love-son
by Thomas Dunn Eng
1839—which Trilby's
De Maurier's story a
Dorothy Phillips sin
an overflowing heart
great drama of mothe
"ONCE TO EVERY W



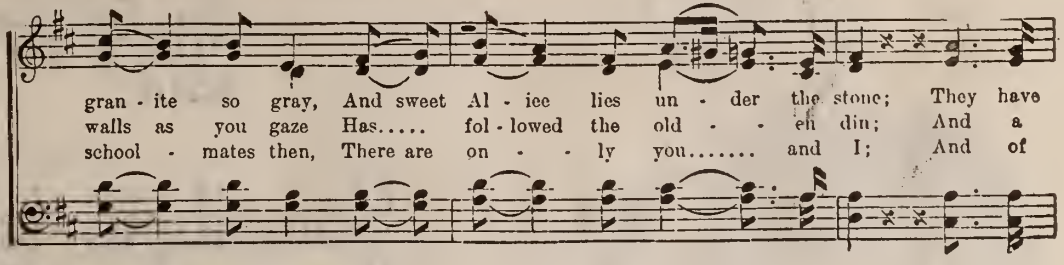
Semplice.

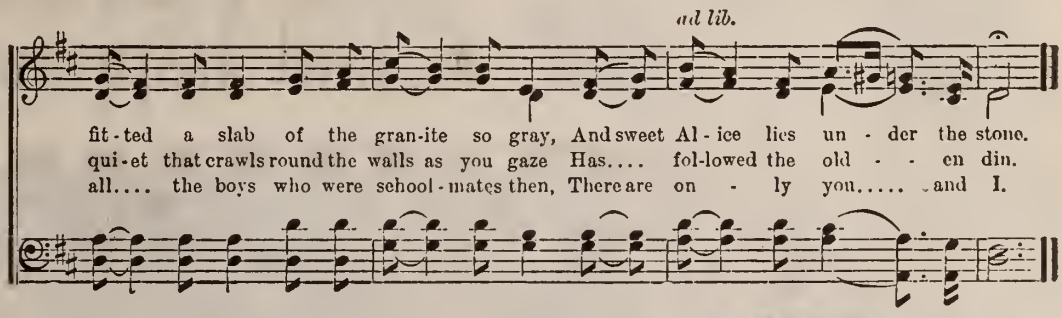
1. Oh, don't you re-mem-ber sweet Al-ice, Ben Bolt, Sweet Al - ice, whose hair was so
2. Un - der the hick - o - ry tree, Ben Bolt, Which stood at the foot of the
3. And don't you re-mem-ber the school, Ben Bolt, With the mas - ter so kind and so

brown, Who.. wept with de-light when you gave her a smile, And....
hill, To - geth - er we've lain in the noon - day.... shade, And....
true, And the sha - ded.... nook by the run - ning... brook, Where the

trembled with fear.. at your frown? In the old church - yard, in the val-ley, Ben Bolt,
listened to Ap - ple-ton's mill. The... mill-wheel has fall - en to piec-es, Ben Bolt,
fair - est wild - flow - ers grew? Grass grows on the mas - ter's.. grave, Ben Bolt,

In a cor - ner ob - scure and a - lone, They have fit - ted a slab of the
The... raft - ers have tum - bled... in, And a qui - et that crawls round the
The... spring of the brook is.... dry, And of all ... the boys who were







The Picture of your Dreams



"ONCE TO EVERY WOMAN"



NOTE.- This is the back page of the Ben Bolt Super-Herald for "ONCE TO EVERY WOMAN"

Something told her that a dreadful thing had happened —



MARGARET MANN

The Mother Mine *of the* "Heart *of* Humanity"

Supporting

DOROTHY PHILLIPS

In the Greatest Heart Picture *of the* Generation

CARL LAEMMLE *presents the*

UNIVERSAL JEWEL

Production de Luxe

directed by Allen Holubar

"ONCE to EVERY WOMAN"

Think of the Profits This Picture Has Made

AND think of the profits it will surely make for you, Mr. Smaller Exhibitor. For this photodramatic masterpiece has delivered the goods everywhere and every time it has been presented. Remember, the longer a picture's record the bigger a hit it is—any time. Here is the golden opportunity for the smaller exhibitor who cannot afford to pay first-run prices on big pictures, but who wants to give his folks the best there is. Grab this for a certain business-getter—NOW



CARL LAEMMLE Presents

Von Stroheim's WONDER PLAY

"BLIND HUSBANDS"





Universal Jewel Production de Luxe

She's In "Foolish Wives" Too

THE "vixen of screen," Mae Busch, is another one of the attractive feminine personalities who will grace the cast of Eric Von Stroheim's forthcoming gigantic production "Foolish Wives." This should be welcome news indeed for the moviegoer, for Mae Busch's performance of the deliciously naughty dancer, Odera, in "The Devil's Passkey," was an astonishing bit of histrionic art and ever since then they have been wanting more.



Mae Busch, the vivacious, an attractive personality in "Foolish Wives."

Previous to her movie debut, Mae Busch was on the musical comedy stage for several years, playing with some of the well known New York stars. While appearing in the role of a madcap in a musical comedy act in a vaudeville theatre in Los Angeles, her work was observed by a famous producer of screen comedies, who immediately offered her a contract. That was the beginning, and for two years Mae Busch capered to her heart's content in fun-making films. She might have kept on, only a dive from a 40-foot pier caused her to injure herself and she was forced to retire temporarily. It was during this period of recuperation that the spirited comedienne decided that she was through with "the slapstick" forever and when Eric Von Stroheim offered her the role of the Spanish dancer in "The Devil's Passkey," she eagerly accepted the opportunity to develop her talents from a new angle. How successful she was in drama, her splendid performance in "The Devil's Passkey" exemplifies.

In "Foolish Wives," Mae Busch will play the role of the Princess Vera Petchnikoff, naughty idler of the world of sport and fashion, who is also deeply infatuated with the wicked count, portrayed by Von Stroheim. It is another vixenish role for Mae Busch.

A search of the entire field of cinema endeavor fails to reveal an actress better suited for this vixenish type of role than Mae Busch. A daughter of Australia, her native country can well be proud of her achievements. She is young and possessed of great ambitions, and big things are to be looked for from this capable young woman.

Costly Villa Reproduced For Feature

EACH rivaling the other in magnificence, the ninth pretentious outdoor set has been built at Universal City for the use of Erich Von Stroheim in filming "Foolish Wives."

The latest is a French villa which, in the story, is occupied by the Russian count and the women associated with him in his intrigues.

Lending itself admirably to geographical camouflage, Universal City has a beautifully terraced slope upon which the villa was built. To assure realism, the Moorish type edifice was built of a glistening white stone. Its approach is a broad carriageway, flanked with marble steps. Before the house has been constructed a spacious fountain, surmounted by a life-sized statue in the nude and throwing a plume of water high into the air. Rolling away from the house is a spacious terraced lawn. The whole is surrounded by an ornate fence, costing in itself more than the usual motion picture setting.

The natural scenery in which Universal City abounds gives the effect of a splendid estate stretching back from the house to almost unlimited boundaries. In the rear of the house a natural stream has been diverted into a series of decorative lagoons.

The structure was designed by R. H. Day, of the Universal technical staff. A landscape gardner who has established a reputation on the estates of money Californians, designed the terrain surrounding.

Each day brings fresh tales of the wonder of "Foolish Wives." Now it is some gorgeously sculptured fountain which is being reproduced, now some striking landscape gardening effects that are being devised, now some interior decorations that will be the last word in originality and attractiveness. Shrubs and trees ar being imported to Universal City to reproduce faithfully the gardens of Monte Carlo, and the most expert advice in every direction is being sought for and amply paid for to make the whole as real as the original. There is no getting away from it, "Foolish Wives" is going to gather fame, and fame of a substantial and lasting quality. It is one of the biggest things that has ever been attempted in moviedom, and it is giving every promise of living more than up to all the wonderful stories told of it.



The GREATEST SEA STORM ever FILMED!

Have you ever seen a hurricane? A real one? In this remarkable, human action-drama there is pictured a sea storm that bears no comparison with any other filmed in all the annals of photography. All the swash and splash, all the bluster and roar of a squally, rolling, terrifying gale at night is here filmed with a fidelity that is creating nothing short of a sensation wherever shown. This is only one instance why "Under Crimson Skies" is one of the best crowd-getters being exhibited anywhere. Have you booked it yet?

"UNDER CRIMSON SKIES"

UNIVERSAL-JEWEL SUPER-PRODUCTION, STARRING

ELMO LINCOLN

Directed by Rex Ingram. Story by J.G.Hawks

Service Page for Gladys Walton in "Risky Business"

AT A GLANCE

SUBJECT—"Risky Business."
STAR—Gladys Walton.
PREVIOUS HITS—"Pink Tights," "The Secret Gift," etc.
DIRECTED BY—Harry Harris.
STORY BY—Douglas Doty and John Colton.
SCENARIO BY—Douglas Doty and John Colton.
SUPPORTING CAST—Lillian Lawrence, Maude Wayne, Nanine Wright, Grant McKay, Fred Malatesta, John Gough, Louis Willoughby, Fred Andrews.
LOCALE—Santa Barbara, California.
TIME—The present.
THUMB NAIL THEME—The story of a mischievous young "flapper" who unwittingly acts as confederate to a modern society Raffles; how her trust in his honor later saves her from a scoundrel's clutches, and how, after several incipient love affairs, she decides she "likes young men best after all."

ADVERTISING PUNCH LINES

1—The youth, beauty and charm of the star.
2—The hit scored by Gladys Walton in her last feature, "Pink Tights."
3—The fact that the story is the combined work of two such brilliant scenarists as John Colton and Douglas Doty.
4—The fact that the scenes of the story are laid in Santa Barbara, permitting the use of picturesque locations and effective settings.
5—The gowns worn by the feminine members of the company comprise a veritable fashion show.
6—The dazzling masquerade ball of the Santa Barbara smart set.
7—The flapper's impromptu shimmie dance which startles the society colony.
8—The excellence of the supporting cast, including Lillian Lawrence, Maude Wayne, Fred Malatesta and Louis Willoughby.
9—A subtle satire on the evolution of social standards in three generations.
10—A spectacular three-cornered fight on board a wave-tossed yacht.

CAST

Philippa	Gladys Walton
Mrs. Fanshaw Renwick,	Lillian Lawrence
Errica	Maude Wayne
Grandma	Nanine Wright
Roger	Grant McKay
Ralli	Fred Malatesta
Valet	John Gough
Capt. Chantry	Louis Willoughby
Dr. Houghton	Fred Andrews

THE STORY

MRS. FANSHAW RENWICK, of New York, Newport and Santa Barbara, famous for her poise, parties and pearls, receives a letter from a friend in England introducing a Captain George Chantry, who soon after arrives. The letter is straight but the captain is crooked.

Philippa Renwick is 18 but as wise as 80. Tiring of the Sunday sport of shooting craps with the fellows and flappers of her set, she starts a rough house with her adoring but boisterous pal, Roger Sherman, and is tipped into the fountain.

Just then her sister Errica, a young matron slightly bored with her business-centered husband, strolls by with Roual Ralli, a dashing, fabulously rich South American. Philippa mischievously throws her dripping person into his immaculate arms. Then she runs into the house just in time to greet Captain Chantry with the sangfroid of a grande dame. "Lovely weather," she says. "A bit damp under foot," he replies smiling.

Piqued because she is not invited to the masque ball her mother is giving the married set at the Casino, she enlists Chantry's aid in a plan to go any way and leave before the unmasking. Chantry seizes the opportunity to further his own scheme.

In fulfillment of their plans, Philippa and Chantry both pretend to retire, then sneak out the window and speed to the Casino in her roadster. Just before the unmasking Philippa dashes on to the ball floor and does a wild dance ending in a series of flip-flops. Chantry, unnoticed, has taken a position behind Mrs. Renwick.

As the dance ends every light goes out and laughter changes to confusion and dismay. Two hands remove the necklace from Mrs. Renwick's shoulders and a silhouetted figure leaps over the balcony and escapes. Philippa overhears Ralli making an appointment with her sister to spend the week-end on his yacht; almost in tears she returns to the roadster to find Chantry apparently just waking up, waiting for her.

The next day the household is upset over the daring robbery, but Philippa is more upset over her sister. She wants to confide in Chantry, but doesn't. "You are so straight and honest you wouldn't understand . . . to-night I have to save a woman's honor." She locks Errica in her room and goes to meet Ralli in her place.

Chantry has already announced that he must leave. Errica appeals to him to follow Philippa and save her from Ralli, but a cable has arrived denouncing him as an impostor and he must make a quick getaway. However, he remembers the flapper's confidence in his squareness and changes his mind.

Ralli is furious when he discovers that the woman on his yacht is not Errica. His fury changes to admiration at the spirit shown by Philipa and he decides she will do very well instead. Chantry comes to her rescue and they leap from the boat together. "I'm afraid you'll lose your train," she murmurs, opening her eyes. "I'm afraid I'm losing more than my train," he replies, meaning his liberty. Philippa thinks he means his heart.

On their return Philippa discovers that Chantry is the man who stole her mother's necklce. Errica saves Chantry from the law, and he leaves, firm in his desire to go straight, leaving behind him a forlorn little flapper with the "I'll-wait-for-you" look in her eyes.

ADVERTISING DISPLAY LINES

It was the Sabbath. "Dear Philippa" was shooting craps when the rector called. See "Risky Business" with Gladys Walton.

The flip flapper "fell" for the society raffles—he was a man after her heart, she felt. Instead he was after her mother's pearls.

Innocent as a kitten, mischievous as a monkey, the flip flapper could chatter like a chipmonk, fight like a tiger cat, and dance like the devil.

This pure girl of the innocent heart believed in him—a hardened criminal! To give her happiness, he staked his chance of liberty. It was a liberty stake, well done. See "Risky Business" with Gladys Walton.

Without Question

one of the greatest Artistic and Commercial Successes of the past six months ---



EVERYWHERE — in the box offices of the theatres as well as in the hearts of its record-breaking audiences—this powerful photodrama is registering an unprecedented success. The true measure of success is gained by playing to crowded houses, pleased patrons and large profits. These have been the share of every exhibitor showing this masterdrama and will be yours if you book this,—the feature picture of the year.

Carl Laemmle offers your Box Office

Von Stroheim's

Universal-Jewel Masterpicture

"The Devil's Passkey"

They're So Human You Can Almost Hear 'Em Yell!



"Hey there! What're you doing with my wife in that position?"

"Well—what position do you want me to hold her in?"

UNIVERSAL SPECIAL ATTRACTION

LYONS AND MORAN

FIXED by GEORGE!

FROM THE STORY by EDGAR FRANKLIN

How to Put Over "FIXED BY GEORGE"

"FIXED BY GEORGE," the latest Lyons-Moran five reel comedy feature has many possibilities in the way of exploitation and the Universal publicity and advertising departments make the following suggestions as aids to the enterprising exhibitor:

In and about the halls of the various schools and colleges and on the notice boards of these institutions, the exhibitor could have attractive card-board signs hung, bearing the following inscription

Fail To Graduate From The University Of Trouble?

You'll Pass With High Marks When You Learn How Such Things Are

"FIXED BY GEORGE"

To Be Shown .....
At .....

In hotels (particularly where salesmen stop or congregate), in men's clubs, restaurants, etc., a sign such as this would assuredly attract the attention:

Want To Join A Wild Party?

A Cinch—You'll Have The Inside Track If You'll Have It

"FIXED BY GEORGE"

At .....
On .....

The drug stores should not object to having some signs reading

Feeling On The Blink?

Sure Cure Guarantee If You Have It

"FIXED BY GEORGE"

Presented at .....
On .....

In the windows of the real estate offices at this time when their windows are being watched for signs of rooms to let, this sort of sign would register well:

It's in the VACANT HOUSE That All Things Are

"FIXED BY GEORGE"

Coming .....
Beginning .....

With such window display cards as these, scattered about in the various stores in their cities or towns, there is no reason why the curious multitude should not collect before the box-office of the exhibitor showing "Fixed By George."

Should the exhibitor wish to advertise in his local papers, he would assuredly draw the crowd if he would play up the society angle of the picture. On the society page of the particular paper, he could arrange to have an ad in single column reader style worded along these lines:

SOCIETY SHOCKED TO LEARN OF BIG SCANDAL

Society will be shocked to hear that the popular debutante, Angelica Starr, was found under rather compromising conditions at a mountain lodge with Doctor Poole by her father. How the doctor and Mr. Starr straightened matters out to the entire satisfaction of all concerned, goes to make the hilariously funny farce "FIXED BY GEORGE" featuring Lyons & Moran now playing at.....
.....

If your city or town has a number of doctors, insert an ad in the papers, addressed to medical students and doctors, calling attention to the fact that while their wives may not get jealous of their patients, such a situation might arise at a future time. Then play up the fact that this phase of the question is treated in a broad humorous manner in "FIXED BY GEORGE" now being presented at.....with Lyons & Moran. Call it "Doctor's Night" and if you care to do so, tell them that you expect to see every member of the profession there with his family that evening.



Are You Sure How You Would Act In a Land Of No Laws?

If suddenly, you found yourself face to face with a problem that involved nothing more than your honor, in a land where there were no laws—where everyone lived as he or she liked best—a land of warm-blooded, pleasure-loving people. . . . Would you allow your conscience or your sense of honor and justice to stand in your way of what you most desired . . . . . Even if it lost you the dearest thing in life?

How that problem is met in "Honor Bound" makes this one of the finest, dramatic photoplays of the year. You should see it.

FRANK MAYO

in the Universal Special Attraction

"HONOR BOUND"

Written and directed by Jacques Jaccard

You can get a mat of this cut from your nearest Universal Exchange.

Eva Is One Little Person Who Is A Big "Booster" For Clothes"



Two photographs of Eva Novak, starring in Universal special attractions.

EVA believes in clothes. And believes in them firmly in spite of all the thrift talk and "save-your-money" lectures that have been floating about on the atmosphere lately. For Eva finds that, at least as far as she is concerned, attractive clothes mean thrift in the long run, for she feels far happier mentally when she is well gowned and is consequently able to put forth a much greater effort in the things in which she is engaged in doing. Most of us can appreciate that feeling, for most everyone does feel much more capable when he or she is well dressed.

As a consequence, Eva is the envy of many a woman, for her smartness in dress is distinctive to say the least. But with it all, the beautiful star is not extravagant, but she possesses that sense of fitness in clothes and that originality in sartorial combinations and effects for which every woman who cares particularly about her appearance so earnestly strives.

Eva Novak is now starring in a cinema drama entitled "Wanted At Headquarters," which not only gives her an opportunity to really act, but also to dress in several entirely different styles. And Eva is one of those fortunate individuals who looks just as nifty in evening clothes as she does in sport togs, as the photographs herewith reproduced disclose. She is hard at work at the present time on her next special attraction release entitled "The Torrent," in which she will be called upon to portray a fashionable society woman, and naturally some startling creative effects in the way of costumes are to be looked for from Eva in a role of this sort.

Eva Novak is by no means attempting to rest on the laurels of her sister, the famous Jane Novak. She is not alone an individual in dress but in everything that she does, and she stands squarely upon her own two feet. Her portrayal of "the crime queen" in "Wanted At Headquarters" was a distinctly individual one and gave proof that Eva Novak was more than a dazzling blonde beauty—she was a mighty capable little actress. And she is a versatile little actress, too, for before she attempted more serious roles, she captivated moviegoers by her clever acting in a number of light comedy features.

Don't You Wish They Would Come Your Way?

JEROME, Arizona, is the richest mining town in the west, but all the same life is not unusually exciting there. But for nearly three weeks Jerome was the envy of all the neighboring towns, for Harry Carey and his Universal company of forty people located there for the filming of certain scenes in "West Is West." Jerome is a sun-baked community of some six thousand inhabitants, and it is the locale of the United Verde mines, the richest copper mines in the world.

As soon as the citizens of Jerome discovered that a motion picture company would be in their midst for several weeks, plans were made to entertain the actors, and a program of social events was laid out, in most of which the company was unable to participate owing to the fact that they were working about sixteen hours out of every twenty-four.

Harry Carey and his players were met at the station by the entire juvenile population and many of the grown-ups, and a band accompanied them to the hotel One entertainment was arranged at the town's leading motion picture theatre, where Carey made a personal appearance. During their stay the star and his principal players, as well as Val Paul, the director, were entertained at the home of Charles Clark, son of the Senator, who is in charge of the United Verde and the Daisy mines, probably the richest copper cavity in existence at the present time.

A carload of electrical equipment was sent from Universal City to Arizona to properly illuminate the underground chambers for the making of the scenes. Two miles of cable were used in carrying the current to the required depths.

Jerome, Arizona, will never forget the Carey visit. It will be a source of conversation for many weeks to come. Jerome never harbored more welcome guests, and the inhabitants of many another town wished that the entertaining movie company would have "come their way."

"West Is West" is a real western picture, and as such excellently suited to the individual talents of Harry Carey. It is from the pen of Eugene Manlove Rhodes, that creator of excellent "western stuff." Rhodes knows his West thoroughly, for he lived the life of a ranchman and cowboy for some twenty years and his stories are filled with "atmosphere" that is authentic. Carey has surrounded himself with the three bad men again in his picture, namely, Ted Brooks, Jos. Harris and Charles Le Moyne, and in addition he has two attractive girls with him in the persons of Sue Mason and the petite Mignonne.



"The Smile That Wins"

ALIVE. Buoyant. Clean. An ingratiating smile that never fails to win a ready, warm response. A frown that is as descriptive of pain as a yearling suffering from his first attack of calf love. A stare as innocently boyish as his juvenile bashfulness. Eyes that dance to the merry tempo of the heart beats of their audience. A fresh, human being. Natural and sane. Not a semblance of acting. Quick. Virile. And a man. A manly man. That's "Smiling" 'Hoot' Gibson.

Can you in your most pessimistic moments blame the feminine sex for idolizing him?

Keep Your eye on

HOOT GIBSON

Publicity Stories for "Risky Business"



Gladys Walton in "RISKY BUSINESS" UNIVERSAL

YOUNG STAR HAS CLIMBED TO FAME IN UNBELIEVABLY SHORT PERIOD

HARRY HARRIS, Universal director, pats himself on the back every time he thinks of the splendid judgment he displayed about six months ago when he selected Gladys Walton out of a score of young girls appearing in a comedy, accompanied her to the office of the general manager at Universal City, and asked that she be given an opportunity to play a real part. Harris did more than that. He announced that he would stake his professional reputation on Miss Walton becoming a star in less than a year if properly trained and directed.

How well Gladys Walton has lived up to the prediction is screen history. How this little miss of seventeen, with her wealth of golden hair, large blue eyes and whimsical smile scored one of the big individual hits of the year in "Pink Tights" is well known to every person interested in motion pictures.

Universal did not give Miss Walton a star role at first—not even a leading part. This company has a reputation to maintain among moviegoers and does not take a chance with an unknown quantity. They gave her one of the two ingenue roles in support of Eddie Lyons and Lee Moran in "La La Lucille." Scoring a hit in this part, she was given the leading feminine role in "The Secret Gift," in which Lee Kohlmar and Rudolphe Christians were featured. Her work in this picture seemed to entitle her to stardom, but Universal wanted further proof of her ability and charm. So they co-featured her with Jack Perrin in the circus story, "Pink Tights." Her success was undeniable and letters began pouring in from every section of the country requesting more pictures with Miss Walton.

As a result Gladys Walton has been starred by Universal in "Risky Business," a delightful comedy drama by Douglas Doty and John Colton, and directed by the man who "discovered" her—Harry Harris.

"RISKY BUSINESS" DISCLOSES VERITABLE FASHION SHOW

AN advance hint of what milady will wear in the way of frocks, hats, shoes and furbelows this coming spring may be obtained at the ——— Theatre, where "Risky Business" will be on exhibition next ———.

While not announced as a fashion show, the fact is that four of the best dressed actresses on the screen are appearing in this photoplay, and as the scenes of the story are laid at Santa Barbara, at the height of the social season, the feminine players are permitted to indulge their taste for exquisite gowns to their heart's content.

The beauty of the story, so far as style purposes are concerned, lies in the fact that the four feminine roles represent four distinct generations, thus covering the entire field of woman's fashion. Gladys Walton, the dainty star of the story, is of the "flapper" age—that budding period before a girl in society makes her debut. Her party frocks, her sport togs and her afternoon apparel typify the latest word in young misses' wear.

Maude Wayne plays the role of her young married sister and represents another phase of the modiste's art. Lillian Lawrence, famous for her modish gowns both on the stage and screen, plays the role of the flapper's mother, and her clothes represent the very ultra-modern in correct apparel. Nanine Wright has the role of the fashionable grandmother, and she displays a wardrobe of extremely good taste.

In addition to this, one of the important scenes in the story shows a masquerade ball at Santa Barbara with hundreds of fashionable guests, all attired in specially designed costumes.

LEADING MAN HAS HAD SPLENDID WAR RECORD

TWO weeks after he landed at New York following his discharge from the British army, Louis Willoughby was in Los Angeles and had signed to play the leading role opposite Gladys Walton in "Risky Business." One of the best known leading men of the screen before the war, this is his first appearance in this country since the armistice.

Previous to 1912 Louis Willoughby played juvenile leads on the stage with Forbes Robertson, H. B. Irving and other noted actors. He then played leads on the Australian stage for four years, finally touring the Australian states in "Damaged Goods." He then went into pictures.

When a British recruiting office was opened in Los Angeles, Louis Willoughby went down and enlisted as a buck private in the artillery. He was sent to Canada and sailed with "the first hundred thousand" overseas. About seven months after his enlistment he was promoted to sergeant-major. After some time in the same artillery regiment Willoughby was transferred to the tank corps.

On Willoughby's discharge the early part of 1920 he played in an impressive English film production of Thackeray's "The Newcomes," playing the principal role of the Colonel. He then came to this country and signed for the part of the gentleman-crook with Gladys Walton in "Risky Business," a part similar, by the way, to his first Universal part with Mary Maclaren.

CLEVER ACTOR SPECIALIZES IN FOREIGN "HEAVY" CHARACTERS

FREDERIC MALATESTA, who plays the South American profligate in "Risky Business," with Gladys Walton, is an Italian actor whose foreign "heavy" characterizations are well known on the screen.

In "Risky Business" he is a "very wealthy millionaire who owns a lot of money and a yacht," and who puts in his spare time luring married ladies away from home and hubby. In John Colton's and Douglas Doty's story on the screen of the ——— Theatre next ———, he nearly succeeds in his evil designs, but the yacht on which he is sailing away with his feminine prize in the person of little Miss Walton is overtaken and the villain is fistically overhauled.



DO YOU LIKE THEM?

IF you do, you can see them easily enough in Century Comedies, for they are the adorable, beautiful little comediennes who caper so gracefully through these entertaining two-reel mirth-provokers. These scenes are taken from two recent Century releases, "Twin Crooks" and "A Fishy Story," and they are among the best entertainment that Century Comedies has produced.

But Century Comedies have more besides beautiful girls to their credit. They have real honest-to-goodness funny comedians, and Bud Jamison, the fat man, and Charles Dorothy, the thin man, are a team that can scarce be excelled.

No expense is spared in the making of Century Comedies. The best that is to be had in the way of directors is utilized and the directorial staff includes such well-known names as Fred Fishback, Chuck Reisner, William Watson and Jimmy Davis. Large and expensive sets are often demolished in the acting-out of the capers and the cost of costumes does not seem to worry the feminine contingent.

"A Hundred Laughs—That's a 'Century'" are the truest words ever spoken. Every Century Comedy has faithfully lived up to them.

"I'm Glad I'm In"

Charming Leading Lady Of "Two Reel Westerns" Constantly Happy Over Her New Work In Films



Dorothy Wood, petite and blonde, who plays leading lady to the spirited "Hoot" Gibson

IT isn't always easy to talk to Dorothy Wood, because Dorothy has a pretty big job on her hands that keeps her busy as a bee. For Dorothy Wood is THE Dorothy who supports the dashing cowboy "Hoot" Gibson in his actionful two-reel western comedy dramas, and whenever you want her she is out on location or working up this scene or that to keep the movie fans constantly supplied with the brand of picture of which they are so fond.

But once some one was lucky enough to get Dorothy in, as she was resting in her cosy dressing room, and when Dorothy was asked the whys and wherefores and yeas and nays of her movie life she simply answered, "I'M GLAD I'M IN." Which wasn't very much to say, but which said a great deal.

Dorothy Wood is a comparative newcomer to the screen, her entire career on the silver-sheet not comprising more than two years at the most. Vaudeville patrons will recollect the dancing act which she performed in "the two-a-day" with her twin sister from the time they were children. Later Dorothy did a turn with Bobby Heath, the well-known song writer in vaudeville, and then drifted for a successful season to straight comedy on the legitimate.

One fine day Dorothy went home to Philadelphia to rest, but producers are always after talented and pretty young girls, more particularly when their beauty is the type of Dorothy's, and before she realized it, Dorothy was tied up to play ingenue leads in a new film producing company. She accordingly packed up bag and baggage and betook herself to California, where two weeks later she was informed that the company had gone "smash." Nothing daunted, Dorothy decided that she would get into those movies anyway and "in" she did get, though only in a minor way in Century Comedies, which Fred Fishback was producing. After a season in comedies, Dorothy got a job playing opposite Bob Reeyes, the cowboy actor, in a western picture called "Finger Prints." And Dorothy has been playing in "Westerns" ever since.

"Hoot" Gibson saw Dorothy in the studio one day and asked her if she would like to be his leading lady in one of his two-reel western comedy dramas. Dorothy was eager for the chance, and as a result there is to-day the "Hoot" Gibson—Dorothy Wood—Western Combination, and the pictures that the breezy cowboy and the adorable little blonde girl are in are as entertaining as any the movies have to offer.

Dorothy Wood has never regretted deserting the stage for the movies. She finds far more interest in the films and far greater opportunity to develop her talents. And she thinks that educationally the movies have a great deal to offer the ambitious girl.

To look at the blonde-haired, dark-eyed little lady as she is pictured on this page, one would scarely believe that this daintily gowned bit of femininity is the same "be-trousered" Dorothy who rides a horse in real western style, who shoots with all the ease of a real cowgirl, who throws a lariat with undisturbed poise, and whose "Sunday-go-meeting-gown" in the pictures is usually a striped sport blouse and a short corduroy skirt. But that is just the wonderful part about Dorothy. She can wear an evening gown with the same ease and effectiveness that she can wear the mannish togs of the western girl. And in her "most western" moments, when she is tearing down a hill on her horse at red hot speed, she is still the distinctively dainty, distinctly feminine Dorothy Wood.

Universal was among the first to recognize the value of "short stuff"—to provide for the one and two reelers as good stories as were given the bigger features, as careful direction and as competent players. The two reel westerns have "Hoot" Gibson, a star with lots of personality—the stories around which they revolve are full of "go" and "punch" and the directors are the most competent that can be procured. And then there is Dorothy Wood, as leading lady, to further prove that "short stuff," like these two reel westerns, is not hastily thrown together to round out a program. For Dorothy Wood is a personality to be reckoned with—pretty, graceful, clever and vivacious.



Carmel Myers, Universal star, in her new Kissel Kar

This Helps To Keep Carmel Fit

CARMEL MYERS is young and pretty and vivacious, and her dancing is the envy of all the girls who know her, and yet Carmel has never succumbed to a round of balls, cabarets and indoor parties. Of course, she does that occasionally like every other girl, but Carmel believes principally in the out-of-doors and spends most of her leisure time there. Which may account in a great degree for Carmel's animation and good looks.

Carmel swims well and plays tennis and golf, but principally she likes to speed across the beautiful California country, far from the populated highways, in her automobile. She has recently purchased for herself a new Kissel car, and that car is doing some considerable mileage nowadays. The photographer snapped Carmel in her car one day; and, judging from the wind-shield, she must have been out on quite a journey. At any rate, it is the opinion of auto experts and enthusiasts in the neighborhood of Universal City that Carmel Myers, although a mere slip of a girl, can handle a car a great deal better than most members of her sex, and in many instances as capably as a man.

Moviegoers have witnessed two excellent productions from Carmel Myers since she deserted the Broadway footlights for her first love, the movies, some six months ago. The first was "In Folly's Trail," the second "The Gilded Dream," both of which were directd by Rollin Sturgeon. Her next release will be called "Beautifully Trimmed," and it is already in the hands of the cutter. In this she was directed by a newcomer, the young Marcel de Sano, and the new combination of a young and gifted str with a young and gifted director is being awaited with considerable anticipation.

The scenario department of Universal is keenly aware of the talents and attractiveness of Carmel Myers, and much care is taken in the selection of vehicles for her, as her first two pictures, "In Folly's Trail" and "The Gilded Dream," give proof. Some splendid stories have already been selected for her forthcoming releases, and experts are hard at work getting these in shape for her.

Stuart Paton Directs Eva Novak For Universal

AFTER an absence of over two years from the Universal City studios, where he first established a reputation as one of the foremost directors in motion pictures, Stuart Paton has returned to the film capital as director for Universal's newest star, Eva Novak.

Paton has recently completed Miss Novak's first photoplay, "Wanted at Headquarters," and is now at work on her next starring vehicle, "The Torrent," from the story by George Ricks.

Stuart Paton's attention was directed towards the silent drama ten years ago, when he began writing scenarios. His success was so marked that he came to Universal City a few years ago as scenario editor. When a certain director failed to grasp his meaning in a certain story, he took the megaphone and showed how the scene should be played. Gradually he turned his talents towards direction. A number of successful features were made on his supervision, the biggest hit of them all being "Twenty Thousand Leagues Under the Sea."

The Universal director was born in Glasgow, Scotland, began life as an artist and gravitated towards the stage. He was for six years a member of the famous stock company at Kings Way Theatre, London.

ASK ANY GIRL

Ask any girl if she'd like to be in the movies. Let her answer be your guide in deciding whether or not you would benefit in a big way by tying up your theatre with the great subscription contest now being conducted by the Dramatic Mirror, famous stage and screen weekly, in conjunction with Universal.

Through this contest three girls—perhaps one or all three from your town—will be given contracts to appear in Universal pictures. Every girl who puts forth a certain degree of effort will receive a beautiful string of the famous Nataline Pearls, plus a commission on every subscription.

Think of the publicity and word-of-mouth advertising your house will get if you make it the theatre around which the efforts of the women revolve; think of the extra admissions—now and in future—it will mean to you.

So, as a sure way of building prestige for your house, it's certainly up to you to write to-day for particulars to the Dramatic Mirror, 133 West 44th Street, New York, N. Y.

"KING OF THE CIRCUS"

Episode 6

"The Lion's Claws"

CAST

Eddie ..... Eddie Polo
Gray ..... Harry Madison
Helen ..... Pansy Porter

THE trunk wagon, with Eddie a prisoner within, settles at the bottom of the harbor just off the end of the dock. As the water pours in and Eddie is about to drown, a steamer slides into the dock and its keel scrapes the top off the wagon, releasing Eddie. He rises to the surface with the wallet in his hand and Gray and his men see him.

Helen too has been watching. She starts out in a launch which is piloted by the Unknown, and goes to Eddie's rescue. Gray and his men get another launch and go in pursuit. When Helen picks up Eddie he opens the wallet and they find a deed from Gray to Paul Polo, Eddie's father, giving him Gray's Circus. This deed convinces Eddie of Gray's crookedness—he sees now the reason Winters was shot and also the reason for the various attempts upon his own life. He places the deed on the canvas covered top of the cabin to dry.

Gray's boat now runs alongside and Gray and his men jump aboard. A spirited fight follows, in which Gray succeeds in getting the deed—and he gets ashore with it, while Eddie and Helen follow in a vain effort to prevent his destroying it. They arrive in time to see Gray burn it up—but as he does so Gray notices the name of the town in which the deed was recorded, as well as the number of the book and the page. He is interrupted before he has finished his work and Eddie gets the last piece of paper and also makes note of the number of the page and book. Both men determine to go at once to the Hall of Records in San Luis—Gray for the purpose of destroying the records and Eddie to prove his claim. Meanwhile, the Unknown, who is on the launch, discovers that the sun made a clear print of the deed on the canvas on top of the cabin, where Eddie had placed it to dry. He cuts this piece of canvas out and puts it away.

Gray goes back to the circus first, and Eddie follows in order to see what has become of Mary, who has been locked in Gray's compartment on the circus special and is guarded by Gray's pet lioness Jezebel. They arrive at night as the circus is being loaded and Eddie enters the compartment of the train in which Mary is confined, while Helen waits near the freight cars behind. As Eddie enters the compartment the lioness attacks him, and at the same moment a big parade wagon topples off a flat car and knocks Helen down.

"THE FLAMING DISK"

Episode 9

"The Floating Mine"

THE gang, however, get the draw on Elmo and Helen and take from them part of the flaming disk. They burn up the shack but Elmo and his sweetheart escape.

The crimesters discover a pit in the vicinity of the shack when one of their members accidentally falls into it. They dress one of the men as the mysterious motorcyclist and tell him to get Elmo to the place as Jim, his brother, is dying and wants him. Elmo is lured there and falls into the pit. Helen is taken by some of the others, who proceed with her to Stanton's shack in Snake Canyon.

Stanton, believing Elmo dead, lowers himself into the pit in order to procure the other half of the lens. But Elmo had in the interim regained his senses and strength, and overpowers Stanton, making his escape from the pit on the rope which Stanton had left swinging from above.

He follows in hot pursuit of Helen, and in taking a desperate chance, rescues her. He heads for the river with her, but is observed by the gang. Elmo resorts to an old Indian trick, that of floating across the river under a hastily constructed raft. The gang get wise, and procuring some dynamite from the Wade cache, they float a mine across the narrows, which meets the raft in the center, exploding it with terrific force. Where are Elmo and Helen?

New Screen Magazine

No. 94

THE past glory of the Indian Empire is well exemplified in the Great Temple of Rameswarem, filled with rich corridors of magnificent statues of men and gods. The carvings in the temple are unique.

In a quaint little Cape Cod town lives an old toy maker who makes the most wonderful play contrivances, and particularly portrays here the making of a hat out of shavings.

The Metropolitan Museum of New York City has assembled the remains of a gigantic animal which once terrorized the world.

In this issue of the magazine there is a Pat Sullivan cartoon entitled "Sammie White Presents Hisself in 'Perils of de Jungle.'"

"Superstition"

Two Reel Western Drama

CAST

Dave Bodie ..... Hoot Gibson
Mr. Moss ..... Chas. Newton
Joe Fields ..... Jim Corey
Hallie Moss ..... Dorothy Wood
Sadie Moore ..... Betty Keller

DAVE BODIE, homesteader, is superstitious to a great degree. He believes in evil omens and to a certain extent they govern his every move. This despite the fact that otherwise he is a courageous young man.

Dave is engaged to marry the local school teacher. He meets her on the road home from school and together they sit by a stream talking. The conversation is interrupted by Dave's finding a horseshoe which elates him because he assumes that it means the speedy arrival of good luck. Hallie, the teacher, is above superstition and a quarrel grows out of their opposing ideas on the subject, Hallie ending by throwing away the shoe and returning Dave's engagement ring.

He has not yet reached home when angry at the turn of events, he kicks a can from his path, which frightens a team down below which is being driven townwards by Sadie, the sweetheart of Joe Fields, ranch foreman. Realizing that he is to blame for the runaway. Dave rides after the team and performs a rescue. He drives the team to town for the girl, which action is misunderstood by both Hallie and Joe. Joe is about to take a shot at Dave, but is prevented from it by his friends, who suggest a less dangerous means of revenge.

A few days later Dave receives notice that a contest has been filed against his claim. He is disheartened at this bit of bad luck. He tosses away a cigarette and goes in his shack. The cigarette sets fire to grass and the shack takes fire. Dave goes to the water bucket and finds it empty. He starts to pump water and in his excitement breaks off the pump handle. The house burns. He is accused by Fields of setting it afire deliberately. A fight follows, in which Dave is victor. Hallie, hearing of the contest, is remorseful at her action in throwing away the horseshoe and in sorrow goes to the scene of the quarrel, where she finds the shoe and also the engagement ring which Dave has thrown away in anger.

After whipping Joe. Dave advises him to ask Sadie for the explanation. Fields does so and learns the true state of affairs of how he happened to be driving her. He tears up the contest notice and the two men become friends. Hallie returns to town with the shoe and ring, which she uses to patch up their quarrel.



Bubbles of
Life,
Love and
Laughter

Century Comedies

International News

No. 77

New York City.—Make way for the Girl Scouts. Thousands march just like doughboy veterans in great Fifth Avenue parade.

Sub-Titles.—And all in step. While the Boy Scouts greet General George Nivelle, famous French commander and hero of Verdun.

South Hatfield, Pa.—Getting ready for Thanksgiving feast. These gobblers do not realize their approaching doom.

Sub-Titles.—If Turkey's too high, try mutton chops—and they're as cheap as Kohinoor diamonds this year. For the old reliable pork chop—a whole one for only a week's salary.

In the Public Eye.—"Uncle Joe" Cannon goes back to the House on the Republican tidal wave—Washington, D. C.

Sub-Titles.—But Champ Clark, veteran Democratic leader, loses out after many years of valiant service. Lloyd George, survivor of many a ballot battle, is once again the central figure in Britian's political struggle, Carnarvon, Wales. Ambassador Hugh Wallace, representing the United States, decorates Admiral Lacase of the French Navy, with the Distinguished Service Medal—Paris, France.

Boston, Mass.—First Corps Chiefs hold conference. Major-General Shanks assembles Adjutant-Generals to discuss important army problems (For Boston only.)

Sub-Titles.—Left to right—Adjutant-Generals Abbot, Cole, Stevens, General Shanks, Colonel Presson and Adjutant-General Johnson. General Shanks commander of the First Corps Area.

Yokohama, Japan.—Jap "doll houses" destroyed by fire. Tinder-box homes easy prey for flames.

Sub-Titles.—Primitive methods save little from flames. The blaze makes speedy headway in the absence of modern fire-fighting apparatus.

Cambridge, Mass.—Harvard and Princeton battle to a tie in great gridiron classic.

Marion, O.—With the President-elect. Senator Harding escorted by Girl Scouts, leaves for a much needed rest.

Washington, D. C.—Washington upside-down. U. S. Army Air Service daredevils show how the Capitol may have looked to Mr. Wilson the morning after election.

Sub-titles.—That's the Capitol in its normal state November 2nd—and here's how it looked to some folks November 3rd. After the returns kept coming in—whe-e-e! Hold your seat—we're off again. Mr. Washington's monument seems to be there—substantial as ever. But this is all certain parties on Cabinet Avenue could see the morning after.

"Shapes and Scrapes"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE is a sweeper in a modiste shop and working with dummies, her brains are naturally affected. Her little boy is always with her and gives poor Lizzie additional trouble, particularly when he takes it upon himself to climb out of the window and sit on the ledge surrounding the fourth story.

Two crooks enter, a man and a woman, and the woman, in pretending to purchase a gown, gets some "dope" on the boss and his safe. At the opportune moment, she tips off her pal and he battles with the proprietor behind a curtain. Lizzie comes in and notices the struggling behind the curtain. She climbs into the safe for safety, locking the door behind her.

The crook, in his mad efforts to open the safe, blows off the door, and out walks Lizzie, covered with the molten metal of the exploded door, and facing the crook with a gun in her hand. Her youngster, in the meantime, has rung the burglar alarm, and the cops arrive in time to help Lizzie maintain her new role of "crook catcher" and heroine.

"Hot Dog"

Two-reel Century Comedy

Featuring
BROWNIE, THE WONDER DOG

LILLIAN'S uncle dies, leaving her his fortune and appointing Duffy as her guardian. Duffy is anxious for his son Zip to marry Lillian because of her money, but, unfortunately, Zip has a wife and child. He has Zip's wife locked up, hides the child, and then endeavors to have Lillian marry Zip.

Harry is Lillian's lover. Duffy tries to keep him from seeing Lillian, but love will find a way, and the two manage to see each other in spite of all. After many chases, Harry finally wins Lillian for his bride.

In the meantime, all would not have been well for the baby, but Brownie keeps a watchful eye, safeguards the child and in the end proves to be the hero of the day.

International News

No. 78

Annapolis, Md.—Naval Cadets march before General Nivelle, the hero of Verdun.

Sub-title.—They'll almost eat out of a child's hand.

Brooklyn, N. Y.—French heroes who died here, honored. Monument unveiled to twenty sons of France.

Peoria, Ill.—King Turkey's rivals. Huge flocks of geese raised for the holiday feasts.

London, England.—In heart of London, vast throngs honor dead Lord Mayor MacSwiney. (Outside the St. George Cathedral where the body lay in state.)

Sub-titles.—Count Plunkett (bearded) and the Lord Mayor of Dublin. Sinn Fein pipers lead the procession. Archbishop Mannix, barred from Ireland, blesses the coffin of the martyr-patriot. All London looked on amazed as thousands of Sinn Fein adherents joined in the imposing procession.

New York City.—Steamer ablaze. Liner "El Hundo" towed into midstream with holds afire.

Marshall, Texas.—Boyhood dream realized by President-elect Harding as he drives locomotive. (Great crowds greet him on his vacation trip.)

New York City.—Brushing up for the President-elect—United Fruit Liner "Pastores" gets finishing touches for Mr. Harding's trip to Panama.

Washington, D. C.—International presents America's greatest air men in spectacular and thrilling flight over the Capitol. (Photographed by John A. Bockhorst, of International's staff.)

Sub-titles.—In sixteen planes, the largest flying formation ever assembled over the Capitol, U. S. Army Air Service experts demonstrate Uncle Sam's alertness to the vital importance of our air defenses. Combat formation—team work as perfect as a college football team's. Pilots on the 90th and 91st Pursuit companies, in two German Fokker planes, illustrate the daredevil flying that every air man must master for modern combat. "The next war," says Marshal Foch, "if there is one, will be fought in the air." Perfect control. The soaring spirit of America—visualized. Star pilots of the Army Air Service—Captain Hartney, Lieutenants St. Clair, Street, Haynes, Post and Moseley.

Note.—In the Moving Picture Weekly of November 6, 1920, the synopsis of the two-reel Century comedy was erroneously titled "A Lyin' Hunter." The correct title of this comedy is "A Lyin' Tamer."



human

HARRY CAREY

in his newest *and* biggest
red-blooded outdoor
drama made from the story
by Eugene Manlove Rhodes

"WEST IS WEST"

OUTSIDE THE LAW



Carl Laemmle *presents*
TOD BROWNING'S
Greatest Universal-Jewel, *featuring*

PRISCILLA DEAN

DESPERATE is the word for her blazing eyes. Trapped—you read it in her racing thoughts. But Never give up is in every cat-like move as she leaps from her bed at the ominous rap on the door. Some thriller? You said it! "OUTSIDE THE LAW" is "The Wildcat of Paris"—"Pretty Smooth"—and "The Virgin of Stamboul" all rolled into one—a whirling, rushing drama of desperate work after dark, with a crook's fortune for the prize—exactly the kind of amazing picture that electrifying PRISCILLA DEAN can play better than any other actress in the whole wide world. Supported by Wheeler Oakman, Lon Chaney, the best "bad man" ever seen on the screen; E. A. Warren, Ralph Lewis, and a great company of talented players.

WATCH AND WAIT FOR THIS SURGING DRAMA, SOON TO BE RELEASED. IT WILL BE WORTH YOUR WHILE.

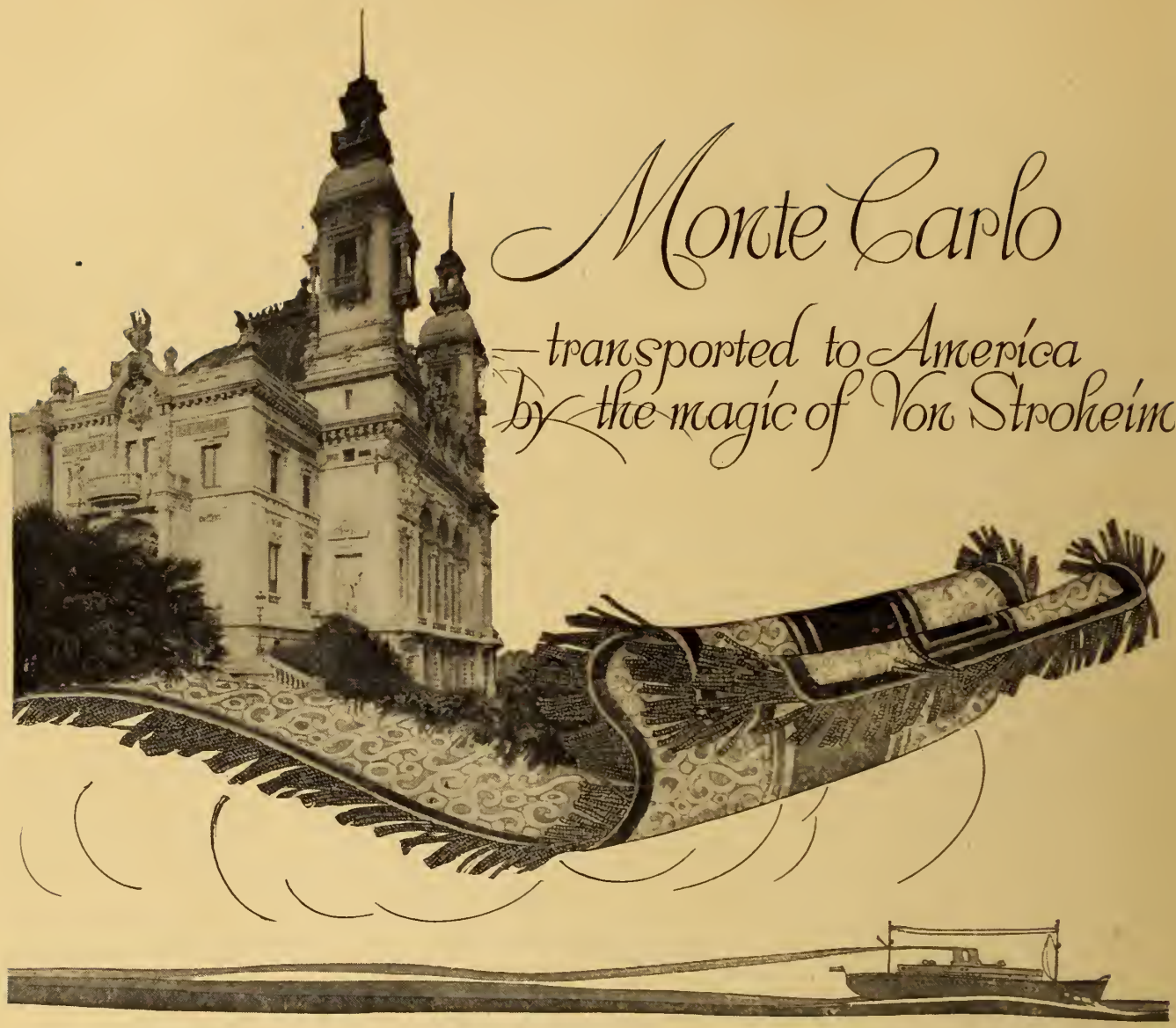
The MOVIE WEEKLY



CARMEL MYERS in "BEAUTIFULLY TRIMMED"

UNIVERSAL SPECIAL ATTRACTION

VOL 12 DEC. 4. 1920. NO 16



Monte Carlo

—transported to America by the magic of Von Stroheim

THE most famous—and some say, infamous—spot in the whole world duplicated, not imitated, at Universal City, California.

Duplicated, as to its exteriors no less than its interiors. Duplicated to such an extent, in the views of the great Plaza, that two shots of 600 feet from right-angle positions have been made possible. Ten thousand cubic yards of earth were removed in preparing this single site, with its two circular parks, one 90 feet in diameter and the other, 112. More than 100 palms, semi-tropical plants and shrubs were placed here—and 20,000 feet of specially-grown lawn. There is not lacking one single thing to give your audiences an exact replica of the gloriously beautiful place where so many of them have been—while the drama of the picture will give them a blinding revelation of something they did not see while there—but have always suspected.

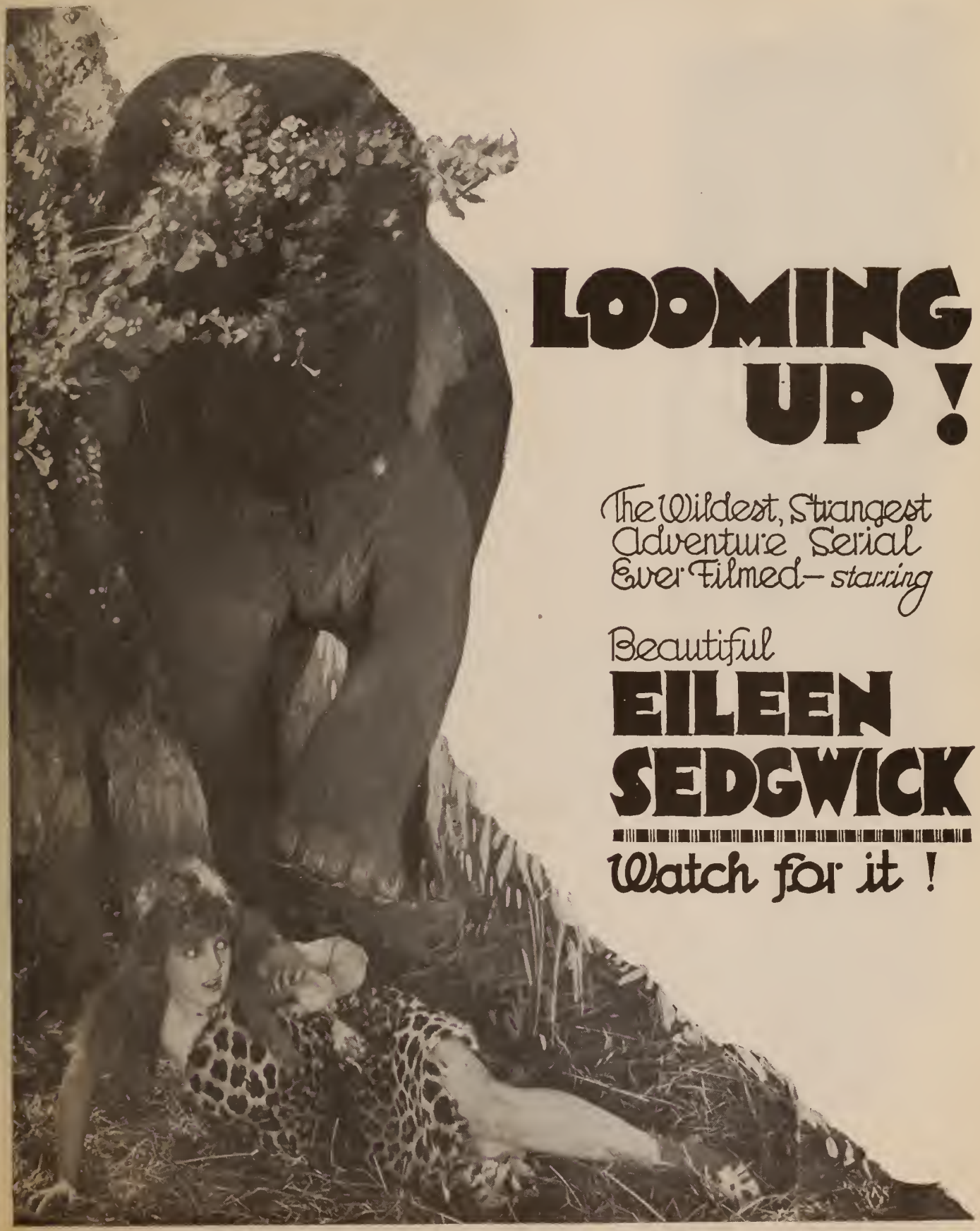
Carl Laemmle announces

Von Stroheim again!

2½ times as much

Universal-Jewel

"FOOLISH WIVES"



LOOMING UP!

The Wildest, Strangest Adventure Serial Ever Filmed—*starring*

Beautiful

EILEEN SEDGWICK

Watch for it!



EDDIE POLO

In the Gorgeous
18 Ring Serial Success

"KING OF THE CIRCUS"

Directed by J. P. McGowan

Down went Eddie to the bottom of the drink—

WHEN this thrill flashes on your screen, Mr. Exhibitor, your crowd is just going to whoop and gasp with excitement, for every inch of film in this sequence helps tighten suspense and builds up to a sustained climax that is going to pull them back to see the outcome of this nerve-wrecking situation. And when you consider that this is only one of hundreds of the peerless Polo's daredevil stunts you can understand why this serial will keep bigger and bigger crowds coming every week. Book it—NOW.



lose-Up

Let your box-office receipts climb higher than these devil-men

"The MOON RIDERS"

featuring

ART ACORD

The Cowpuncher King

ENTIRELY different, "The Moon-riders" will give your audience new kinds of thrills—something that they've been looking for. And ART ACORD, king of the cow-punchers, together with those wild-riding devil-men, will see that your patrons are given as much healthy excitement as they want. Here indeed is an astounding superserial of brain, brawn and bravery—a chapter-play of catacombed cliffs and the deeds of skull-faced demons. Book it!

Directed by
AL. RUSSEL







THE SPEED OF AMERICA PLUS THE MYSTERY OF THE ORIENT

WHEN you get a serial that has the speed and pep of the good old U. S. A. plus the pulling value of having been filmed in the realms of never-ending Oriental mystery you can be sure that you have a powerful attraction. And that's exactly what you get with this, the only serial ever filmed in China, Japan, the Philippines and the United States. Book it and you'll know that it's just what you need for twelve profitable weeks.

MARIE WALCAMP

"THE WOMAN WHO KNOWS NO FEAR," In

"THE DRAGON'S NET"

The Serial That Travels as it Thrills

Directed by HENRY McRAE





WHY THIS SERIAL DOUBLES PROFITS

A REAL BIG MONEY-MAKER

IN this blazing serial sensation, Elmo Lincoln is proving to thousands of exhibitors the truth of our contention that his mystifying double role would make "The Flaming Disk" a big money-maker. Playing the double role of Elmo Gray of the U. S. Secret Service and his twin brother, crooked catspaw under the hypnotic influence of a scheming blackguard Elmo Lincoln creates thrills that fairly leap from the screen to creep up the shivering spines of your audiences.

HERE'S THE REASON—BOILED DOWN

MOVING picture fans like nothing so well as Suspense and Mystery. Into this picture have been built sure-fire, value-known, capacity crowd-creators, possessing action, thrills, comedy, drama and love interest. Week after week, millions try to solve the mystery. Week after week they come back to see Elmo in hair-raising stunts that enthrall and thrill and entertain.

IT NEVER FAILS TO GET 'EM

REMEMBER, Mystery is pulling power. It means big receipts. "The Flaming Disk" is brimful of mystery. It means eighteen weeks of big receipts. Think it over—then book this mighty wonder serial. Do it to-day!



"The FLAMING DISK"

DIRECTED BY
ROBT. F. HILL

ELMO LINCOLN

IN THE MYSTERIOUS DOUBLE ROLE





HE FIGHTS 'CROSS THE SEA AND BACK AGAIN

WITH this record-breaking chapter-play you not only get the peerless Polo in action—you get him in action that carries him from the U. S. A. to England and back again. And the English scenes were really filmed in England, the smashing sea stuff was actually filmed at sea—all of which shows on the screen with a come-back wallop that will crowd your house for eighteen weeks. Book it.

EDDIE POLO

In the mighty Sea-to-Sea-Serial

"The VANISHING DAGGER"

Produced by Polo himself.



The Gates of Stardom are Open!

To Every Girl in Your Town

UNIVERSAL has thrown open the gates of stardom to every girl in your town! Here is a truly wonderful chance for them to get into movies. Deep down in her heart every little miss harbors a yearning to appear in pictures. To grant an opportunity to these girls to prove their possibilities as future stars, Universal in conjunction with the Dramatic Mirror, the national screen and stage publication, has opened this contest.

THREE girls selected from among the contestants will be engaged at a generous salary to appear in Universal Pictures. To those failing to gain a place among the coveted three, there will be given as consolation prizes a beautiful strand of Nataline Pearls, provided of course, that a certain degree of effort is put forth. This will be in addition to the regular commissions that they will receive.

THE only thing required of the contestants is that they secure subscriptions for the Dramatic Mirror. With what apparent ease and simplicity this can be accomplished is too self-apparent to need further comment here.

THE publicity and prominence this contest will bring you and your theatre, the consistently large audiences that will pack your house and the swelled receipts that your box office will show, are only a few of the things that you will gain by getting behind this contest in your town. Take advantage of this offer and write to-day for full particulars to the Dramatic Mirror, 133 West 44th Street, New York City.

THE MOVING PICTURE WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, Editor.

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Vol. 12 DECEMBER 4, 1920. No. 16

EDITORIALS

THIS issue of the Moving Picture Weekly contains, among other interesting material, two stories to which we wish to call your particular attention. The first is a request of the Editor for photographs of lobby displays and for stories of exploitation stunts which have been found effective in putting over Universal Pictures. This request appears on page fourteen. Read it.

* * * * * *

THE second article is the two-page exploitation story on "Once to Every Woman." It appears on pages twelve and thirteen. Every exhibitor of moving pictures should read these two pages, because they give an effective and very easily arranged method of insuring big returns on the Jewel picture, "Once to Every Woman," starring Dorothp Phillips. Results which have been obtained on the idea of having a singer appearing with the picture have been so wonderful that we cannot help calling attention to them editorially. Here's an extract from a letter from I. L. Leserman, manager of the Chicago Exchange, which will be extremely illuminating in this connection:

Universal Film Exchange, Inc.,
New York City, New York.
Attention Mr. E. S. Moffat, Advertising Manager.

Gentlemen:

Replying to your letter of November 18th, in regard to the vocal accompaniment of "Ben Bolt" during the showing of "Once to Every Woman," beg to say that all the Ascher houses in Chicago have engaged singers to put over this picture, and, for the information of every one, they have had wonderful success with it.

Their singer appears where the sub-title reads: "My daughter is making her debut to-night—may God be kind to her," and sings the aria from Faust with spotlight, and then reel six, where she leaves for home and appears at the gate, the singer sings (behind the curtain) "Home Sweet Home," and follows up with "Ben Bolt" at the death bed scene, also behind the curtain. It has a wonderful effect, and everybody leaves the theatre talking about the wonderful picture and showing.

At the Century Theatre, on 12th Street, in the face of tremendous opposition, the attendance increased every night, and I personally stood at the door while the people were leaving, listening to the comments ,and it was indeed a pleasure to feel that I was instrumental in handling this picture. Yours very truly,

(Signed) I. L. LESERMAN, Manager.

This is the way the exchanges stand behind a Universal Picture with exploitation ideas and material. The four-page herald containing the full score of the song, "Ben Bolt," beautifully illustrated, may have been shown to you by your exchange manager, but if it hasn't ask your exchange to show you this wonderful accessory to the exploitation of "Once to Every Woman." The exchange will undoubtedly tell you of a plan whereby this can not only be tied up with the music store publisher in your town, but for getting copies of the herald at a greatly reduced figure.

* * * * * *

EVERY exhibitor who played "The Virgin of Stamboul" has been waiting anxiously for the next picture in which Priscilla Dean appears. While we cannot give you the definite release date, it isnt' probable that "Outside the Law," written and directed by Tod Browning, will make its appearance much before the beginning of the year. We don't mind telling exhibitors, however, at this early date that "Outside the Law" is the most wonderful picture that Miss Dean ever played in. She is supported by a wonderfully strong cast, headed by Lon Chaney, whose recent appearance in "The Penalty" and "The Miracle Man" have stamped this actor, who was developed at Universal City, as the leading character portrayer of the screen; Wheeler Oakman, E. A. Warren, Ralph Lewis, Melbourne MacDowell, Wilton Taylor and little Stanley Goethals. It has taken Browning six months to produce this picture, and he acknowledges that he is better satisfied with this than he was with "The Virgin of Stamboul." One of the exploitation adjuncts to "Outside the Law" will be a novelization of the picture, which will be ready for release to newspapers in a very short time . The novelization will be in twelve chapters of two thousand words each, and if the newspaper in your town wants to run it, notify the publicity manager of the Universal Film Manufacturing Company immediately, and he will make arrangements for him to have exclusive use of the story in his town. Do not delay in this matter if you are going to run "Outside the Law" in your theatre. You want to have this serial story run for two weeks sometime prior to the film's release in your town; so get busy.

HOME AND HUSBAND

PRISCILLA DEAN SPENDS HAPPIEST HOURS IN HER NEW HOME WITH HER HUSBAND

A STAR as successful, as brilliant, as scintillating as Priscilla Dean usually brings to one's mind visions of automobiles and yachts and mansions and gay parties, with wealth and luxury all about. One can easily imagine a big screen luminary in settings like those. But Priscilla Dean is different in spite of all the phenomenal success which has come to her in the past few years. She clings to the simple and finds her real happiness in the joys which everyday life brings naturally with it.

One of the most enchanting of screen romances culminated when Priscilla Dean was married to Wheeler Oakman, almost a year ago. He was her leading man in "The Virgin of Stamboul," and the two as lovers in this picture gave to the screen a bit of romantic acting that was consummate in its beauty, and that has yet to be excelled.

Priscilla Dean is happiest when she is with her husband in the shelter of their lovely bungalow in Hollywood, Cal. There in a garden as gay and as pretty as ever was pictured in any story-book, the two spend happy hours, reading, or weeding, or clipping their gorgeous rose bushes. These hours are far too few for Priscilla Dean, for Hollywood's bungalows are filled with movie celebrities, and Priscilla and Wheeler are far too good company to be left much alone. It is this dinner invitation and that luncheon invitation, but whenever they can the lovers (for Priscilla and Wheeler are still lovers) manage to evade them and find a nook somewhere around their place where they are happy and "comfy." For there is plenty of companionship of the genuine sort between Priscilla and her handsome and engaging husband. He, too, is a real artist—not just a good-looking leading man—and he, like his vivacious wife, has all sorts of artistic ambitions and aspirations. He, too, regrets the demands that society makes on celebrities, for he is an honest-to-goodness he-man, and would rather sit on his front porch, smoke his pipe and wait for Priscilla to brew up a mess of supper than attend the gayest, most luxurious of parties. Now that "Outside The Law" is finished, at least as far as the acting of Priscilla and Wheeler is concerned, there is a prospect of several weeks of rest for the talented couple, and they have adjusted their schedule on a more domestic basis. Wheeler plans to rush the lawnmower, shave the rose bushes, clean the windows and spray the trees—while Priscilla—she has visions of bread boards, doughnuts and pies galore.



Priscilla Dean, Universal-Jewel star, and her husband, Wheeler Oakman, spend most of their spare time in the garden of their Hollywood bungalow.

It is quite a jump from a home-loving young couple to a pair of notorious crooks, but that is how Priscilla and Wheeler are transformed when "Outside The Law" claims their talents. Few folks who have seen them in their home and who will witness their escapades in this big Jewel dramatic feature will be able to realize that Silky Moll and Big Bill are the "very-much-in-love young Mr. and Mrs. Wheeler Oakman" who love to stay home and fuss around the house.

"Outside The Law" will be the second picture that Priscilla Dean has appeared in during the year 1920. Her vehicles, however, are such large undertakings that they are many months in the making. "Outside The Law" was started over six months ago, and even now, when the star and her associates have long completed their duties, weeks will be required in the cutting and pruning and general shaping of the final edition.

There are probably hundreds of young couples envious of Priscilla and Wheeler—envious of their fame, their fortune and their good times. But on the other side, Priscilla and Wheeler are just as envious of hundreds of other young couples, who, unlike themselves, can call their spare me their own and can spend as many happy hours as they want in the peace and comfort of the best of all places—HOME.

Tod Browning, who wrote "Outside The Law," and who also directed it, believes that this production is his masterpiece, and he declares that he has excelled all his former efforts in the execution of the picture. Browning's directorial effort just previous to "Outside The Law" was the marvelous "The Virgin of Stamboul," and if he claims that "Outside The Law" is better, it must be a masterpiece, a striking masterpiece, in every sense of the word. Browning spent many hours at the Oakman bungalow talking over the picture with the star and her husband and they are just as enthusiastic about it as he is.

Aids To The Proper Exploitation

A number of suggestions, some of which have already been used by exhibitors, some of which are suggested by the Exploitation Department of Jewel Pictures for the purpose of assisting exhibitors to put over "Once To Every Woman."

THE demand for "Once To Every Woman," great as it has been, is growing greater every day. Every exhibitor who runs it tells his friends about it, and it is all that the exchanges can do to find prints enough to satisfy the demand.

It may be of interest to those exhibitors whose dates have been necessarily put off, owing to this demand, to know some of the methods of exploitation which have been used by other exhibitors. One of the greatest proven stunts is the use of a singer at the point in the picture where Dorothy Phillips recovers her voice at the bedside of her mother. The favorite way of doing this is to have the singer in the dark sing the exact words as Dorothy Phillips expresses them with her lips, with nothing but an organ accompaniment, the singer's voice growing stronger until the scene changes. Then, if the manager likes, he can have the singer sing the entire song of "Ben Bolt" either at the beginning or at the end, with full orchestra.

At the showing in New York City in the grand ballroom of the Astor Hotel, the services of Miss Mabelle Nash were secured to sing in this way. Miss Nash had never done anything of this kind, but Mr. Rosenzweig, in the Big U Exchange, was so entranced with the effect that he immediately secured solid booking for her with the houses in and around New York City, insisting that she perform the same services for these exhibitors that she had done for the picture at the Astor. The result has been that this singer has built up a great deal bigger business singing with "Once To Every Woman" than a great many concert artists have. Every exhibitor should take advantage of this stunt, which is very easily done, very inexpensive, and marvelously effective.

One very fine variation is to engage a soprano of a prominent church in your locality, and advertise the fact that she is to appear with the picture. She inevitably will have a number of friends, and it will be a novelty in a picture house to have a church soprano sing there.

So impressed has the Exploitation Department been with the song "Ben Bolt," used in connection with this picture, that it has issued a marvelously illustrated herald of the song, details of which can be obtained from any Universal Exchange.

For The Manager Who Does Not Use Posters

FOR the manager who does not use posters, a striking card display bringing out by picture and words the story of "Once To Every Woman" can be attractively devised.

Show first a picture of Dorothy Phillips, the star, then a card bearing the attractive title, "Once To Every Woman," and any one of the teaser questions, such as "Is It Temptation?" etc. The next card should begin the synopsis proper. Show a picture of Dorothy Phillips at the piano singing Ben Bolt and write the following on this card, which is No. 1:

AURORA MEREDITH

Is the eldest daughter of a blacksmith's family whose home is the village of Pleasanton. Because of her good looks and sweet voice, Aurora is the family pet.

The cards are arranged in progression and should appear something like this:

The other children gave way to her in everything. If any other member of the family is in sore need of new shoes, it is Aurora who gets a pair of high laced boots to match her new suit, while her sisters and her parents

PHOTO

make their own battered footgear do for a while longer. Phineas Scudder is a village boy for whom the sun rises and sets according to Aurora's

moods. Aurora's attitude toward him in that he is good enough to buy her soda until someone more presentable comes along.

THE GRADUATION OF HER HIGH SCHOOL

PHOTO

is a triumph for Aurora. She is the unchallenged star of the occasion. She is the bright particular luminary of the church choir.

A wealthy New York woman, realizing the promise of a great future in Aurora's vocal performance, offers to send her abroad to have her voice trained. Aurora's jubilant acceptance

PHOTO

of the offer is contrasted with the sadness of her folks at parting. Aurora comes to Milan. Her patroness dies without having made provision for the completion

of Aurora's musical education. Her family has strained ts financial resources to the breaking point and can help her no further. Intending to repay him with money, Aurora accepts the financial aid

No. 5—**PHOTO**

of a young Italian. Her first important trial is successful. Juillantimo announces that the time has arrived for the settlement of the debt and he doesn't desire money. Aurora flees from him and the country.

In New York her voice proves a sensation. She is taken up by society. Recollections of the home folks, including the faithful Phineas, never disturb her.

No. 6—**PHOTO**

A British nobleman, the Duke of Devonshire, is anxious to marry her. She postpones her consent until after her initial performance of the leading role of a new opera.

Of "Once To Every Woman"

Juillantimo has followed her to America to collect the debt. She again offers him his money... Juillantimo secrets himself in a box, and as her performance nears its climax, shoots her. He

No. 7 — PHOTO

misses, and turning the revolver on himself, commits suicide. The shock deprives Aurora of her voice. Soon she learns that without it she is unwelcome in the gatherings of

her erstwhile friends in society. The Duke wiggles his way out of their engagement and offers to soothe her wounded feelings with money.

No. 8 — PHOTO

Financially and spiritually broken, she returns to her home in Pleasanton. The home folks still regard her as a most wonderful person. Aurora experiences

remorse which becomes too great to be borne when her dying mother beseeches her to quiet her last moments by singing a favorite old song.

No. 9 — PHOTO

Aurora, in anguish because of her inability to gratify her mother's last wish, attempts to sing and does; the long rest, the tranquil life have effected a cure.

News of her recovery reaches New York. Her former manager comes to Pleasanton, bringing with him a most advantageous contract for her to sign, but

No. 10 — PHOTO

Aurora, whose understanding of values has undergone a radical change, tears up the offered contract, and, turning, gives her hand to Scudder.



Mabelle Nash, who has had great success singing "Ben Bolt" with the picture around New York.

"Mother Poems" Can Be Cleverly Used

INASMUCH as "Once To Every Woman" is principally a story of mother love, and inasmuch as mother love is a theme popular everywhere with everybody, two compelling verses can be incorporated in your advertising or lobby exploitation. They are as follows:

It is a wonderful thing, a Mother! Other folks can love you, but only your mother understands.

She works for you, looks after you, loves you, forgives you anything you may do, understands you.

And then the only thing bad she ever does to you is to die and leave you.

—Baroness Von Hutton.

MOTHER

Some have wealth and high degree,
Have palaces and lands;
I've but the roof which shelters me
And one who understands.

And, O, my wealth is more than gold,
Than palaces or lands,
While I've the roof which shelters me
And one who understands.

Here's A Good Tie-Up Idea

A CLEVER local exploitation stunt for putting over "Once To Every Woman" is to get in touch with the advertising man of the biggest stores in town dealing in women's apparel and have him use a headline something like the following in some of his newspaper ads:

ONCE TO EVERY WOMAN

comes the opportunity to buy suits of this quality and distinction for $.....

To reciprocate, run a lantern slide on the screen, advertising the store and using the same headline.

This exploitation idea can be carried over to any kind of business.

Can You Beat This Lobby Display?



Lobby display for "Shipwrecked Among Cannibals" at the Class A Theatre of Seattle, Washington.

THE Moving Picture Weekly is very much interested in lobby displays, and its interest is aroused because it wishes other exhibitors to receive the benefit from the fine type of lobby displays which some theatre managers are creating just now.

In the illustration above we have given publicity to a display made by the Class A Theatre in Seattle, Washington. This is a first-run house, and its week's showing of "Shipwrecked Among Cannibals" was the first sight that Seattle had had of this highly advertised and extremely picturesque film. We are very glad to show this as an example of the kind of lobby displays which we regard as being extremely effective, and we are showing this example to stimulate interest and arouse the competitive instinct of eevry theatre manager who believes that he can duplicate or excel the lobby displays created by other exhibitors.

We will be only to glad to receive any lobby displays in which an exhibitor takes pride, and if they meet with the approbation of the exploitation force in the Moving Picture Weekly office, we will give them all of the space to which their ingenuity and effectiveness entitle them. In addition to the photograph of the lobby display, the editor would appreciate in each case a story telling in as much detail as possible the ideas which are illustrated in the lobby display, and in addition to that the supplementary campaigns with which the picture was exploited in posters, in the newspapers and through any other media which the manager found effective.

In our endeavor to make the columns of the Moving Picture Weekly the effective exploitation force which we have declared to be our intention, this department of the paper will receive in the future a great deal of attention, and we expect great results from the examples of lobby displays which we will be able to show to our readers. Address all photographs and stories to the Editor of the Moving Picture Weekly, 1600 Broadway, New York City.

EXPLOITATION

for

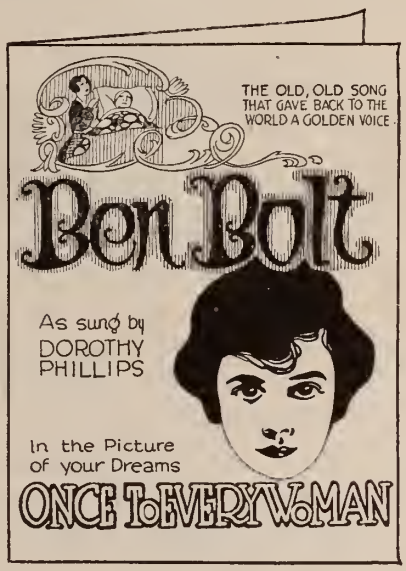
"ONCE TO EVERY WOMAN"

The "Ben Bolt" Super-Herald

What It Is

IN this "Ben Bolt" Super-Herald of which our Universal salesman has told you, and of which you will find more in future issues of the "Weekly," you see one of those big, practical, crowd-getting ideas that are a common-sense outgrowth of actual experience.

At the premier of "Once to Every Woman" at the Hotel Astor the heart appeal of the world-famous song, "Ben Bolt," which Dorothy Phillips sings during the action of the photo-drama, was tried out before a large, cosmopolitan audience. It was there the idea came to us of making a Song-Sheet Herald, illustrated with enough advertising matter to create a big desire to see this picture. In this fine Super-Herald we have embodied human interest and heart appeal that make it a wonderful crowd-getter.



—And remember, Universal carries half the cost.

FURTHER, the idea developed into a splendid plan, which, when tested, proved a huge success. It is this—that if given away to your patrons this "Ben Bolt" Super-Herald is sure to be an enormous patron-puller. People take it home; they play it, sing it, and they read the advertising on it, thus definitely fixing in their minds the picture and the date of your showing.

Used as a tie-up with local music stores, this Super-Herald again demonstrates its wonderful possibilities as a crowd-getter by packing houses to the fire limits.

Wherever and whenever tried, this has proven itself a success of such magnitude that Universal is now printing this Super-Herald by the million.

Now turn the page and get all the details. Don't miss this big, sure, practical exploitation help.

EXPLOITATION

for

"ONCE TO EVERY WOMAN"

The "Ben Bolt" Super-Herald

---how to put it over

HERE is one of the greatest promotion aids ever pulled by any moving picture company. Work it in a thorough manner and sure-fire success is yours. Your nearest Universal exchange is now ready to furnish you with these remarkable Super-Heralds at the cost of one cent each. So absolutely confident are we, that this will make an extraordinary number of patrons for your theatre, that we are giving you FREE OF CHARGE the same number that you buy.

First, give away in your lobby, copies of the song for at least one week prior to the showing of the picture.



Use this big tie-up for publicity that will bring 'em!

THE BIG PUBLICITY TIE-UP WITH YOUR MUSIC STORE.

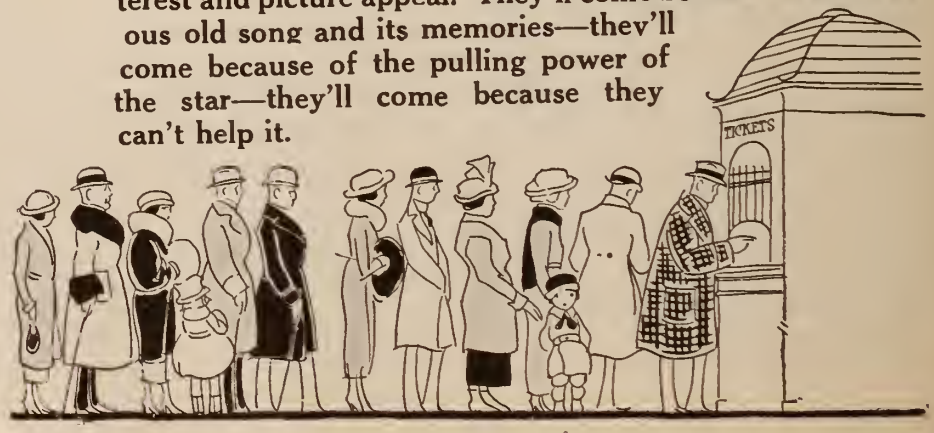
Get your largest music store to take from you a supply of songs at one cent each and give them prominent window display for one week prior to, and during, the run of the picture. Your music dealer will make a neat profit selling them at five cents each. See that he asks no more. The cheaper the price, the wider the distribution, and the larger your crowds and profits. By all means see that he keeps his price DOWN!



They'll take it home—read it—sing it—and——

IT WILL GO INTO EVERY HOME

Every one will take a copy home. They will sing it—play it—read it. They will come to see the picture because this Super-Herald is a unique combination of human interest and picture appeal. They'll come because of the famous old song and its memories—thev'll come because of the pulling power of the star—they'll come because they can't help it.



They'll Come!

EXPLOITATION

for

"ONCE TO EVERY WOMAN"

In the Theatre--what to do with the "Ben Bolt" Super-Herald



HAVE "Ben Bolt" sung when you show "Once to Every Woman." At the premiere of this master drama at the Hotel Astor, the first verse was sung as an introduction to the picture, and the second verse was given while Dorothy Phillips sang it at the bedside in the final scene.

The effect upon that audience of hardened showmen was instantaneous. It was their unanimous opinion that the singing so heightened the picture's heart appeal as to be virtually indispensable. All of which is fully corroborated by Exhibitor Ed. L. Wegener of Valley Junction, Iowa. He tried it and he knows. (See next page.)

It's a New Idea--They'll Talk About It

People who hear the singer in conjunction with the picture will talk about it to others, who in turn will tell others. In this way the news will rapidly make the rounds of your town, creating for you larger audiences at your final showing than at the first—if that is possible.



Mr. Exhibitor, we are not trying to tell you, a shrewd showman, how to put over this remarkable photodrama. We are simply giving you the benefit of our experience as your possible guide and aid to bigger and better business than you have enjoyed in years.



They're on their way



"Not a Dry Eye in the House when the Girl Sang "'Ben Bolt'"

"IMPOSSIBLE to say enough good words for this feature. Had a number of our patrons stop and shake hands and thank us for putting on a picture like this. We had a high school girl sing "Ben Bolt," and there was not a dry eye in the house. Get the singer and you will be as enthused as I am. Rained all day but had big business." So writes Ed. L. Wegener of the Lyric Theatre, Valley Junction, Ia.

Naturally we are proud; but we are not surprised at this proof of all we have said in the foregoing pages. For we know from actual experience that if you will secure the "Ben Bolt"-Super Heralds and give them away to patrons—get the great publicity tie-up with the largest music store in your town—engage a singer to give "Ben Bolt" at every performance as outlined in the previous pages and do these simple things thoroughly and whole-heartedly, you will not only be enthused but the richer for the crowded houses you will be playing to at every performance.

DOROTHY PHILLIPS

Supported by Margaret Mann

"Once to Every Woman"

Directed by Allen Holubar

UNIVERSAL-JEWEL

Ask any Exhibitor from New York to 'Frisco-



What this picture has done for hundreds of exhibitors, it will do for you. Book it.

CAPITOL THEATRE.
S. L. Rothapfel, New York City.
"Worthy of a place on any program in any theatre."

PALACE THEATRE, Buffalo, New York
"Turned thousands away. Biggest business in history of this house."

CRANDALL THEATRES,
Washington, D. C.
"Broke all records."

ALLEN THEATRE, Akron, Ohio.
"Broke all records. Seventh day bigger than first."

GRAND OPERA HOUSE, Canton, Ohio.
"Breaks all records."

LA SALLE THEATRE, Chicago, Ill.
"Wonderful picture. Turned hundreds away."

ALHAMBRA THEATRE,
Milwaukee, Wis.
"A real clean-up. Cannot recall any week to equal this."

AMERICAN THEATRE, Laramie, Wyo.
"Master picture of all past and recent pictures."

MAJESTIC THEATRE,
Sheboygan, Wis.
"Sold 460 seats twelve minutes after box office opened. Capacity business during entire run."

SUN THEATRE, OMAHA, NEBR.
"A sure pass key to better business."

BAUGH THEATRE, Shoshone, Idaho.
"Will open the doors of any theatre to a h—— of a busines."

ANSONIA AMUSEMENT CO.,
Butte, Mont.
"Capacity houses five days against very strong competition."

GODARD'S J. ST. THEATRE,
Sacramento, Cal.
"Despite inclemency of weather we showed to capacity audiences."

CARL LAEMMLE
presents
Von Stroheim's
MASTER PICTURE

The DEVIL'S PASSKEY

COMING!



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and

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THE LAW"



Starring
ELMO LINCOLN
Directed by Rex Ingram
Story by J. G. Hawks

Universal Jewel

"UNDER CRIMSON SKIES"

Try this in your local papers. Your newspaper engraver will make a cut of it in any size you desire. It's a sure crowd-puller.

Take your cue from the Bigger Fellows!

THE reputation and prestige attained by this dynamic success at the risk—if there was any—of the bigger fellows, is your surest guide to a patron-pleasing production and big box-office receipts. Profit by the experience of others and book Von Stroheim's absorbing wonder play.

Von Stroheim's
Wonder Play

"BLIND HUSBANDS"

Universal-Jewel
Production de Luxe





PRISCILLA DEAN in

"The VIRGIN OF STAMBOUL"

Directed by
TOD BROWNING

"I ran 'The Virgin of Stamboul' Friday and Saturday. Personally I consider it the biggest picture I have ever run and it pleased everybody that saw it. It is simply great."

E. E. HODGIN,
Electric Theatre,
Courtland, Kan.

"We shattered all house records for one day's business on 'The Virgin of Stamboul.' This attraction was played at advanced admission rates and I consider it one of the most successful photoplays of the season, both from a financial and artistic standpoint."

W. W. O. FENETY, Mgr.,
Gaiety Theatre,
Fredericton, N. B., Canada.

Some day you'll play it—
Why not now?

UNIVERSAL-JEWEL PRODUCTION DE LUXE

A Daughter of The West Appears In "Foolish Wives"

MAUDE GEORGE IS PROUD OF FACT THAT SHE CAN JUSTLY CLAIM CALIFORNIA AS HER NATIVE HEATH

"TO be or not to be"—that signifies a great deal in California. To be a native son, born on the sunny heath of the California country, means that one is considered among "the elect," and not to be born in California means that one is to consider onself privileged that one can dwell in America's paradise. At least that is the way opinions run way out California way.

Maude George comes in the "to be" class, for she was born not so very long ago in Riverside, California. And the sunniness of the climate must have had its imprint on her disposition, for she is a gracious and lovely lady indeed.

If one asks Maude George why she is in the movies she will answer: "I just drifted in." For Maude George started life as a dramatic actress on the "legitimate," and was so distinctly successful in that field of the players' art that it looked as if that would be her career. For two years she had been supporting that excellent actor, the late Nat Goodwin, touring the country with him and playing in New York in some of his well-known plays. Nat Goodwin betook himself to California one fine day to make a picture, and Maude George went home to Riverside to rest. Meeting Mr. Goodwin in Los Angeles accidentally one day, he told her she was just the person he wanted to see, and before Maude realized it she was "in." Her appearance on the silversheet was so striking, and she transformed her histrionic talents from the spoken to the silent drama so naturally and easily, that the demand for her art was great, and Maude George became a cinema actress. She has appeared with some notable actors on the screen, and played an important part in Lois Weber's notable production of several years ago entitled "Idle Wives."

But Maude George did not really get "her moment" in the movies until Eric Von Stroheim offered her the important and difficult role of the modiste in "The Devil's Passkey." With what exquisite deftness of touch and nicety of imagination she portrayed the part, moviegoers are quite familier. Her acting was sheer art from beginning to end, and every nuance of feeling and emotion she depicted realistically, naturally, with consummate intelligence. And not only that—her appearance was the last word in "chicness" and attractiveness. For Maude George is more than a capable actress—she is a stunning woman—beautiful of feature and capable of wearing her original costumes in a manner the envy of all womanhood.

Erie Von Stroheim understands all these things about Maude George well. He wouldn't let her go. He offered her one of the choicest roles in a production the magnitude and splendor of which will startle the world—"Foolish Wives." And Maude George accepted it, and in a few months hence moviegoers will have the delightful privilege of gazing upon Maude George in the role of the Princess Olga, intriguing, scheming, calculating, hypocritical, cruel and cautious. Just the sort of difficult role that Maude George can so faultlessly portray.

"Foolish Wives" will certainly be enriched by the presence of Maude George in its cast.

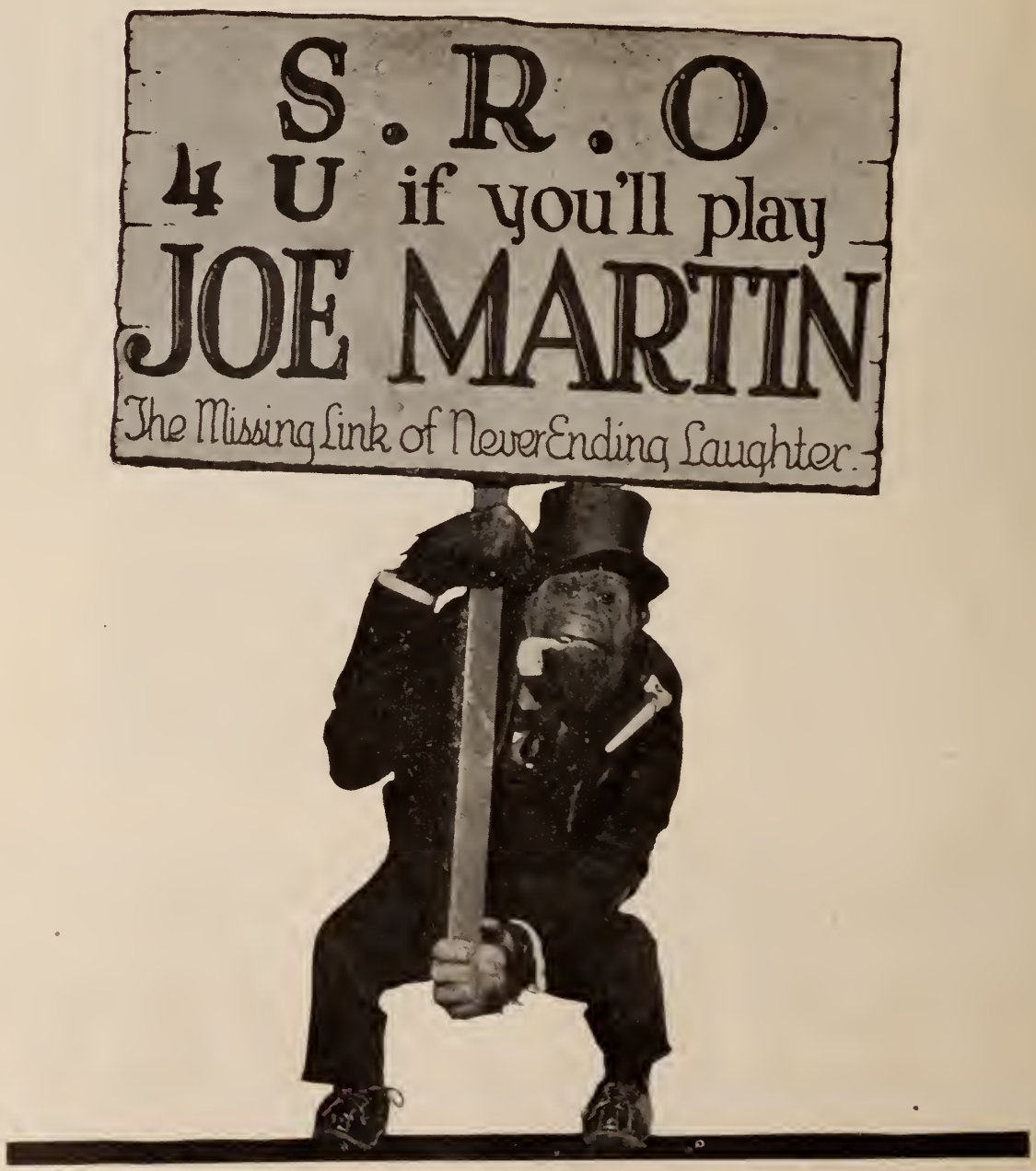


Maude George, appearing in Von Stroheim's "Foolish Wives," is a stunning woman in every sense of the word. She designs all her own creations, and they are not only beautiful and attractive, but strikingly original as well. She is one of the best-dressed actresses on the screen.

Moviegoers will not easily forget this attractive actress' striking performance as the modiste in "The Devil's Passkey."

Believe in Signs?

"A WILD NIGHT"
"A PROHIBITION MONKEY"
UNIVERSAL-JEWEL



"—for East is East, and West is West. And Never the twain shall meet"

HARRY CAREY

IN this picturization of a popular novel Harry Carey is seen in a production striking for its color as well as for its depth of characterization and drama. Many of the scenes were photographed in a mine two thousand feet below the surface of the ground. Carey plays the part of a man who, single-handed, settles a miners' strike, yet who thinks he must sacrifice love because of a social chasm that yawns between himself and the girl he loves.





"WEST IS WEST"

Directed by Val Paul—Story by Eugene Manlove Rhodes

UNIVERSAL SPECIAL ATTRACTION

Mats of this cut are available at your Universal exchange. Price 40c.

She was only Sweet

FEW things in this world are more appealing than a young girl standing on the brink of womanhood. And the heroine of this picture is such a figure—with the added charm of irrepressible good spirits which bubble to the surface in a never-ending stream of michievous pranks.

But the picture is by no means purely the story of a daredevil "flapper." For its drama is absorbing; its plot movement swift and its suspense tightens as it progresses.

As a whole, this offering is just exactly the sort of a picture that the great majority of fans like most, and therefore the sort the exhibitor is most satisfied with. You can book it and be certain of the fullest satisfaction.



"THE beast she had thought a gentleman was at her heels. With the blindness of Youth she had gone—alone—to his yacht. He wanted only one thing of her. . . . She struggled, finally freeing herself from his half-drunken clutch. . . . Running to the rail she dove over the side, choosing the embrace of the sea rather than the embrace of the man whose gentility was only skin deep—"

52
Good
Pictures
a Year
UNIVERSAL
SPECIAL ATTRACTIONS

Sixteen—But oh, my!

SAY! You just ought to see this "flapper" shoot craps! She sure wields a wicked wing when it comes to making those trembling dotted caramels speak their prettiest.

And if you think you love her then, just wait until the picture progresses and see how much more you love her when real drama begins to revolve about her and the impish "flapper" becomes a woman. Then you'll begin to realize just how entertaining a picture can be when it's human and when its drama is developed naturally and with sympathetic force.



ADYS WALTON In a peppery picture of a pretty little daredevil "flapper"

RISKY BUSINESS"

Directed by Harry Harris

m the Story by Douglas Doty and John Colton

Service Page For Carmel Myers In "Beautifully Trimmed"



Carmel Myers
in "BEAUTIFULLY TRIMMED"
UNIVERSAL

AT A GLANCE

SUBJECT—"Beautiful Trimmed."

STAR—Carmel Myers.

PREVIOUS HITS—"In Folly's Trail," "The Gilded Dream," etc.

DIRECTED BY—Marcel de Sano.

STORY BY—Marguerite C. Storrs.

SCENARIO BY—Douglas Doty and Marcel de Sano.

SUPPORTING CAST—Irving Cummings, Pell Trenton, George B. Williams, Lee Kohlmar, Victory Bateman, Alfred Fisher, etc.

LOCALE—New York City.

TIME—The Present.

THUMB-NAIL THEME—The story of an impoverished society girl who becomes the accomplice of an unscrupulous artist; of an insatiable desire for luxury which stifles the voice of conscience; of a great love which gradually awakens her innate nobility and points a new path to happiness.

CAST

Norine Lawton	Carmel Myers
Christopher Gibbons	Pell Trenton
Count Bonzi	Irving Cummings
Henry Calkins	Alfred Fisher
Mrs. Calkins	Victory Bateman
Sims	George B. Williams
Drake	Lee Kohlmar
Horton	Herbert Bethew
Margery Drake	Myrtle Reeves

THE STORY

IN Washington Square, where artistic bohemia separates the aristocracy of Fifth Avenue and the slums—Count Gabriel Bonzi separates the newly rich from their wealth—and makes 'em like it.

Norine Lawton, a girl with real social prestige, is his companion in a bunko game that depends on the artistic ignorance of its victims for its success. Her father died a ruined man from the crooked manipulations of professional business gamblers, and Norine thinks she is evening her score with the wicked world.

Bonzi, a clever artist, counterfeits famous masters. These Norine hangs in her apartment and, under pressure of sustained coaxing on the part of social climbers with money, who desire to acquire "culture," she will part with her treasure for a price say of $30,000 or $40,000 or so.

A childhood friend, Christopher Gibbons, returns from overseas an aviation captain, an ace and a hero, and she works the picture trick on him. Seeing bigger game in him, she introduces him to Bonzi and his friend Sims, who have a pet oil swindle they're working.

In the meantime Norine hears Gibbons talk on his war experiences, and realizes the sordidness of the world in which she now lives. She realizes also that she is too deep in the mire to get out and promises Bonzi that they'll "go to the devil together."

Bonzi and Sims plan to use a fake report that the well is producing heavily if Gibbons proves skeptical. Gibbons has investigated the oil, learns that it is non-producing, and determines to trap the men.

Norine goes on a picnic in the country with Gibbons and realizes to the full the gulf that is between them. She tells Bonzi she'll marry him if he'll give up the swindle, and he joyfully agrees. But Bonzi disregards his promise at the prospect of easy wealth. At a wild bohemian party Norine purposely exaggerates her wildness to disillusion Gibbons, and he knowing she is not herself, turns out the lights and dashes away with her. He takes her home and tells her he will see her next ay.

Learning that Bonzi has lied to her Norine resolves to play fair with Gibbons. She tells him he is swindled; he laughs and proceeds with his plans to arrest the rogues when they cash his check. In the meantime the unexpected happens—oil flows on the Mercer. A long distance call comes to Norine and she rushes to the bank and notifies Gibbons before he has the men arrested. Instead, Gibbons buys the rest of their stock, and then reveals to them how they've been caught in their own trap.

Bonzi goes to the home of Norine to take her away with him, and she resists. In a murderous rage the artist attacks her, but Gibbons enters in time to save her and punish the scoundrel. He then takes Norine in his arms and tells her the past doesn't matter—"It's the woman you really are I want."

ADVERTISING DISPLAY LINES

He came to be fleeced—and stayed to be loved—by the orchid of Washington Square. Carmel Myers in "Beautifully Trimmed."

She was a Mona Lisa Vampire—wise as time, with a passionate poise of innocence—this orchid of Washington Square.

In the hothouse of Bohemia flourished the orchid—a flower of Fifth Avenue who scorned the aristocracy she had left and who feared the poverty that threatened.

She loved luxury. She hated the luxurious world that had brought her father to ruin. Caught in this maelstrom of conflicting desire she took refuge in wild, carefree, unconventional Bohemia. Carmel Myers in "Beautifully Trimmed."

One thing only could stop his love—disillusionment. She invited him to a revel in Bohemia and assumed a wanton wildness. He was horrified. He turned out the lights and rushed away . . . But—he carried her with him. See "Beautifully Trimmed," with Carmel Myers.

What Motion Picture News Says Concerning "Honor Bound"

A FRANK MAYO picture is always awaited with eager anticipation because Frank Mayo is a distinct personality, and new things are always to be looked for from his constantly progressing art. There had been copious pre-reports of his latest picture, "Honor Bound"—stories that this one was "different," and how Frank Mayo would portray a double sort of role, and how the atmosphere of the picture would be striking and arresting in every sense of the word. And when "Honor Bound" did finally arrive it lived up to all the wonderful stories that were spread broadcast about it while it was in the making, and Frank Mayo scored a real personal triumph.

The critics were generous in their praises of "Honor Bound," and reproduced on this page is the opinion of Frank Leonard, critic of "Motion Picture News," which appeared on page 3819 of the issue of November 13, 1920.

"HONOR BOUND"
(Universal)

FRANK MAYO HAS GOOD MATERIAL IN THIS ONE

"HONOR BOUND" is one of the best productions Frank Mayo has ever produced for Universal.

The story, which was written by Jacques Jaccard, who also acted as director, has romance, heart interest, and dramatic moments and these ingredients are proportioned in such a way that interest is aroused from start to finish.

Attention to detail, both in the arrangement of sets and the selection of exteriors, is another important factor in the production of this feature for which Jaccard should be given credit.

This is especially true when the scenes shift to the tropical regions where naturalness abounds.

In the latter scenes Frank Mayo does some of the best acting of his career, injecting plenty of action into a duel with swords which he has with a native.

The duel is well worth witnessing and shows that the participants know how to handle these weapons and build up the action to a strong dramatic climax.

The star is supported by a strong cast, Edward Coxen giving a splendid portrayal of the "heavy," and Dagmar Godowsky as a wild native girl.

The story pictures the primitive passions as they flourish in the tropics and points out the fact that the white man who goes there with a weak will is bound to succumb to its temptations.—Length, 5 reels.—Frank Leonard.

Frank Mayo plays equally well the role of the cultured society man and the "strong man." Some of his admirers clamor for him in roles of the first kind, while others want him in parts of the second kind. In "Honor Bound" the role of Billy Thorpe is a combination of both, and Frank Mayo carries it off in splendid style. Incidentally, "Honor Bound" contains one of the best duel and sword scenes that the movies have seen in many a day, a scene intensely dramatic and suspenseful and fought out as only Frank Mayo can fight it out.

"Honor Bound" was both written and directed by Jacques Jaccard of "The Great Air Robbery" fame. Frank Mayo is supported in this, his latest vehicle, by an especially strong cast. Excellent assistance is rendered by Dagmar Godowsky in the role of an untamed native girl. She acts with fire and yet restraint, and her scenes with Mayo are interesting and entertaining throughout.

They've Got "Go" Out in the Philippines

MANILA, P. I., may be a long way from Broadway, but when it comes to exploiting moving pictures, our little brown brothers know a thing or two themselves, judging from reports just received from the Empire Theatre, Manila.

"The Great Air Robbery," the spectacular melodrama of the air starring Lieut. O. L. Locklear, and directed for Universal by Jacques Jaccard, was booked at the Empire this fall for a week's run. The manager made up his mind to put the picture over in a big way.

Evidently the residents of Manila have much the same views on postal efficiency as do some people in the United States, since the Empire Theatre stunt was the laugh of the town and created great interest in "The Great Air Robbery."

A tie-up was made with the local Curtiss Aeroplane agency, which supplied a plane for the stunt. This plane soared over Manila and distributed thousands of pamphlets descriptive of the picture. On each circular was a bold-face inscription reading as follows:

"This notice is being delivered to you by aeroplane, not because we distrust the mail service, but to make sure that you get it by next Monday, when 'The Great Air Robbery' opens at the Empire Theatre."

Publicity Stories for
Carmel Myers in "Beautifully Trimmed"

CARMEL MYERS SUGGESTS TWO TYPES OF GIRLHOOD

CARMEL MYERS is a queer combination of the old-fashioned and the ultra-modern. There are times when she suggests a daguerreotype of one's great-grandmother when she was sixteen, and on other occasions she gives one the impression of having been born a generation or two ahead of time. For one scene in a photodrama she will design a gown that would have been quite the thing at a Dolly Madison reception, and for another scene she will introduce a creation that looks like a 1930 hint from Paris. And the strange part of it all is that she looks equally stunning in both frocks.

When Miss Myers left Universal City a year and a half ago to go on the Broadway stage the reviewers received her as a quaint personality. She reminded them of a Priscilla or an Evangeline. Then she began startling Broadway with new innovations. She introduced a few advanced notes in her stage and street costumes which were widely copied. And just when she had become a Broadway favorite and her position on the stage seemed secure she decided that she liked the motion pictures best after all and returned to Universal City.

Since the arrival of Miss Myers at the film capital she has appeared in three elaborate photoplays. The first was "In Folly's Trail," a story of New York's Bohemian set. The next was "The Gilded Dream," a tale of a small town girl who cherishes visions of wealth and happiness, and her latest picture, to be shown at the ——— Theatre on ———, is called "Beautifully Trimmed," and is said to show Miss Myers at her very best. The story is by Marguerite C. Storrs and was directed by Marcel de Sano.

A NEW DIRECTOR IS INTRODUCED WITH RELEASE OF NEW MYERS FILM

THE showing here next ——— at the ——— Theatre of Carmel Myers' latest photodrama, "Beautifully Trimmed," will introduce a new director to local moviegoers in the person of Marcel de Sano. Although Mr. de Sano's name is at present comparatively unknown to the patrons of the silent drama, he is destined to write his name high on the American screen.

De Sano has the distinction of being the youngest motion picture director in America. He has been in America a little over a year, coming here on a diplomatic mission for France shortly after the war. He is a Roumanian by birth, the son of a famous European artist, and at the time the war began he was finishing his studies at the University of Paris and specializing in dramatic literature. When hostilities began he enlisted in the French army and served in the aviation corps throughout the war.

On the completion of his mission to America he came to California to engage in the direction of motion pictures. After giving his views on the art to several of the foremost producers he was immediately engaged by Winchell Smith, famous playwright and director, to co-direct two features. He next co-directed with Herbert Blache, and then with Rex Ingram.

Mr. de Sano has original and brilliant ideas regarding direction and seems to view the production of motion pictures from a fresh angle. Much of this will be evident to those who see "Beautifully Trimmed." His staging of a Bohemian revel in Greenwich Village, his Parisian episode during the war, his theatre scenes and his atmospheric scenes all indicate a new genius in filmdom.

POPULAR LEADING MAN SUCCUMBS TO THE FASCINATION OF BRUNETTE BEAUTY

NO more blonde leading ladies for Pell Trenton. This popular actor of the stage and screen has supported more golden haired stars and leading ladies than any other player in the films; but after playing opposite Carmel Myers in her latest photodrama, "Beautifully Trimmed," he has undergone a complete change of taste. He says that if the other dark haired stars are half as charming as Miss Myers he is "off the blondes" forever.

According to friends who knew him some years ago, a good architect was spoiled when Trenton, after graduating from the Columbia University, New York, fell victim to the charms of Julia Marlowe and sought an engagement in her company, even though in a most humble capacity. He remained with that star for several seasons, finally playing important Shakespearean roles. He also supported such brilliant stars of the stage as Maxine Elliott, Laurette Taylor, Marie Doro and Sir Herbert Tree, and played King Love in the original New York production of "Everywoman."

In "Beautifully Trimmed" Mr. Trenton plays the role of a wealthy young man who goes to war, becomes an ace, and returns home a hero and with a changed view of life. It is his new attitude which brings Carmel Myers to a realization of the unworthiness of the part she is playing in the general scheme of things.

WELL-KNOWN ACTOR PORTRAYS BIG ROLE IN FILM "BEAUTIFULLY TRIMMED"

PROMINENT in Carmel Myers' support in her latest photodrama, which will be seen at the ——— Theatre next ———, is Irving Cummings, who is probably better known to the patrons of the screen than any other actor to-day.

Irving Cummings was one of the first popular leading men to go into motion pictures, and he has been playing star and leading roles for over ten years. There is hardly a star of any note in the films to-day who has not played opposite Irving Cummings at some time of his or her career.

And yet Cummings is a young man. Born and educated in New York City, he went on the stage before he finished his high school course, and at nineteen was the youngest leading man in any American stock company. That was at the Columbia Theatre, Washington. From there he went to play in stock in Cleveland, and from there to the Davidson Theatre, Milwaukee. In 1910 he became associated with the silent drama as featured player with the Mutual concern, and he has been before the camera almost continuously ever since. On two occasions he deserted the screen for the stage—once to play the leading role with Lillian Russell in "In Search of a Sinner," and again to appear with Henry Miller in a revival of "The Great Divide."

To name the stars Cummings has supported or the productions in which he has been featured would be to give a list of the outstanding successes of the past decade.

In "Beautifully Trimmed" he has one of the most interesting roles of his career—an unscrupulous artist posing as a foreign nobleman and palming off clever copies under the guise of genuine masters. He is splendid foil for the ingenuous charm of Carmel Myers.

Here's "Class" in Ad for "Pink Tights"



Advertisement used by Superba The atre, Los Angeles, for "Pink Tights."

WHEN "Pink Tights" was running at the Superba Theatre in Los Angeles, Cal., the management ran an advertisement for the entire week that the production was playing in the Los Angeles daily newspaper known as the "Examiner." The advertisement is reproduced to the left, and clearly brings out the opinions of the leading newspaper critics of Los Angeles on the attractive feature.

The Superba ran to crowded houses every night. The management of the theatre praised the picture strongly, and the patrons of the Superba were delighted with the winning little star.

It is the same story over and over again. Everybody that sees "Pink Tights"—rich and poor, young and old, educated or uneducated—finds pleasure and joy in it, for it is a picture for everybody, beautifully told and beautifully acted. No exhibitor can go astray with it. It lends itself beautifully to exploitation, too, and many are the novel stunts which exhibitors have devised to help "put it over" big. One theatre devised a whole circus parade and marched it through the middle of the city's busiest streets, while others fitted out their theatres to give them a circus effect. Then, too, the picture features a new star, Gladys Walton, who is a "find," and everybody is always anxious to see a new actress who has suddenly risen from obscurity to stardom.

Best Talent Assembled for Universal Scenario Staff

PRODUCERS of motion pictures have finally discovered that after all Bill Shakespeare may have been right when he penned that line—"the play's the thing."

You can take the best actors, the finest directors, give them the most elaborate settings and most wonderful scenic surroundings. But lacking a realgood story the picture will not be a real success. A good story is the foundation and the substance of a photodrama, without which the structure is a failure.

Universal was one of the first producing companies to realize the value of a story, and some of the best writers have given their pen creations for Universal screening. Recently they have acquired two brilliant writers on their scenario staff, and the two of them have collaborated on the authorship of "Risky Business," in which Gladys Walton is starring.

The authors of "Risky Business" are John Colton and Douglas Doty. Mr. Colton is a writer of considerable reputation, his stories having appeared in the leading magazines and novels from his pen having achieved wide circulation. One of his plays, "Princesses Must Live," was recently produced on the London stage, and another is about to be presented on Broadway by one of the foremost dramatic producers.

Douglas Doty began his literary career as a writer of fiction, became a critic and then became editor of the Cosmopolitan Magazine. Later he held the same position on the Century Magazine, but was induced to join Universal's staff of scenario writers.

Though each has done excellent individual work, "Risky Business" is the first result of their joint efforts.

When Dreams Come True



That Carey smile.

WHEN dreams come true, Harry Carey is going to settle down on his ranch near Los Angeles in the beautiful San Francisquito canyon and be a rancher, a real rancher, for the rest of his days. Not that Harry Carey doesn't love his screen work—he couldn't be the great artist that he is if he didn't—but there is so much to do and so many plans to carry out on that ranch that he loves so well, that Harry Carey often longs for the time when he can give it his entire attention.

For the ranch is not one of those "fixed-up" places that rich men buy and casually refer to as "my place out West." Harry Carey bought it when it was undeveloped and put not only his money but his heart into its development. It has taken several years of the sincerest effort and concentration to make the ranch the real ranch that it is to-day and it is small wonder, then, that it is the apple of the popular actor's eye.

Harry Carey has a real cowboy outfit on the ranch and to the "boys" he is known as "Cheyenne." They love him and respect him and are never happier than when they are given an opportunity to appear with him in a picture, which has occurred several times of late. There are spirited horses on the Carey ranch, and numerous breeds of sheep; there are chickens galore, and, best of all, there is Carey's beautiful Scotch collie, who is firmly entrenched in the actor's affections, and is treated as though he were a member of the family. Carey's favorite horse is kept as carefully as a millionaire's child. There is a reason for this besides Carey's natural love for animals. He is called upon to do many hazardous feats on horseback in the making of his Western pictures, and in some of these stunts the rider's safety depenls largely upon the horse. Consequently Carey wants his mount to be in the best physical condition and able to "stand the gaff" in the roughest riding. The stables on the Carey ranch are the last word in modernism and the envy of all the neighboring countryside.

But what the Carey ranch is most renowned for is hospitality, such hospitality as one reads about in the tales of the good days of the roaring fireplace and the crackling venison and the good cheer everywhere. Carey sometimes takes his whole company to the ranch for days at a time to film pictures there. There the authors of the Carey stories, Eugene Manlove Rhodes and H. H. Knibbs and others, have been entertained in the generous, open-hearted manner of the West, and there many of California's best known sons have spent some of the pleasantest hours of their lives.

Harry Carey is now appearing in a delightful Western drama entitled "West Is West" from the pen of Eugene Manlove Rhodes. During the filming of this picture, the Carey company headed by Val Paul, the director, had to betake themselves to Arizona for the taking of some scenes. In spite of all the work to be done, Harry managed to take a few days off and ran up into the Navajo country, where he bought five hundred sheep from the Indians at a price running into four figures. These he transported to his ranch, where, from the latest dispatches, they are happy and thriving.

Carey is hard at work now on his next release, which he wrote himself, and which will again be directed by the industrious Val Paul. But just as soon as he has finished this feature, Carey will head straight for the dear old ranch to take a much needed rest and to bring happiness to the hearts of the cowboy squadron. He will revel in his horses, his sheep, his dogs and his chickens, and he will as usual find a hundred and one improvements to make, all of which will go to make the Carey ranch one of the best equipped places in the California country.



Before and After

"BREEZY" GOT TOO SMART AND HAD TO BE TAKEN DOWN A PEG BY SMILING "HOOT" GIBSON HIMSELF

ONE day not so very long ago little "Breezy" Eason woke up feeling particularly gay, so gay, in fact, that he did all the mischief he could around the house, and when he arrived at Universal City he brought with him a much bewildered dad and ma. "Breezy" was undaunted, however, and feeling gayer than ever, he offered to "fight" "Hoot" Gibson a couple of rounds. "Hoot" wasn't afraid and took him right up on it, and after a little while—a very little while—he just picked "Breezy" up and walked off with him and deposited him somewheres around the big studio where he couldn't get into mischief any more. But "Breezy" isn't through by any means. He promises to get back at "Hoot" good and proper, and he's training for it now.

For "Breezy" Eason is a regular little boy in spite of the fact that he is one of the most talented child actors on the screen—a little boy with real sporting blood. Everybody in the big studio city loves him, and he has friends, young and old, by the legion.

"Breezy" has been playing parts in Universal pictures for many months, but it was not until "Pink Tights" that he got his first real chance. And he took advantage of it. Wherever this adorable comedy-drama is shown folks are asking: "Who's the kid?" And folks are saying: "He sure can act some." "Breezy" was just himself in "Pink Tights"—a real boy, full of fun and mischief and unconcern for everything and everybody.

"Breezy" is going to have another big chance real soon. It will be in an all-star dramatic feature production, in which not only "Breezy" will appear, but Pa Eason and Ma Eason, and even Mickey, the Eason dog. And Pa Eason is directing it in addition. It will be a real role for the youngster, and no one doubts but what he will make the most of it.

Most of the child actors are merely cute. Some of them register hits merely because of this quality of adorable youthfulness. But "Breezy" is different. He is young—very young; he is cute—very cute; but he is an actor in every sense of the word. It will be years and years before he is even grown up, so that he will have ample time for all sorts of education—ample opportunities to show folks the wonder of "Breezy" Eason.

New Screen Magazine

No. 95

NATURE has some marvelously beautiful hot water springs and geysers scattered in various parts of America, which should be the envy of every flat-dweller who has to perpetually complain because of a lack of hot water.

A young society girl, after a breakdown in health, recuperated by taking physical culture exercises on two rings suspended in the air from a frame. She became so dexterous and original in her stunts that she received a number of circus contracts which she turned down.

Max Greenberg, sixteen years of age, a New York high school student, displays a remarkable talent in clay modeling, the more wonderful since he has received no instruction at all. Celebrated sculptors have praised his work and claim he will be a future Michael Angelo.

There are some interesting slow motion pictures of diving and a strikingly original and entertaining animated in this issue of the magazine, entitled "A Pig In A Pen," by Pat Sullivan.

"KING OF THE CIRCUS"

Episode No. 7

"Over the City"

CAST

Eddie	Eddie Polo
Helen	Corinne Porter
John Winters	Charles Fortune
Mary	Kittoria Beveridge
Gray	Harry Madison

SYNOPSIS

EDDIE enters Gray's private compartment on the circus special where Mary is a prisoner and is attacked by Gray's pet lioness that has been placed on guard over Mary. At the same time Helen, waiting beside a flat car that is being loaded, is struck by a circus wagon which overturns and falls off the flat. She is rushed to a hospital.

Eddie throttles the lioness as the train starts. He and Mary escape out the window and wait for the midnight express to take them to San Luis, where the records proving Eddie's claim are filed. The circus special, with Gray aboard, also heads for San Luis.

At the hospital Helen's injuries are found to be slight, but as she leaves she sees Winters, who has been placed in the hospital by the mystery man. Winters' recovery has brought to his mind certain events connected with Eddie's past which he had forgotten for many years, among them the fact that Eddie's baby sister was carried away the night of the big storm at the same time Gray attacked Eddie's father. Helen realizes that Eddie should know of this and takes Winters and starts for San Luis.

Morning finds all factions in San Luis. It is Sunday and the Hall of Records is closed. Eddie and Mary take rooms in a hotel opposite the Hall, while Gray and one of his men force an entrance and open the safe containing the files. Mary sees them at work from her room, calls Eddie and he crosses from the hotel to the Hall of Records on a cable strung high above the street. Gray sees him coming and there is a thrilling battle on the ledge outside the recorder's office. Will Eddie be hurled to the street ten stories below?

International News

No. 74

Rome, Italy.—International presents exclusive pictures of a flight over Rome, by special permission of the Italian government.

..Sub-Titles.—The famous Pantheon—now the tomb of Roman kings—photographed by Aerial Varges, one of the International's European staff. The historic Tiber—with a glimpse of the Palace of Justice. The glory that was Rome's—the Coliseum. Impressive and exclusive air pictures of the holy places in the Eternal City in the next issue of International News. Shown in this theatre.

..Chicago, Ill.—The 1920 girl a real climber. Miss Frances Smith takes up steeple jacking for a living—and likes it.

Sub-Title.—Her teacher's an expert—watch him. (To be omitted from Philadellphia and Washington prints.)

Philadelphia, Pa.—Hosts of children greet Mrs. Roosevelt in tribute to "Teddy."

Sub-Title.—Mayor Moore of Philadelphia, Mrs. Theodore Roosevelt, Mrs. J. W. White and Captain Kermit Roosevelt. (For Philadelphia only.)

Washington, D. C.—Uncle Sam's prize floral beauties. Agricultural Department displays finest "Mums."

Sub-Title.—The prize winner—General Pershing. (For Washington only.)

New York City.—Speediest "typewriter." George B. Hossfeld beats the fair ones at their own game at Annual Business Show.

Sub-Title.—This is George, writing 131 words a minute. Miss Margaret Owen—champion four years—lost this time by one word.

Paris, France.—President Millerand sees aerial progress depicted at big fair. (To be omitted from Atlanta, Baltimore, Boston, Buffalo, Butte, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Des Moines, Detroit, Indianapolis, Jacksonville, Kansas City Memphis, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Pittsburg, St. Louis, Salt Lake, Seattle and Spokane.

New York City.—Latest in chapeaux. Fifth Avenue's "last word" in new head-gear fashions. (To be omitted from Los Angeles, San Francisco, Seattle, Spokane, Denver and Butte prints only.)

Tacoma, Washington.—"Kidnapped" child returned to mother. Bobby Stagg home again after wanderings covering thousands of miles. (For Los Angeles, San Francisco, Seattle, Spokane, Denver and Butte.)

Lake Merritt, Cal.—Wily ducks flock to lake refuge as hunting season opens.

Sub-Titles.—Away from the hunters' guns with the State furnishing free board. The day the hunting season closes they leave—can a duck think?

In the Public Eye.—Prince Paul, 19 years old, called to be King of Greece. Lucerne, Switzerland. (The prince—in the background—and the exiled royal family.)

Sub-Titles.—Mrs. Eleanor Glyn, famous author of "Three Weeks," and other romances, arrives to give us the "once over." New York City. Rivals for New York State's governorship talk it over. (With a bit of help from the cameraman. Alfred E. Smith—Nathan L. Miller. Mrs. Theodore Roosevelt, the former president's widow, attends a celebration in honor of the colonel, Philadellphia, Pa. (Omitted from Philadelphia prints.)

Maisons Lafitte, France.—Breakneck riding in big steeplechase thrills French turf fans.

Gloucester, Mass.—America's entry in fishermen's title race leaves for Halifax.

Sub-Titles.—Captain Marty Welch, who will sail the Reperanto in the Continental Championship race. A. B. P. O. E. emblem for the crew—mostly Elks. Last minute work in the rigging. The Reperanto gets a great send-off. A sample of the speed the Canadians must beat.

New York City.—Republican hosts march in old-fashioned torchlight parade.

Sub-Titles.—Governor Coolidge lead the procession. Governor Coolidge reviews the big parade. Passing the reviewing stand. Like old-times. (For New York City only.)

CAGE THIS ONE!

SAYS WID'S

MORE commendable material than is usually to be found in a single reeler is offered the spectator in this offering, directed by Vin Moore and written by Maynard Laswell. Every fan, as a rule feels a desire to be taken "behind the scenes" at a studio, even if the action there be burlesqued. And it is for this reason that this hits the spot. Most of the footage in it shows the manner in which the principal comedienne helps ruin a few scenes that are being shot for a feature. Of course, all of the action is horribly burlesqued, the director who smashed innumerable straws being exceptionally funny. Throughout, this keeps the onlooker on edge and is certain to register favorably with the great majority of fans.



STAR COMEDIES

Dotty Wolbert

In a gushing geyser of giggles

"A MOVIE BUG"

Directed by Vin Moore



"A Movie Bug"

One Reel Star Comedy

Featuring
DOROTHEA WOLBERT

LIZZIE THE BUG loved the movie stars, but she never got a chance to see them, so she packed up bag and baggage and betook herself to a movie studio where she managed somehow to slip in by crawling inside a dress one of the stage hands is carrying on a hanger. She enters the star's dressing room and interrupts her billing and cooing with a famous movie hero. She is put out and next interrupts a scene that is being directed by a frantic director. She is thrown out and pursued around the exterior of the building, but escapes on a scene that is being moved. She sees a roll of film, examines part of it, likes it, puts it in her purse and walks away dragging the rest of the film with her. A cowboy throws a lighted cigarette on the film and sets it afire, the flame running along the piece of film toward Lizzie the Bug as she drags it with her. The movie hero grabs the film from her; she attempts to make love to him; he runs from her and she follows him over a railing. He locks her up in the lion cage and poor Lizzie weeps as the lions calmly pace back and forth.

"THE FLAMING DISK"

Episode No. 10

"Spiked Death"

CAST

Elmo Gray	Elmo Lincoln
Jim Gray, his brrother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Prof. Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

BUT Elmo and Helen had slipped from under the dug-out canoe in a secluded spot in the river and thus escaped death from the floating mine. Stanton and the gang, thinking Elmo dead, decide to procure the flaming disk from his body, but when they fail to find this, they realize that Elmo has eluded them again.

Elmo and Helen search for a telephone so that they can 'phone Barrows for help. In this way they come to Stanton's cabin across the river from Wade's, and not knowing that this is the enemy, Elmo leaves Helen in care of the housekeeper there and proceeds to the field telephone, which is at a short distance from the house. In the meantime, Stanton and some of his henchmen reach the cabin, take Helen prisoner, and prepare to get more men to offset Barrows.

Elmo's message is taken by Stella, and she uses it to the advantage of the gang. Elmo, realizing that Stanton will fight to recover the flaming disk, determines to make it useless by hiding one-half, and does hide half of it under a setting hen.

All this time Jim was feeling pangs of remorse, since he believed Elmo to be dead. Stanton had informed him that he was now to impersonate Elmo, but Jim in fear and remorse hides and begs his cronies not to tell Stanton.

Elmo returns to the cabin only to see Helen bound, a captive. When he refuses to tell the whereabouts of the half of the disk, the gang seize him, bind him to a board, which slowly raises itself horizontally toward a spiked ceiling. Doom seems certain—a horrible doom, and Helen is compelled to witness her sweetheart's horrible ascent to death.

International News

No. 79

New York City.—National Guard honors its heroes. Veterans parade in memory of comrades who died in France. (For New York State and city prints only.)

Sub-Titles.—Memorial ceremonies in Central Park. Father Duffy, "the fighting chaplain," extolls the boys who gave all for freedom.

Andover, Mass.—General Pershing sees a football battle. Exeter and Andover boys stage a hard-fought game.

Sub-Titles.—The A. E. F. chief likes a good scrap. Andover wins, 6 to 3.

New York City.—Tribute to first Red Cross nurse. Camp Fire Girls place wreath in honor of Florence Nightingale at foot of Statue of Liberty. (Omit from Chicago prints.)

Sub-Title.—Red Cross trailer.

Chicago, Ill.—A tribute of silence. Impressive scenes from the heart of Chicago as thousands halt in memory of America's hero. (For Chicago only.)

Portsmouth, R. I.—New kind of launching. This time it's a fifth section of a huge pontoon drydock for disabled ships.

Cork, Ireland.—Erin's great tribute to her martyr patriot, Lord Mayor MacSwiney.

Sub-Titles.—Irish volunteers control the enormous crowds at the City Hall where the body lay in state. The funeral procession—men carrying the casket. The two men in front are brothers of the dead Lord Mayor. At the cathedral in Cork. As usual—British troops in armored cars add a menacing touch to the solemn procession. At the cemetery. The death mask of Lord Mayor MacSwiney, who died for Irish freedom. While in London, Premier Lloyd George reviews the Royal Irish Constabulary and the Black and Tans.

Chicago, Ills.—The dance of the Flowers. An example of the terpsichorean art as taught in Chicago's public schools. (To be omitted from Philadelphia prints.)

Roxboro, Philadelphia, Pa.—A grateful home town. Roxboro pays a impressive tribute to its heroes who died overseas.

In the Public Eye.—Judge Kenesaw Mountain Landis, the new ruler of the baseball world, Chicago, Ill.

Sub-Title.—Major General Shanks decorates Col. F. W. Galbraith, new commander of the American Legion, with a five-bar Victory medal, Boston, Mass. (To be omitted from New York City and State prints.)

On the Atlantic.—Giant guns batter a battleship to a pulp in target practice. (Loading the guns aboard the Oklahoma.)

Sub-Titles.—The out-of-date Indiana furnishes a fine target. Some speedy work by Uncle Sam's experts. Photographed from the Destroyer Semmes. Bang! Right on the spot. Aboard the Indiana—showing the results of the big guns' destructive efficiency.

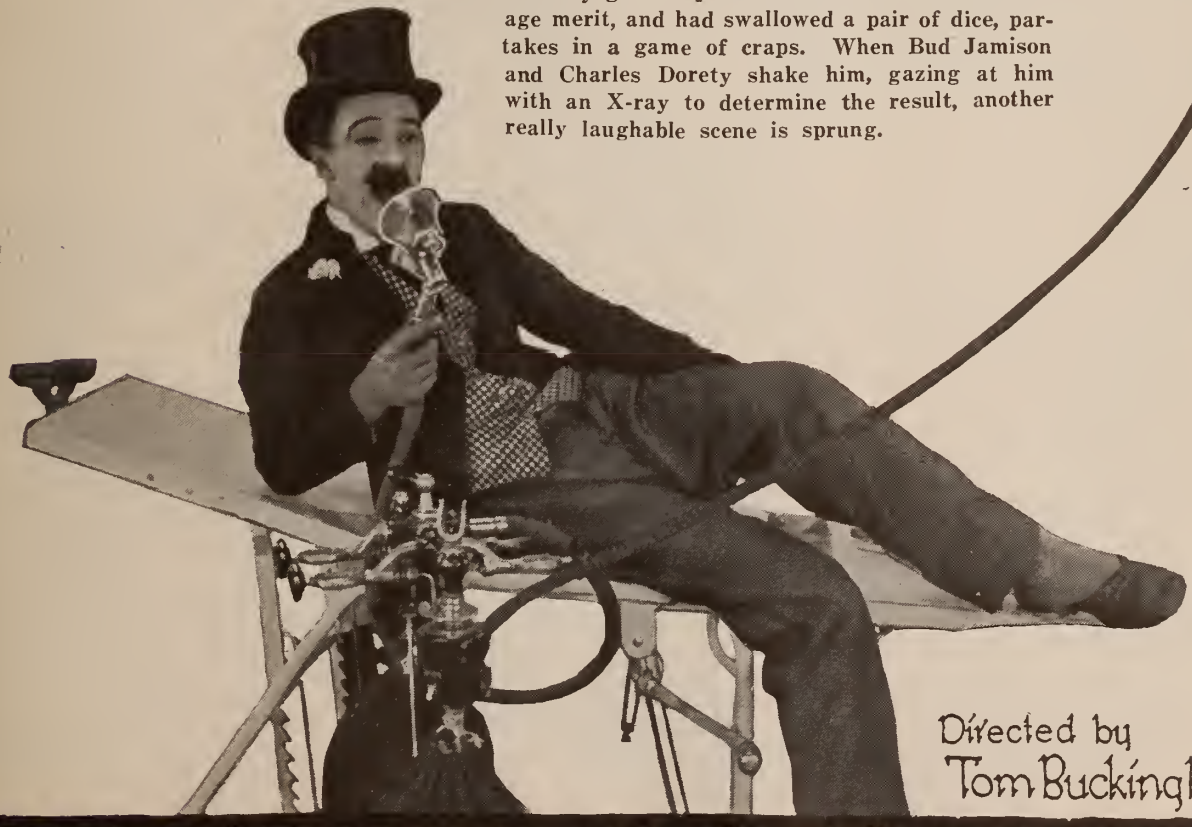
International Presents Vacation Adventures of President-elect Harding.

Sub-Titles.—At San Benito, Texas. All the kids from miles around greet America's next chief and his wife. A stroll at Brownsville. Hundreds of Mexican youngsters join the welcoming throngs at Point Isabel. Twenty-four hours later—the President-elect goes fishin' for tarpon. And oh, boy! A six foot silver king takes the hook. And gives the next president a much harder fight than the Democrats did. Young Mr. Tarpon, safe in tow, but still full of life. Full of life is right, for (as usual) the line breaks at the last minute and the silver king darts away—tough luck, Mr. President! Senator Elkins has better luck—look at this beauty. The "fishin' face" of the next President.

LAUGHING GAS

LISTEN TO WID'S

SEVERAL clever bits of business included in this production are sufficient to insure its success. One in which the lengthy comedian who is seen in a very minor role is suddenly lulled to sleep with a mallot after ether is poured over his visage and laughing gas fails to turn the trick, is sure to elicit laughter. The subsequent passage of his soul to regions above as displayed in a double exposure will undoubtedly have the desired effect. Another really original bit is the one in which the colored fellow, who incientally gives a performance of more than average merit, and had swallowed a pair of dice, partakes in a game of craps. When Bud Jamison and Charles Dorety shake him, gazing at him with an X-ray to determine the result, another really laughable scene is sprung.



Directed by
Tom Buckingham

100 LAUGHS—THAT'S A "CENTURY"

"Fight It Out"

Two Reel Western Drama

CAST

Sandy Adams.....Hoot Gibson
Duncan McKenna.....Chas. Newton
Slim Allen.....Jim Corey
Rose McKenna.....Dorothy Wood

DUNCAN McKENNA, owner of the single X ranch, refused to get off the range for "Slim" Allen, owner of the IXL ranch, and would have been killed by him but for the intervention of happy-hearted Sandy Adams. And when one of Allen's henchmen kills one of the sheriff's calves and hangs the skin on the McKenna fence so as to implicate that honest Scotchman, Sandy again helps him out, routing the mischief-maker and making him go back to his chief wearing the skin on his own person.

Allen and his men, however, decide that they will be avenged and plan to brand one of the sheriff's calves with the McKenna brand, X, thus making it appear that McKenna is a cattle rustler. Sandy gets wise to this plot and quietly comes upon the two henchmen when they are branding the X on the forehead of the animal. He gets the upper hand on them and compels them to add an I and an L to the brand, thus making it the Allen brand. Then he helps start a fight between the two henchmen and stands laughingly by watching them.

In the meantime, Allen had informed the sheriff that McKenna was attempting to rustle his cattle. The sheriff takes McKenna in custody and the two, accompanied by Rose, McKenna's pretty daughter, and Allen, ride towards the spot where Allen informed the sheriff the newly branded calf lay. Allen was thunderstruck to see Sandy laughing at the two fighting hencemen, and when he saw his own branding-mark stamped on the forehead of the animal, his discomfort was complete. McKenna goes home a free man, and Rose and Sandy slip away to walk home by themselves and plight their troth.

"Laughing Gas"

Two Reel Century Comedy

Featuring

CHARLES DORETY and BUD JAMISON

CHARLEY, in mourning the death of "booze," gets wind of a certain doctor who hands the stuff out liberally to supposed sick patients. He manages to become the doctor's assistant.

Charley decides to relieve the doctor of some of his money, but on opening the safe finds a burglar concealed therein. The burglar swallows the money and they set out to operate him. Ether fails to put him to sleep, and laughing gas is administered. He immediately falls into a laughing fit and it takes five doctors to operate him with saws, hammers and all plumber's utensils. His spirit flies away and all that remains on the operating table is the money.

A colored patient enters—he claims he has something rattling inside of him. They put the X-ray on him and discover dice. A great deal of fun follows when they shake the fellow and watch the dice through the X-ray.

Charley gets the police on the trail of the doctor's still. The policeman by mistake hits Charley on the head. He begins to dream of fairyland and pretty girls. He hits the policeman again so that he can continue dreaming about the pretty girls. He is accused of being in league with the doctor and is only saved from prison by the pretty nurse who decides he needs to be nursed for his wounded heart.

International News

No. 80

Athens, Greece.—Exiled King's party wins Greek election; nation faces crisis. (Demonstrations in the capitol as election neared.)

Sub-titles.—Premier Venizelos (facing camera) who resigned after its overwhelming defeat. Constantine, exiled King of Greece, whose supporters won the election by a huge majority, but who may be prevented from returning to the throne by the Allies. . . . Lucerne, Switzerland.

Delafield, Wis.—Parade in storm for General Wood. St. John's boys in big review at laying of cornerstone for Victory Memorial Chapel.

New York City.—Join the Red Cross! Your membership makes for better babies through Red Cross Health Centers.

Sub-titles.—This baby has had a mother's care. These in lands across the sea, have not. Help them through the American Red Cross.

ANSWER THE FOURTH CALL.

Springfield, Vt. — A Governor-astronomer. James D. Hartnett, Vermont's new chief executive, invents a pill-box telescope. (Omitted from New Orleans, Atlanta, Dollas and Chicago prints.)

Sub-titles.—The Governor studies the stars. The Hartness constellation.

Montgomery, Ala. — Legion men join Shriners in parade. Dixie veterans take part in great celebration. (For New Orleans and Atlanta prints only.)

Sub-title.—The Army doesn't teach these.

Dallas, Texas.—Noted Mason honored. Great throng sees statue unveiled in honor of Sam P. Cochran, Scottish Rite Grand Inspector General for Texas. (Dallas only.)

Sub-titles. — Grand Commander Hoore embrasses Mr. Cochran. Miss Elizabeth Cochran unveils the statue of her uncle.

Chicago, Ill.—Air hero returns. Col. Cedric Fauntleroy, commander of Polish flying forces gets a great welcome. (For Chicago only.)

Chicago, Ill.—A masque ball on horse-back. Chicago's society folk abandoned dancing for this latest of fads.

Munich, Germany. — Millions of Germans join in demonstration against socialism.

..Brownsville, Texas.—Mr. and Mrs. Harding review war veterans. Texas Legion stages big parade for President-elect.

Sub-titles.—The United Fruit Liner Pastores, which will take the President-elect to Panama, sails for New York. Captain C. R. Glenn, the Pastores' skipper.

..Barcelona, Spain. — Strange pageant marks religious revival. Spanish church dignitaries appear in mystic garb in solemn procession.

Chattanooga, Tenn.—International presents the Ace of Air-devils in new jests with death. (Introducing Jersey Ringel, greatest aerial acrobat.)

Sub-titles.—One of the stunts that gives insurance agents heart failure. The most daring of all aerial acrobatic feats—looping the loop while standing on top of the plane. How it looked to the man below. If you have a weak heart don't look at this. The dauntless three—Jersey Ringel (in center and his pilots, Billie Brock and Jimmy Faulkner.



ARE you sure you know just how you'd act in a country where the only laws were those of your conscience—and where there was no one to find you out? Would moral weakness in others—in a beautiful dusky savage, for instance—engulf you or would that very weakness react and bring out a strength of character in you that lay dormant when surrounded with convention?

The hero of this stirring tale faced such a circumstance, and the manner of its working out on the screen forms one of the most absorbing adventure-drama pictures ever produced.

FRANK MAYO

In a Virile Story of Society and South America

"HONOR BOUND"

Written and directed by Jaques Jaccard

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presents
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